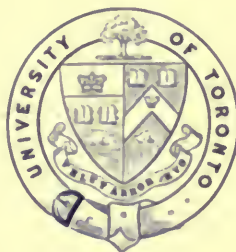




3 1761 05650014 3



Presented to
The Library
of the
University of Toronto
by
Toronto Public Library





Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

KLEISER'S COMPLETE
GUIDE TO
PUBLIC SPEAKING

By **GRENVILLE KLEISER**

- How to Speak in Public
Humorous Hits and How to Hold an Audience
How to Develop Power and Personality in Speaking
How to Argue and Win
How to Develop Self-Confidence in Speech and
Manner
Great Speeches and How to Make Them
How to Read and Declaim
The World's Great Sermons
Kleiser's Complete Guide to Public Speaking
Personal Lessons in Public Speaking (Correspondence
Course)
* Speeches for Study
* Phrases for Public Speakers
* Impromptu
* Helpful Hints on Speaking
* Stories that Take
Personal Lessons in Practical English (Correspondence
Course)
* Study of Words, by Trench
* Lectures on Rhetoric by Blair
* Helpful Hints on Reading and Writing
* Models for Study
* The Philosophy of Rhetoric by Campbell
* Miscellaneous Studies in Prose
Personal Lessons in Business Success (Correspondence
Course)
* Daily Steps to Power
* Salesmanship and Advertising
* Talks on Efficiency
* Letters that Produce Results
* How to Make and Save Money

* These books are available only with Mr. Kleiser's Correspondence Courses.

FUNK & WAGNALLS COMPANY, Publishers
NEW YORK and LONDON

KLEISER'S COMPLETE GUIDE TO PUBLIC SPEAKING

COMPRISING EXTRACTS FROM THE
WORLD'S GREAT AUTHORITIES UPON
PUBLIC SPEAKING, ORATORY, PREACH-
ING, PLATFORM AND PULPIT DELIVERY,
VOICE BUILDING AND MANAGEMENT,
ARGUMENTATION, DEBATE, READING,
RHETORIC, EXPRESSION, GESTURE, COM-
POSITION, ETC.

COMPILED AND EDITED BY
GRENVILLE KLEISER

*Author of "How to Speak in Public," "Humorous
Hits and How to Hold an Audience," "How to
Develop Power and Personality in Speak-
ing," "Great Speeches and How to
Make Them," etc., etc.*



383019
18.7.40

808.5

K

FUNK & WAGNALLS COMPANY
NEW YORK AND LONDON

475095

Copyright, 1915, by
FUNK & WAGNALLS COMPANY
Printed in the United States of America
Published, July, 1915



FEB 18 1922

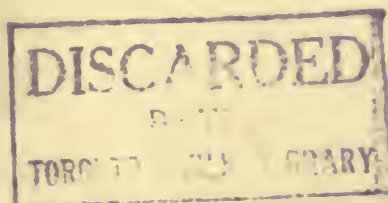


TABLE OF CONTENTS

	PAGE
Preface	v
The Art of Public Speaking	vii
Key to Abbreviations	xvi
Complete Guide to Public Speaking	1
General Topical Index	609
Index of Authors and Publishers of Works Quoted	638

PREFACE

The widespread interest manifested in the subject of public speaking has led to the construction of this work. For some years there has been an increasing recognition of the value of speech training, not only for the public and professional man but for those in practically every other walk of life. Hence an extended literature has sprung up, and books, both ancient and modern, bearing upon this important subject, now number well up into the hundreds.

A difficult problem for most persons, however, has been to choose wisely from these various and scattered books. Systems have been multiplied, conflicting suggestions have been offered, and much of a purely theoretical character has been presented by various authors and teachers. Again, some of the older books, while containing occasional valuable instruction, have been found in the main to be unsuited to present day requirements. Many persons have therefore expressed discouragement in their attempts to find in book form the practical guidance which they have earnestly sought in this direction.

The editor and compiler of this volume has been zealous in his endeavor to incorporate here only the essentials of the subject. He has chosen his material from many and varied sources. All of the extracts are from recognized authorities, and have invariably been made with a view to their practical value to the student of public speaking. Liberal abridgments have been made in order to bring all the desirable matter possible within the compass of a single volume.

A few hints on how to use this work will be of value. The reader will find it both interesting and profitable to peruse this book in regular order from beginning to end. Indeed, a studious reading of it will impart little short of a liberal education in the speaker's art. If desired, the student may study the book in topical order, selecting the subjects which best meet his personal tastes and requirements. For this purpose he will find the subject-index of great convenience. An admirable plan is to read the various extracts bearing upon a single subject and then to write out from memory a brief summary of the whole. Most of the extracts will repay several perusals.

As a reference-work on public speaking and kindred subjects, this book will prove invaluable. Many hundreds of questions are answered here in concise form, and the ample index, combined with the alphabetical arrangement of the extracts, renders the information readily accessible. The student should first make himself thoroughly familiar with the general plan of the book.

Then he may follow the method of study which he believes best adapted to his needs.

Appended to each extract, with a few unavoidable exceptions, will be found the name of the author, the title of the book from which the extract has been taken, the name of the publisher, and date of publication. This will enable the student to locate the original books, should he desire to pursue the subject further. Among the older books, however, are some volumes which, owing to their scarcity, will probably not be found available.

A complete list of the authors, ancient and modern, to whom this book is in any way indebted, will be found at the close of the volume. Special acknowledgment is made to the following authors and publishers of the more recent books, who have generously granted permission to reprint extracts from their works: Prof George P. Baker, Rev. James M. Buckley, James Bryce, Rev. Russell H. Conwell, Judge Joseph W. Donovan, Sir Courtenay P. Ilbert, Joseph Spencer Kennard, Prof. Guy Carleton Lee, William C. Robinson, Prof. Lorenzo Sears, Rev. Albert F. Tenney, D. Appleton & Co., Horace Cox, Dodd, Mead & Co., George H. Doran Co., Eaton & Mains, Ginn & Co., Henry Holt & Co., Kegan Paul, Trench, Trübner & Co., Ltd., Little, Brown & Co., Fr. Pustet & Co., G. P. Putnam's Sons, Scott, Foresman & Co., Charles Scribner's Sons, The Century Co., The A. S. Barnes Co., Thomas Whittaker, Inc.

A long and varied experience in training students of public speaking convinces the compiler of this work that it fills a much-needed want, and that the information and knowledge which it contains will be of inestimable value to those who study the book with diligence and regularity. So far as the compiler is aware, no book of a similar character has before been published, and it is his earnest hope that it will prove a source of great usefulness and inspiration to those who study its contents.

GRENVILLE KLEISER.

THE ART OF PUBLIC SPEAKING

By Grenville Kleiser

I

The daily newspaper, far from supplanting the public speaker, is providing him with an ever-broadening field for useful activity. The multiplicity and complexity of social, political, religious, and other problems, pressing for solution, are making more and more imperative demands upon those who can think and speak on their feet.

It is undeniable that the power of speech to interest and move men is as great to-day as ever before in the world's history. The old declamatory style of oratory has passed, but in its place there has sprung up a new art of public speaking, appropriate to a practical age—simple, direct, conversational, vital. A speaker does not now say, passionately: "I would take my own head by the hair, cut it off, and, presenting it to the despot, would say to him, 'Tyrant, behold the act of a free man!'" This style of speaking would bring down upon him well-merited rebuke. To-day the effective public speaker aims rather to present his thoughts in the natural tones of one man addressing another, with clearness, precision, and appropriate feeling. Ranting and bombast have given way to naturalness and intelligence. There is an insistent demand for concise, practical, dignified, common-sense speech.

Oratory has been defined as the art of persuasion; hence its two-fold purpose is to present the truth and to stimulate men to action. Highly successful public speaking is cooperative in character. The speaker takes the hearers into his confidence, reasons with them, talks with them, leads them patiently from conceded facts to disputed questions, endeavoring all the while to enlighten them where they are not clear, and to conciliate them at the slightest sign of opposition. He receives from his hearers what Gladstone described as an influence in the form of vapor which the speaker pours back upon them in a flood.

It was said of an eminent British orator that when he spoke, the listener intuitively felt there was something finer in the man than in anything he said. That is one of the great secrets of effective public speaking. The man of real power impresses you not only by what he says, but by what he is. As Lord Morley has so well said: "That which is the true force of all oratory worth talking about, is the momentum of the speaker's history, personality, and purpose." A well-trained speaker does not squander his force, nor seek to

overwhelm the hearer by violence and loudness. The spirit of modern public speaking is not to coerce, but to persuade. The neophyte may therefore study to advantage the tribute paid by George William Curtis in his eloquent description of Wendell Phillips:

"He faced his audience with a tranquil mien, and a beaming aspect that was never dimmed. He spoke, and in the measured cadence of his quiet voice there was intense feeling, but no declamation, no passionate appeal, no superficial or feigned emotion. It was simple colloquy—a gentleman conversing. How was it done? Ah! how did Mozart do it—how Raphael? The secret of the rose's sweetness, of the bird's ecstasy, of the sunset's glory—that is the secret of genius and eloquence. What was heard, what was seen, was the form of noble manhood, the courteous and self-possessed tone, the flow of modulated speech, sparkling with matchless richness of illustration, with apt allusion, and happy anecdote, and historic parallel, with wit and pitiless invective, with melodious pathos, with stinging satire, with crackling epigram, and limpid humor, like the bright ripples that play around the sure and steady prow of the resistless ship. Like an illuminated vase of odors, he glowed with concentrated and perfumed fire. The divine energy of his conviction utterly possessed him, and his

"Pure and eloquent blood
Spoke in his cheek, and so distinctly wrought,
That one might almost say his body thought."

"Was it Pericles swaying the Athenian multitude? Was it Apollo breathing the music of the morning from his lips? It was an American patriot, a modern son of liberty, with a soul as firm and as true as was ever consecrated to unselfish duty, pleading with the American conscience for the chained and speechless victims of American inhumanity."

There is an erroneous impression that only those with unusual natural gifts can be successful public speakers, and that to make a great impression necessarily requires a great effort. Almost the contrary of this is true. Many of the world's most distinguished speakers began under discouraging circumstances. Their difficulties and shortcomings served as incentives to increased effort and study, and indirectly were the means of their ultimate success. It is almost surely fatal for any man deliberately to set out to make a great speech. From the ancient orators we learn that a certain degree of modesty of manner and purpose is one of the highest recommendations of a public speaker.

II

Legislative assemblies are always ready to listen to a speaker who has something worth while to say. So powerful are the two qualities of sincerity and naturalness, that we sometimes see a man wholly untrained in the art of expression, carry his audience with him by the fearless honesty of his purpose, his homely logic, and his rugged manhood. Lincoln was a conspicuous example of this kind. An audience will follow a speaker if he has the facts, but without these at his command all the rhetorical paraphernalia and embellishments of oratory will be futile. Right thinking, which gives the power of lucid statement, is the real basis of effective public speaking.

How seldom does one hear a public speaker with the power to interest, to convince, to persuade, to exalt. The chief reason for this is lack of proper

speech training. It is no exaggeration to say that the vast majority of speeches are the product of haste and are therefore lacking in careful thought. A man should take ample time in which properly to prepare his speech. "How long do you wish me to speak?" asked a man who was invited by a society to attend its annual dinner. "Why do you ask?" inquired the secretary. "Because," said the orator, "if you want me to give a ten-minute address I must have at least two weeks in which to prepare myself, but if you want me to talk for an hour or more, I am ready."

The world's great orators have invariably recommended the frequent use of the pen as the best preparation for accurate and concise speaking. Many thoughts which seem clear in the mind assume a strange and sudden vagueness when the attempt is made to commit them to writing. The speaker should, therefore, write much, and while writing he should occasionally stand up and test aloud the speaking quality of what he has written, since he may be producing not a speech but an essay.

The advantages of writing out a speech in full are many, even though the speaker does not intend to speak memoriter. Thoughts placed on paper lend themselves readily to analysis, and the writer finds he is then better able to examine the logical order of his ideas, strengthen his statements, and rearrange his arguments, illustrations, and climactic effects. Composition is in itself an intellectual stimulant, and nothing else will so largely contribute to systematic arrangement and original expression.

Another advantage of writing is that it tends to correct verbosity and circumlocution. Purely extempore speakers—men without discipline of the pen—are prone to loquacity and over-amplification. The very fluency with which some men speak only serves the more to disclose their loose, careless, and inaccurate thought and diction. The quantity is unlimited, but at best it is a muddy stream of clumsy, redundant, unconvincing language.

Having written out a speech in full, another very good plan is to render the speech aloud in as many varied forms of phraseology as possible. Then the manuscript should be laid aside for a time, and the exercise repeated on another day. In this way the speaker, having his thoughts clearly in mind, is not likely to be at a loss for appropriate language when at last he stands before his audience.

The great objection to memoriter speaking—that is, committing a speech to memory and rendering it word for word—is that a man may then appear artificial and awkward. He will be likely to declaim his speech, and speak from his memory rather than from his personality. His delivery will almost surely be cold and labored, and he will be fettered by the thought that he dare not trust himself for a moment to spontaneous feeling and action.

It is a serious mistake to imagine that a man can be too well prepared for his speech; that constant study and repetition will cause it to become stale in his mind; and that painstaking rehearsal will necessarily make him unreal. Preparation is absolutely essential, although the method will necessarily vary,

according to taste, temperament, and the circumstances under which the speech is to be delivered.

Benjamin Franklin tells us that the great Whitefield was at his best in preaching a sermon only after he had preached that particular sermon at least three times. It was this familiarity with his subject, after several repetitions and actual tests before his congregation, which gave Whitefield perfect freedom in the use of his supreme oratorical powers. No man, however rare his natural ability, should venture to speak in public upon an important subject or in a great cause, without the most thorough preparation. It is only then that he can safely let out all the length of all the reins, and give frank and hearty expression to whatever power is within him.

III

Public sentiment is decidedly in favor of shorter speeches. The gift of brevity is vouchsafed to few men. Therefore the public must devise some remedy for its own protection against those who habitually inflict upon them speeches of inordinate length.

Proposals to limit the length of speeches, however, have usually met with disfavor on the part of those to whom such proposals would particularly apply. The greatest offenders in this respect offer specious objections to all suggestions for speech-limitation. They argue that the world's greatest speeches have not been brief; that great occasions demand great speeches; and that these can not be compressed into the space of a few minutes.

A prolific cause of lengthy speeches is that the speakers apparently have no sense of the passage of time. Under no circumstances do they suspect themselves of making a long speech. Many a speaker, moreover, feeling either that he has actually failed or that his speech is weak, yields to an inclination to talk on in an effort to retrieve his fault.

It is inexplicable how a speaker of ordinary intelligence can continue to speak right on, in the face of a restless and impatient audience. And yet this is of frequent occurrence. Many speakers seem to become utterly oblivious of everything but their desire to express all that they can possibly say upon a chosen subject.

The greatest short speech in history occupied about three minutes in its delivery. Edward Everett acknowledged that he would have been satisfied to have made by his three-hour address the same impression which Lincoln made in his Gettysburg speech of three minutes! The greatest sermon of all time—the Sermon on the Mount—can be embodied in seven pages of typewriting. There are numerous examples of short speeches entitled to a place in the first class of successful utterances.

After-dinner speakers will find a model in the speech of Horace Greeley, delivered at the Franklin banquet of 1870, in New York city, when he said:

"Mr. Chairman and Gentlemen,—If I were required to say for which of Franklin's achievements he deserved most and best of mankind, I should award the palm to his autobiography—so frank, so sunny, so irradiated by a brave, blithe, hearty humanity. For if

our fathers had not—largely by the aid of his counsel, his labors, his sacrifices—achieved their independence at the first effort, they would have tried it again and again until they did achieve it; if he had not made his immortal discovery of the identity of electricity with the lightning, that truth would nevertheless have at length been demonstrated; but if he had not so modestly and sweetly told us how to wrestle with poverty and compel opportunity, I do not know who beside would, or could, have done it so well. There is not to-day, there will not be in this nor in the next century, a friendless, humble orphan, working hard for naked daily bread, and glad to improve his leisure hours in the corner of a garret, whom that biography will not cheer and strengthen to fight the battle of life buoyantly and manfully. I wish some humane tract society would present a copy of it to every poor lad in the United States.

"But I must not detain you. Let me sum up the character of Franklin in the fewest words that will serve me. I love and revere him as a journeyman printer who was frugal and didn't drink; a parvenu who rose from want to competence, from obscurity to fame, without losing his head; a statesman who did not crucify mankind with long-winded documents or speeches; a diplomatist who did not intrigue; a philosopher who never loved, and an officeholder who didn't steal. So regarding him, I respond to your sentiment with 'Honor to the memory of Franklin'."

An illustration of a very short but effective speech is that of a little Canadian lawyer who had to speak for his candidate at a by-election in Ontario, at which the opposing candidate, who was a speaker, was present. The substance of the latter's speech was as follows:

"Fellow-citizens! you know me—I'm a self-made man—you know me! I can not make speeches."

To which the little French lawyer replied:

"Fellow-citoyens! I'm verra sorry ma freend could not coom—I'd like mooch you haf seen heem. He verra defferent from dis man dat have made heemself. I believe dat. But ma man—God made heem! And, ma friends, dere is joost as mooch deference between de men as dere is between de makers!"

That was all of his speech; but it was enough to gain the seat for his "freend who could not coom!"

The prodigal waste of words in speech-making is incalculable. Post-prandial oratory has become a bore to serious-minded men, largely from the fact that such speeches are so long in delivery and so empty in content. Toast-masters and chairmen are often guilty of this fault of prolixity, so that a general remedy is required to apply to all men who take part in public functions. The use of a bell and a printed announcement of the time-limit of the speaker have been tried, but thus far with only occasionally successful results. Pulling the coat-tails of the speaker has had the contrary effect of encouraging him to go on speaking. It remains for some ingenious person to suggest an effectual remedy for a condition of affairs already intolerable.

IV

One of the most effective elements in a speaker is sympathy. Coldness and over-deliberateness may easily repel an audience. A man who is too exacting in his argument may easily drive out all interest from his speech. There is frequent need for warmth and fervor in the speaker who would attract and persuade others. It is the man who invites you to the fireside of

his heart who makes you capitulate, often without your knowing why. It is not necessarily his cogency of argument, nor his mental agility which wins your favor, but an indefinable cord of sympathy by which he draws you irresistibly to him.

Courtesy is valuable to the speaker because it teaches him, among other things, tact and adaptability. It is a distinguishing character of such after-dinner orators as Rosebery and Choate. Such speakers ingratiate themselves by the grace and gentleness of their personality—by their simple, manly, open-hearted affability. Courtesy does not by any means imply weakness, apology, nor obsequiousness. Nor is this courtesy incompatible with self-confidence. The first possession of a public speaker should be self-possession. No speech amounts to anything which lacks the element of courage. After a speaker has learned the technique of his art and has tested his ability to think on his feet, he should then fling himself into his speech with a certain audacity. Assuming that he knows what to do and how to do it, he should not hamper himself by conscious thought of rules and principles of delivery.

The art of the public speaker should not be lightly regarded. He must thoroughly possess himself with the facts of his subject, and this often-times means patient and laborious work. He should go to authentic sources for his information. He should take nothing for granted. Facts are his invincible weapons; their possession will inspire him with self-confidence and authority, and will make him worthy to be followed as a leader.

It is conceded that no instrument of communication between men is comparable to that of the human voice. It holds undisputed sovereignty in its power to persuade. And yet comparatively slight attention is given to its cultivation. Many men in their ordinary conversation use only three or four keys of the voice, consequently when they attempt to address an audience they find themselves woefully handicapped for lack of vocal resourcefulness. Their voices need volume, compass, variety.

Every man who aspires to distinction as a public speaker should cultivate his voice. The greatest orators of the world gave considerable time and thought to this subject, and men like Brougham, Burke, O'Connell, Gladstone, Webster, and Beecher, owed much of their oratorical success to the possession of a well-developed voice. There must be not only the large mind, but the correspondingly large voice, in order to arouse great enthusiasm in a vast audience.

A common fault of many public speakers, in their endeavor to make themselves heard, is to confuse high pitch with intensity of voice. High pitch combined with loudness may easily make the speaker unintelligible, while a voice of less volume but possessing purity, intensity, and carrying power, may be audible in all parts of a large hall. The general injunction may be given to favor the low pitches of the voice, as the most agreeable to the listener, and the least fatiguing to the speaker.

Many a public speaker, and especially a beginner, makes the mistake of attempting too much. His overwhelming ambition is to deliver a great speech, an oration "that will ring down through the centuries!" So he car-

ries his huge burden with him to the hall, and despite herculean efforts on his part, ends in hopeless failure.

The experienced public speaker knows better. He has learned, perhaps, through bitter experience, that his best effects are secured through simplicity, earnestness, and directness. He has prepared himself thoroughly, and he goes before his audience self-composed and self-confident. When at last he speaks he approaches his task as a skilful workman.

If the speaker is naturally of nervous temperament this is a point actually in his favor, provided he learns to conserve his nerve force. For the encouragement of this type of man, let it be said that the greatest speakers of all times were nervous men, and the consequent anxiety engendered in them was one of the conditions of their ultimate great achievement. Nervousness which arises from lack of preparation, or superficial knowledge, properly leads to failure; but nervousness born of desire for service and success, rightly leads to that very success which is so earnestly coveted. Hence it is that many a speaker who is almost overcome with trepidation at the outset of his speech, loses all his fear and self-consciousness once he has plunged into the heart of his subject.

Our best speakers are those who speak deliberately. The advantages of speaking slowly are shared alike by the speaker and hearer. It gives to the one adequate time in which to think on his feet, and to the other ample time in which to understand what is being said. Moreover, a deliberate speaker conveys the impression that he is saying something worth while, that he weighs his thoughts, and, what is perhaps most vital, that he has himself well in hand.

Rapid speaking has its special uses. There are subordinate parts to be hurried over, or the hour is late, or the audience, if it is to be won at all, must be swept along by a rushing stream of eloquence. The speaker should be able to speak rapidly or slowly at will, but for most occasions a deliberate style will prove most effective. This deliberateness should manifest itself not only in the utterance but also in the movements of the speaker. Rapid gesticulation, waving of the arms, pacing the platform, and jerky physical action usually suggest lack of self-control, and, except in those rare instances in which they are demanded by the thought, should be carefully avoided.

Few speakers realize the power and eloquence of a pause. To stop suddenly before a word, so as to clear the mind of the hearer, and then to expel the waiting word like a pistol shot, will sometimes produce a most significant and enduring effect. It is chiefly by means of judicious pauses that the speaker and hearer come into intimate relationship, and it is often during these intervals of time that the listener most closely observes and enjoys the silent working of the speaker's mind.

The pause has great possibilities even in a humorous way, as illustrated in the story of Doctor Henson, and his lecture on "Fools." Bishop Vincent introduced him to an audience thus:

"Ladies and Gentlemen: We are to have a great treat this evening, in the form of a lecture on 'Fools' by one——"

Here he paused a moment, while a ripple of laughter went through the audience. Then the speaker continued:

"——by one of the brightest and brainiest men in this country!"

This witty use of the pause caused great merriment, and everyone was curious to hear how Dr. Henson would treat the clever introduction. He said:

"Ladies and Gentlemen: I am not half so big a fool as Dr. Vincent——"

Then he paused, while the laughter broke forth again with redoubled vigor; and at last, when it subsided, he continued,

"——would have you believe!"

V

It is only a man with exceptional personality who can venture to read a speech, and even in his case the effect would be vastly enhanced by extempore delivery. It can safely be said, too, that no style is at once so easy, so effective, and so self-satisfying, when it is acquired, as extempore speaking. There is probably not a single case on record showing that a great speaker who had once trained himself in extempore delivery, ever returned to the manuscript method. The occasions on which a manuscript is necessary are so rare that the general counsel may be given to learn to speak without notes. Modern audiences demand it. They resent the reading of a speech. It throws a wet blanket over them. They assume that the speaker has not qualified himself for his task. They feel imposed upon, since they might quite as well read the speech next morning in their newspaper, in the quiet of their own homes. Besides, the speaker *reads* to them and they have come to hear him *speak*. They miss the personal magnetism of eye-to-eye communication, since the speaker is almost sure to bury his face in his manuscript.

The ancients associated a deep-toned voice and dignity of manner with magnanimity. It is of decided advantage when both the speaker and the cause are worthy. A man who seeks merely to serve his personal or selfish ends is soon found out. "What you are prevents me from hearing what you say," is still the silent comment made regarding some public men. Seldom should a speaker apologize. Apology is repellant. It suggests weakness. It often spells failure. It does not comport with leadership and great achievement. It is the subterfuge of mediocrity.

A public speaker should seek to know something about the occasion and the audience before whom he is to speak. How many will be present? What is the purpose of his address? What class of people will be there? What are their probable likes and prejudices? In what kind of a hall will the meeting take place? How much time will the speaker be expected to occupy? What other speakers will take part? Knowledge of this kind will be of practical advantage to the speaker in preparing his speech and adapting it to the particular occasion, while at the same time it will contribute much to his

peace of mind. If the occasion will be a very unusual and important one, it is advisable to visit in advance the hall in which one is to speak, in order to test its acoustic properties.

A speaker should have a clearly-defined purpose in view. "You don't expect to make a convert every time you preach, do you?" asked a clergyman of another. "Oh, no," answered the younger man. "Then you'll not!" said the first speaker. So it is with the orator. If he does not set out deliberately to persuade men, his speaking will probably be fruitless.

The method of concluding a speech will largely depend upon the subject and occasion. The one important thing to keep in mind is to know how to end swiftly. A lingering conclusion has ruined many an otherwise excellent speech.

At a public meeting in New York City several distinguished men were announced to speak. One gentleman, famous for his after-dinner oratory, made a most entertaining and convincing address, but when he should have sat down, observing the good impression he was making, he succumbed to the temptation to continue speaking. He went on and on, while the speakers who were to follow him shifted uncomfortably in their chairs, and the audience looked inquiringly at one another. No one dared pull the speaker's coat-tails to remind him that there were other speakers waiting to be heard, and the orator, now carried away by the "exuberance of his own verbosity," continued his speaking, to the increasing distress of everyone around him. When at last he sat down, what had been a brilliant and successful speech half an hour before was now transformed into a dismal failure. A public speaker who suspects himself of lacking proper terminal facilities will do well to ponder this paraphrase:

A speech should be judicious, clear, succinct;
The language plain, the incidents well linked.
Tell not as new what everybody knows,
And new or old, do hasten to a close.

KEY TO ABBREVIATIONS

- | | |
|---|---|
| <p> A.—A. C. Armstrong & Son.
 A. S.—A. Strahan.
 A. S. & Co.—Adam, Stevenson & Co.
 A. S. B. & Co.—A. S. Barnes & Co.
 B.—George Bell & Sons.
 B. & D.—Bell and Daldy.
 B. B. Co.—Boston Book Co.
 B. L.—B. Law.
 B. V. & Co.—Baker, Voorhis & Co.
 C.—G. W. Carleton & Co.
 C. & W.—Cooper & Wilson.
 C. D.—Charles Desilver.
 C. Dy.—C. Dilly.
 C. of O. & A.—College of Oratory and Acting.
 C. S. & Co.—Charles Scribner & Co.
 D.—Warren F. Draper.
 D. A. & Co.—D. Appleton & Co.
 D. & Co.—Dana & Co.
 D. M. & Co.—Dodd, Mead & Co.
 E. & M.—Eaton & Mains.
 F. & W.—Funk & Wagnalls Co.
 Fr. P. & Co.—Fr. Pustet & Co.
 G.—Washington Government Printing Office.
 G. & Co.—Ginn & Co.
 G. & W. B. W.—G. & W. B. Whittaker.
 G. K. & L.—Gould, Kendall & Lincoln.
 G. P. P. Sons—G. P. Putnam's Sons.
 G. R. & Sons—George Routledge & Sons.
 G. W. J. & Co.—George W. Jacobs & Co.
 H.; H. & B.; H. & Bros.—Harper & Bros.
 H. & H.—Henry Holt & Co.
 H. & M.—Hillard & Metcalf.
 H. & W.—Houlston & Wright. </p> | <p> H. C.—Horace Cox.
 H. N.—Henry Neil.
 I. & P.—Iverson & Phinney.
 I. B. & Co.—Iverson, Blakeman & Co.
 J.—J. Johnson.
 J. B. F. & Co.—J. B. Ford & Co.
 J. M.—J. Moyes.
 J. My.—John Murray.
 J. N. & Co.—James Nisbet & Co.
 J. P. M. & Co.—John P. Morton & Co.
 L.—J. B. Lippincott & Co.
 L. & S.—Lee & Shepard.
 L. B. & Co.—Little, Brown & Co.
 L. G. & Co.—Lippincott, Grambo & Co.
 L. G. R. & D.—Longmans, Green, Reader & Dyer.
 M. H. G. & Son—M. H. Gill & Son.
 S.—Charles Scribner's Sons.
 S. A. & Co.—Scribner, Armstrong & Co.
 S. & Co.—Sheldon & Co.
 S. & S.—Spalding and Shepard.
 S. C. G. & Co.—S. C. Griggs & Co.
 S. F. & Co.—Scott, Foresman & Co.
 S. R. W.—Samuel R. Wells.
 S. S. & Co.—Swan, Sonnenschein & Co.
 T. & Co.—Trübner & Co.
 T. & T. C.—T. & T. Clark.
 The C. Co.—The Century Co.
 The C. P. S.—The Catholic Publication Society.
 T. W.—Thomas Whittaker.
 W. B. & Co.—W. Bulmer & Co.
 W. L. & Co.—Ward, Locke & Co.
 W. L. B. Co.—Williamson Law Book Co. </p> |
|---|---|

KLEISER'S COMPLETE GUIDE TO PUBLIC SPEAKING

1. ACCENT AND ITS USES.—Accent has four functions; it gives unity and variety to the sound of words, expresses their different and contrasted meanings, and constitutes the principal element of rhythm. It gives to words of more than one syllable unity and variety of sound. This is the most important function of the accent. For every such word in English takes one, and but one primary accent, which gives distinction or prominence to the accented syllable over all the others, and draws them into a certain relation of subordination and dependence upon it. Accent expresses the different meanings of words which, without the accent, would have the same sound. We have a large class of words in English which are composed of precisely the same elementary sounds, and are represented by the same alphabetical symbols, but which differ widely in their grammatical character and meaning. Such are all the words which are used both as nouns or adjectives, and as verbs. Accent expresses the contrasted meanings of similar words. When the meanings of any two similar words in the same sentence are contrasted, or opposed to each other, the accent enables us to express this contrast or opposition in a corresponding difference of sound. This function is of such importance that it justifies and requires a change of the accent from its normal position on one or both of the words, as in the following expressions: "He must in'crease, but I must de'crease;" Jus'tice and in'justice, giv'ing and for'giving, prob'ability not plau'sibility. Accent is the principal element of rhythm. The rhythm, both of prose and poetry, depends in English chiefly upon such a distribution of accented and unaccented syllables as is adapted to the expression of the sentiment, and as makes a pleasing impression upon the ear.—McILVAINE, *Elocution*, p. 230. (S. A. & Co., 1874.)

2. ACCENT IN SPEAKING.—Accent is that force of words of more than one syllable which gives one syllable a heavier sound than another. The terms heavy and light are the best to apply to such syllables. In the word process, *pro* is the accented or heavy syllable, *cess* the light one. Mr. Steele, an early writer on elocution, and subsequently Dr. Rush and other authors, designate this difference in sound by the term poise (weight), a very appropriate one if generally accepted. "Many persons," says Professor Plumptre, "naturally carry out this poise admirably in delivery without ever having had any instruction in elocution, especially such persons who (as) are possessed of strong feelings, lively imagination, and warm temperament, particularly when they are speaking in public, or reading aloud any powerful, descriptive or dramatic passage. Others, on the contrary, who are of cold, lethargic, unimpassioned temperament, or languid health, allow only the slightest amount of range of action and reaction to be perceptible, and hence the poise is inadequately maintained, and the delivery in speaking or reading is poor, tame, and feeble, void of all proper expression, and often accompanied with a tendency to stammer or stutter." Sheridan says "that theatrical declamation, or what is called the stagey style of delivery, is due to the actors dwelling upon syllables that are unaccented, with the same force as upon the accented ones, through a notion that it makes the words move more slowly, stately, and uniform than the quicker and more spirited accents will allow." Accent is a physiological necessity, dependent upon the structure and action of the vocal chords, and, in its regular action and reaction, it is not only an agreeable relief to the ear, but also to the organs employed in speech. The terms long and short, grave and acute, are quite inadequate to express this action, and are,

therefore, now, in relation to the English language, no longer used. The accented syllable may be long or short, acute or grave, but it is always the heavy syllable, and the unaccented one is always light.—Lewis, *The Dominion Elocutionist and Public Reader*, p. 44. (A. S. & Co., 1872.)

3. ACOUSTICS—Every auditorium has its own voice. Powerful voices are not always managed properly as to pitch, pace, intensity. In each place tune the voice; try to adapt by looking at the hall. Slow time or fast, high or low pitch, or vary intensity. In a spacious hall every syllable must be articulated with rigid distinctness and a swell given to the sound; this is absolutely indispensable, and yet how few so speak; and if for a long time one must husband resources in beginning; must be easy and self-possessed. If at first too strong, exhaustion ensues. It should be to express what all feel but can not do. Only the leading elements should be touched unerringly, leaving the air to soften, unite, and complete the rest. All trifling and petty points and useless details should be abandoned, leaving only the great features. It is not as necessary in an open or a large space to raise the pitch and increase the force, as to speak distinctly. More speaking and less bawling is best needed at all times. Words are not more distinct by drawling the syllables, neither is pomp or solemnity added by making it different from private speech. This is the vice of the art. Accent the same as in common life, and not labor on the unaccented syllables, giving them overweight and prominence; at least, one must not seem to do so. The quantity of sound actually needed is smaller than is generally imagined. Overheated rooms are bad for the voice, as heat is a non-conductor of sound and spoils the intonation of the voice. Irregular shaped places are often very difficult to speak in. Small wires stretched across a room at proper height break the sound-waves and prevent unpleasant echoes.—FROBISHER, *Acting and Oratory*, p. 263. (C. of O. & A., 1879.)

4. ACTION, ADDISON ON STYLE OF.—The commonest grounds of complaint are that our speakers use no action at all. This want of action in speaking has been most forcibly described by Addison in his essay on "English Oratory." "Most foreign writers," says he, "who have given any character of the English nation, whatever vices they ascribe to it, allow, in general, that the people are naturally modest. It pro-

ceeds, perhaps, from this our national virtue, that our orators are observed to make use of less gesture or action than those of other countries. Our preachers stand stock-still in the pulpit, and will not so much as move a finger to set off the best sermons in the world. We meet with the same speaking statues at our bars, and in all public places of debate. Our words flow from us in a smooth, continued stream, without those strainings of the voice, motions of the body, and majesty of the hand, which are so much celebrated in the orators of Greece and Rome. We can talk of life and death in cold blood, and keep our temper in a discourse which turns upon everything that is dear to us. Tho our zeal breaks out in the finest tropes and figures, it is not able to stir a limb about us. I have heard it observed more than once, by those who have seen Italy, that an untravelled Englishman can not relish all the beauties of Italian pictures, because the postures which are expressed in them are often such as are peculiar to that country. One who has not seen an Italian in the pulpit will not know what to make of that noble gesture in Raffael's picture of Paul preaching at Athens, where the apostle is represented as lifting up both his arms, and pouring out the thunder of his rhetoric amidst an audience of pagan philosophers. It is certain that the proper gestures and vehement exertions of the voice can not be too much studied by a public orator. They are a kind of comment to what he utters, and enforce everything which he says, with weak hearers, better than the strongest argument he can make use of. They keep the audience awake, and fix their attention to what is delivered to them, at the same time that they show that the speaker is in earnest, and affected himself with what he so passionately recommends to others. Violent gesture and vociferation naturally shake the hearts of the ignorant, and fill them with a kind of religious horror. Nothing is more frequent than to see women weep and tremble at the sight of a moving preacher, tho he is placed quite out of their hearing; as in England we very frequently see people lulled asleep with solid and elaborate discourses of piety, who would be warmed and transported out of themselves by the bellowings and distortions of enthusiasm. If nonsense, when accompanied with such an emotion of voice and body, has such an influence on men's minds, what might we not expect from many of those admirable discourses which are printed in our tongue, were they delivered with a becoming fervor, and with the most

agreeable graces of voice and gesture? We are told that the great Latin orator very much impaired his health by this '*laterum contentio*'—the vehemence of action—with which he used to deliver himself. The Greek orator was likewise so very famous for this particular in rhetoric, that one of his antagonists, whom he had banished from Athens, reading over the oration which had procured his banishment, and seeing his friends admire it, could not forbear asking them, if they were so much affected by the bare reading of it, how much more they would have been alarmed had they heard him actually throwing out such a storm of eloquence? How cold and dead a figure, in comparison with these two great men, does an orator often make at the British bar, holding up his head with the most insipid serenity, and stroking the sides of a long wig that reaches down to his middle! The truth of it is, there is often nothing more ridiculous than the gestures of an English speaker; you see some of them running their hands into their pockets as far as ever they can thrust them, and others looking with great attention on a piece of paper that has nothing written upon it; you may see many a smart rhetorician turning his hat in his hands, molding it into several cocks, examining sometimes the lining of it, and sometimes the bottom, during the whole course of his harangue. A deaf man would think he was cheapening a beaver, when perhaps he is talking of the fate of the British nation. I remember, when I was a young man and used to frequent Westminster Hall, there was a counsellor who never pleaded without a piece of pack-thread in his hand, which he used to twist about a thumb or a finger all the while he was speaking; the wags of those days used to call it 'the thread of his discourse,' for he was not able to utter a word without it. One of his clients, who was more merry than wise, stole it from him one day in the midst of his pleading; but he had better have let it alone, for he lost his cause by his jest. I have all along acknowledged myself to be a dumb man, and therefore may be thought a very improper person to give rules for oratory; but I believe every one will agree with me in this, that we ought either to lay aside all kinds of gesture (which seems to be very suitable to the genius of our nation), or, at least, to make use of such only as are graceful and expressive."—ANON, *The Public Speaker*, p. 77. (J. N. & Co., 1860.)

5. ACTION AND DISCOURSE.—It is certain that action adds greatly to the clear-

ness, the weight, the impressiveness, and the power of thought. It is the charm of eloquence. Saint François de Sales writes: "You may utter volumes, and yet if you do not utter them well, it is lost labor. Speak but little, and that little well, and you may affect much." Only a few are capable of appreciating the intrinsic value of a discourse; whereas all can see whether you speak from an inward sense of the truth—from the heart and from personal conviction. It is more especially upon the people that action produces a powerful effect; it attracts, it transports them. A preacher who possesses sterling and noble ideas, who has genuine sentiment and true action, is irresistible with them. Such weapons will assuredly do great havoc among them; or, as I should rather say, will save many. They may not always admit their discomfiture; but they will not hesitate to confess that your words are weighty and true, and tell against them. But in order to be impressive, action must be: First, true and natural; secondly, concentrated; thirdly, edifying.—MULLOIS, *The Clergy and the Pulpit*, p. 254. (The C. P. S., 1867.)

6. ACTION, AVOIDANCE OF.—Action seems to be natural to man when speaking earnestly; but the state of the case at present seems to be that the disgust excited, on the one hand, by awkward and ungraceful motions, and, on the other, by studied gesticulations, has led to the general disuse of action altogether, and has induced men to form the habit (for it certainly is a formed habit) of keeping themselves quite still, or nearly so, when speaking. This is supposed to be, and perhaps is, the more rational and dignified way of speaking; but so strong is the tendency to indicate vehement internal emotion by some kind of outward gesture that those who do not encourage or allow themselves in any, frequently fall unconsciously into some awkward trick of swinging the body, folding a paper, twisting a string, or the like. But when anyone is reading, or even speaking, in the artificial manner, there is little or nothing of this tendency, precisely because the mind is not occupied by that strong internal emotion which occasions it. And the prevalence of this (the artificial) manner may reasonably be conjectured to have led to the disuse of all gesticulation, even in extemporary speakers; because if anyone whose delivery is artificial does use action, it will of course be like his voice, studied and artificial, and savoring still more of disgusting affectation, from the cir-

cumstance that it evidently might be entirely omitted. And hence the practice came to be generally disapproved and exploded.—WHATELY, *Elements of Rhetoric*, p. 253. (L. G. R. & D., 1867.)

7. ACTION, CONCENTRATED.—Action should be concentrated; that is to say, it should proceed from a soul which is itself convinced, penetrated, fervent; which puts a restraint upon itself that it may not say all that it feels; unless it be from time to time, like the flames which escape at intervals from a volcano. Inward fervor harmonizes with the sacred word, whereas excessive noise and motion are wholly unsuited to it. If a passionate outburst sometimes escapes us, it should be repressed forthwith. The preacher should be calm; master of himself as well as of his subject. He should have a steady demeanor, should keep his forces well in hand, not relinquish his hold over them, unless it be designedly, and never lose self-control:—be carried away and yet possess himself, and retain self-possession while allowing himself to be carried away.—MULLOIS, *The Clergy and the Pulpit*, p. 258. (The C. P. S., 1867.)

8. ACTION DEMOSTHENES ON.—It is said that Demosthenes, upon being once asked what was the first qualification of an orator, answered: Action. What was the second? Action. What was the third? Still action. How many blundering comments, and how many sagacious misapplications, have been made upon this story, on the supposition that Demosthenes, by action, merely meant gesture, bodily motion! How many a semi-pedant, knowing just enough to be self-sufficient, has, in the plenitude of his wisdom, discovered by this anecdote that Demosthenes and the Athenians knew little or nothing of real eloquence! How many a petty babler, engrafting upon a kinder veneration of the Grecian orator the same misconstruction of his words, has made it an article of his creed that eloquence consists in gesticulation; and, adapting his conduct to his belief, practised the antic postures of an harlequin, and fancied himself a Demosthenes! I have known even eloquent scholars and accomplished speakers perplexed to account for this opinion of the greatest of orators, and questioning the truth of the story, merely from the same inaccurate idea of his meaning. His meaning was, that the first, the second, and the third thing, to which a public speaker should attend, is his delivery; and altho from a variety of circumstances the relative im-

portance of this article was greater in that age than ours, yet even now those who have witnessed in its full extent the difference of effect upon an auditory between a good and a bad delivery, will be at no loss to account for the opinion of Demosthenes, and see no cause to question his judgment.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 172. (H. & M., 1810.)

9. ACTION, DIVISIONS OF.—The late B. H. Smart, a well-known writer and teacher of elocution, used to group all gesture under four heads: 1. Emphatic; 2. Referential; 3. Impassioned; and 4. Imitative gesture. The first head requires no explanation. Its name clearly defines what it is. "Referential gesture is of frequent occurrence. By it, the speaker calls attention to what is actually present, or to what is imagined for the moment to be present, or to the direction, real or for the moment conceived, in which anything has happened or may happen. When Lord Chatham speaks of the figure in the tapestry frowning on a degenerate representative of his race, he refers to the place by corresponding action. When Canute is described ordering his chair to be placed on the shore, the narrator, by action, fixes attention to some particular spot, as if the sea were really present. When a picture of any kind is to be exhibited to the mental view, the speaker will convey a lively impression in proportion as he himself conceives it clearly, and, by action, refers consistently to its different parts, as if the scene were before the eyes of his auditors. Of impassioned gesture, it may be observed . . . that, tho all gesture of this kind ought to be the effect of natural impulse, yet the assumption of the outward signs of expression is one of the means of rousing in the speaker the real feeling. This consideration, and this alone, can justify any perceptive directions where nature seems to offer herself as sole instructor. Imitative gesture often takes place with good effect in speaking, particularly in narration or description of a comic kind. To use it in serious description would generally be to burlesque the subject; though even here, if sparingly and gracefully introduced, it is not always misplaced. For instance, in Collins' 'Ode to the Passions,' the narrator may use imitative action when he tells us that

"Fear his hand its skill to try
Amid the chords bewildered laid,
And back recoiled."

and that

"'Anger rushed—

In one rude clash he struck the lyre,
And swept with hurried hands the strings.'

and so, throughout the ode, whenever imitative action is possible without extravagance. Of gesture, thus discriminated, it will not be difficult to determine the species which this or that department of speaking calls most into play. The pulpit, for instance, hardly admits of other than emphatic gesture, seldom of referential, not very often of impassioned, never of imitative. The senate and the bar may more frequently admit of referential and impassioned gesture, very seldom of imitative. It is only the stage that makes full use of gesture drawn from all the four sources that have been indicated. Yet the practise of the pupil, whatever may be his destined profession, ought not to be confined only to one or two of these species of gesture. For, in order to bring forth the powers of intellect and sensibility, a wide range of subjects must be chosen; and in all these his business will be to 'suit the action to the word, and the word to the action.'"—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 92. (W. L. & Co.)

10. ACTION, IN SPEAKING.—I would strongly advise the beginner at first to use no action at all, as that is far better than inappropriate action. His first effort should be to forget that he has hands, as the consciousness of them which most people show is very painful. His first attempt should be to let his arms hang down easily and naturally at his sides, and that is not so easy to do as it sounds. Then, if he leaves one arm hanging easily down, and raises the other at a right angle from the elbow, keeping it close to the body, he will find himself at once in an easy and natural attitude of repose. But when the arms are raised in action, they should be raised from the shoulder and not from the elbow only, and the fingers should not be kept stiffly closed together, but separated and slightly bent. It used to be considered correct to use the right arm only, and that it was improper, and, as one old writer called it, even "indecent" to use the left. But this is nonsense. It is obvious that on many occasions it may be quite as convenient to use the left arm as the right, and both should be trained to move with equal grace. As the speaker warms with his subject, he will probably find his arms moving instinctively and unconsciously in response to his feelings, and as he increases in confidence by practise, he may find after a time that it is necessary rather to restrain his action than to encour-

age it.—BRANDRAM, *Brandram's Speaker*, p. 35. (G. R. & Sons.)

11. ACTION, RIGHT USE OF.—Some speakers merely wave the hand up and down, or to and fro, in one even and measured sweep, as if they were beating time to music. Pray you avoid it. Do not saw the air, as Hamlet terms it. Do not stick your thumbs in your waistcoat, nor thrust your hands under the tail of your coat, nor twirl a thread, nor play with a pen. Of these inelegancies there are eminent examples among the foremost orators of this generation. An impressive because expressive action, if used at a fit place, is a thump with the hand upon the table, or of one hand against the other, when you want to give extraordinary emphasis to some word or point in the sentence. There is a natural language of the limbs as well as of the voice, and if you observe that you will not much err. The difficulty, you will say, is to remember the rule when your thoughts are busily engaged in constructing your speech and you can not at once think of what you shall say and how you shall say it. Happily for you, this natural action is instinctive. It follows the feelings and accompanies the words. You have nothing to do but to give it free play by removing all ungainly habits, all artificial action, whatever affectations you may have been taught by ignorant and pedantic masters. Having put yourself in the best position for the muscles to act, you may leave the manner of their action to the impulses of nature. You will ask why it is, if nature prompts the right action, so few orators are found to practise it. My answer is, that they have not trusted to nature. Either they have sought to make an art of action and learn it by rule; or they do not feel what they say but are speaking by rote; or they have fallen into bad habits at the beginning, before they were sufficiently confident to let Nature speak her own language; or they are still so wanting in self-command that, as it is with beginners, fear impedes the free motions that nature prompts.—COX, *The Arts of Writing, Reading, and Speaking*, p. 239. (H. C., 1911.)

12. ACTION, SOURCES OF.—All true action in the pulpit must first proceed from the soul. In other words, it has a psychic base and spring. If the man's soul is in a healthy and vigorous state, inspired by his theme, his thoughts will swim to the surface and reflect itself in his physical features and organs. By a subtle psychological law the whole nervous and muscular system responds

to the sympathetic impulses of the emotions and will; feeling and purpose mysteriously and spontaneously press at every gate of the eyes, the lips, the cheeks, the hands, the feet, for expression. The preacher's heart, swelling with inspired, energetic conviction and emotion, lifts itself up like a great tidal wave, overflows its banks, and pours itself forth in expressions of the features, glances of the eyes, quivering of the mouth, tones of the voice, and movements of the limbs, so that the physical structure becomes simply the complex and delicate organ of expression for the brain, and heart, and will. And this distinguishes pulpit action from stage acting. The former is in a large degree spontaneous and natural; the latter is mainly the result of study, art, and imitation. The prejudice against what is called "theatrical" preaching is due to the attempt to copy the arts of the actor instead of gaining the fulness of life and its natural utterance. Art is by no means to be despised; it has an important place in the correction of faults and the development of grace and impressiveness; but while it may guide and rectify the forces of nature, when through bad examples they have become cramped or distorted, it must always be subordinate.—KENNARD, *Psychic Power in Preaching*, p. 101. (G. W. J. & Co., 1901.)

13. ACTION, SPONTANEITY OF.—

The organs of speech should be so thoroughly trained as to respond readily to all demands. There must of necessity be conscious effort before you can safely risk spontaneous performance, but after you have consciously applied some of the leading principles of good reading, it is well to let yourself go occasionally, in order to test your general powers of expression. The final aim of this study is to be able to read and speak without immediate thought of rules or principles. Let it be understood that to be in bondage to any set of nerves or muscles is to destroy all possibility of natural and spontaneous expression. Learn the art of relaxation, of abandoning yourself to your expression, and you will be surprised to find yourself becoming master of your highest powers. Reading in this manner is like playing in tune. It simply means that there is a harmonious adjustment of the mental and physical machinery, and that you give the greatest freedom to your various powers of expression, because you have first brought them under discipline.—KLEISER, *How to Read and Declaim*, p. 89. (F. & W., 1911.)

14. ACTION, THE LANGUAGE OF NATURE.—Strong passion, or profound emotion, is never satisfied with any expression of itself that is possible in mere words; it feels itself to be still pent up, until it finds an outlet by embodying itself in some appropriate act or motion of the body. Nay, even slight and transient feelings require action, in order to their full and adequate expression. Not only does the tempest raise up the great ocean waves; the zephyr also ripples the smooth surface of the mountain lake. Hence nature has provided that certain actions or motions shall correspond to certain feelings; and that these feelings shall instinctively prompt to those actions. Such actions or motions are, in a peculiar sense, the language of nature for the expression of such feelings. Here we have the whole theory of gesture, and the explanation of its wonderful power of expression. Hence it is that anger frowns, fear turns pale, shame blushes, pleasure smiles, love sparkles in the eyes, humility bows the head, and despair grins, gnashes the teeth, and tears the hair. No words can equal the expressive power of such symbolical acts—actions, here as everywhere, speak louder than words.—McILVAINE, *Elocution*, p. 387. (S. A. & Co., 1874.)

15. ADAMS, JOHN QUINCY.—Born at Braintree, Mass., Oct. 30, 1735. Died at Quincy, July 4, 1826. Began to practise law at the age of twenty-three. Middle height, strong, well-knit frame. Presence serious and imposing, but not unbending. He was ardent, vehement, somewhat dogmatic, intolerant of wrongdoing. He had implicit confidence in himself and his own opinions. Possessed deep understanding, imagination, and keen reasoning. Distinguished for his patriotism, earnestness, courage, and bull-dog tenacity. His style has been described as crisp and vivacious; terse and matter-of-fact; and as making up in energy what it lacked in smoothness. Few of his speeches are left to us.

16. ADAMS, JOHN QUINCY, METHOD OF.—Mr. Adams seems to have positively loved to use his pen. His habit was to get up at a very early hour, often before sunrise; and this he did even when resident at courts, where he was forced to attend parties kept up inordinately late. His working day was thus much longer than that of most of his associates, and was filled by the pen, which indefatigably committed to paper what appear to have been in most cases his first thoughts on every conceivable sub-

ject which presented itself, whether in talk, reading, silent observation in company, or solitude. It was, we believe, rarely his habit to revise; and the resulting mass of manuscript is almost beyond precedent in the lives of even industrious men. But it strongly reminds us of the work achieved by one man, of whose writings Mr. Adams was a constant and devoted student, and whose character, though strongly alien to his in many points, was strongly akin to it in others: that is, Cicero. Nor in any point is this resemblance more curiously marked than in the fondness alike of the Volscian and the Yankee for verse composition, of a kind that both contemporaries and posterity persist in thinking the reverse of poetical. The editor has very properly included a few of his father's pieces in these volumes, justly remarking that no true notion of his character can be acquired without them. He retained the habit of translating and composing in verse.—EVERETT, *John Quincy Adams*, *Atlantic Monthly*, 1875, vol. 36, p. 197.

17. ADAPTABILITY IN THE SPEAKER.—A skilful, experienced orator adapts things to the capacity of his hearers, and varies his discourse according to the impression which he sees it makes upon their minds. For he easily perceives whether they understand him or not, and whether he gains their attention and moves their hearts, and if it be needful he resumes the same things in a different manner, and sets them in another light; he clothes them in more familiar images and comparisons; or he goes back to the plainest principles, from which he gradually deduces the truths he would enforce; or he endeavors to cure those passions which hinder the truth from making a due impression. This is the true art of instruction and persuasion, and without this address and presence of mind we can only make roving and fruitless declamations. Observe now how far the orator, who gets everything by heart, falls short of the other's success. If we suppose, then, a man to preach who depends entirely on his memory, and dares not pronounce a word different from his lesson, his style will be very exact, but, as Dionysius Halicarnassus observes of Isocrates, his composition must please more when it is read than when it is pronounced. Besides, let him take what pains he will, the inflexions of his voice will be too uniform and always a little constrained. He is not like a man who speaks to an audience, but like a rhetorician who recites or declaims. His action must be awkward and forced; by fixing his eyes too

much, he shows how much his memory labors in his delivery, and he is afraid to give way to an unusual emotion lest he should lose the thread of his discourse. Now, the hearer perceiving such an undisguised art, is so far from being touched and captivated, as he ought to be, that he observes the speaker's artifice with coldness and neglect.—FÉNELON, *Dialogues on Eloquence*, p. 113. (J. M., 1808.)

18. ADJECTIVES, OVERUSE OF.—It is the besetting sin of young writers to indulge in adjectives and precisely as a man gains experience his adjectives diminish in number. It seems to be supposed by all unpractised scribblers—and it is a fixed creed with the penny-a-lining class—that the multiplication of epithets gives force. The nouns are never left to speak for themselves. It is curious to take up any newspaper and read the paragraphs of news, especially if they are clipt from a provincial journal or supplied by a penny-a-liner, or to open the books of nine-tenths of our authors of the third and downward ranks. You will rarely see a noun standing alone without one or more adjectives prefixed. Be assured that this is a mistake. An adjective should never be used unless it is essential to correct description. As a general rule, adjectives add little strength to the noun they are set to prop, and a multiplication of them is always enfeebling. The vast majority of nouns convey to the mind a much more accurate picture of the thing they signify than you can possibly paint by attaching epithets to them. A river is not improved by being described as "flowing"; the sun by being called "the glorious orb of the day"; the moon by being styled "gentle"; or a hero by being termed "gallant."—Cox, *The Arts of Writing, Reading, and Speaking*, p. 25. (H. C., 1911.)

19. AFFECTATION AND SIMPLICITY.—Affectation of manner, though apparently originating in insincerity and art, is often the result of a perception of common errors, and a desire to avoid them. It proceeds, sometimes, from the wish to be correct or graceful. It is the natural product of the prevalent neglect of manner and deportment, which characterizes our modes of education. The molding influence of taste, if applied, as it ought to be, to the formation of habit, would anticipate and cut off this reaction of the mind against the consequences of early neglect. A sound judgment and a manly taste are the only possible security against faults of affectation; and the culti-

vation of these traits of mind ought to form a prominent part of intellectual training. The systematic study and practise of elocution may do much to form and direct the mental tendencies, in regard to modes and habits of expression; as the principles of the art involve a recognition of all the distinctive features of chaste and correct style, not merely in this, but also in every other art which gives form to thought and feeling. Simplicity, as the grand characteristic of truth and nature, holds as high a place in elocution as in any other mode of expressive art; and directness of tone and emphasis it enjoins as the straight road to the heart: it forbids all attempts at arbitrary modulations of voice—all merely mechanical variations for effect. The simplest and the truest manner it holds up as the most eloquent and the most effective. The studied changes in which the speaker passes arbitrarily from soft to loud, from high to low, and the opposition to these, it condemns as false to the subject, and destructive to every effect of genuine and earnest address.—RUSSELL, *Pulpit Elocution*, p. 118. (D., 1878.)

20. AFFECTATION OF SPEECH.—I would not have letters sounded with too much affectation, or uttered imperfectly through negligence; I would not have the words dropt out without expression or spirit; I would not have them puffed and, as it were, panted forth, with a difficulty of breathing; for I do not as yet speak of those things relating to the voice which belong to oratorical delivery, but merely of that which seems to me to concern pronunciation. For there are certain faults which every one is desirous to avoid, as a too delicate and effeminate tone of voice, or one that is extravagantly harsh and grating. There is also a fault which some industriously strive to attain; a rustic and rough pronunciation is agreeable to some, that their language, if it has that tone, may seem to partake more of antiquity; as Lucius Cotta, an acquaintance of yours, Catulus, appears to me to take a delight in the broadness of his speech and the rough sound of his voice, and thinks that what he says will savor of the antique if it certainly savors of rusticity. But your harmony and sweetness delight me; I do not refer to the harmony of your words, which is a principal point, but one which method introduces, learning teaches, practise in reading and speaking confirms; but I mean the mere sweetness of pronunciation, which, as among the Greeks it was peculiar to the Athenians, so in the Latin tongue is chiefly

remarkable in this city. At Athens, learning among the Athenians themselves has long been entirely neglected; there remains in that city only the seat of the studies which the citizens do not cultivate, but which foreigners enjoy, being captivated in a manner with the very name and authority of the place; yet any illiterate Athenian will easily surpass the most learned Asiatics, not in his language, but in sweetness of tone, not so much in speaking well as in speaking agreeably. Our citizens pay less attention to letters than the people of Latium, yet among all the people that you know in the city, who have the least tincture of literature, there is not one who would have a manifest advantage over Quintus Valerius of Sora, the most learned of all Latins, in softness of voice, in conformation of the mouth, and in the general tone of pronunciation.—CICERO, *On Oratory and Orators*, p. 343. (B., 1909.)

21. AGITATION IN SPEAKING.—I have often observed that the most accomplished orators have felt some agitation in entering upon their speeches. When I inquired into the reason of this, and considered why a speaker, the more ability he possessed, felt the greater fear in speaking, I found that there were two causes of such timidity: one, that those whom experience and nature had formed for speaking, well knew that the event of a speech did not always satisfy expectation even in the greatest orators; and thus, as often as they spoke, they feared, not without reason, that what sometimes happened might happen then; the other (of which I am often in the habit of complaining) is, that men, tried and approved in other arts, if they ever do anything with less success than usual, are thought either to have wanted inclination for it, or to have failed in performing what they knew how to perform from ill health. "Roscius," they say, "would not act to-day," or, "he was disposed." But if any deficiency is seen in the orator, it is thought to proceed from want of sense; and want of sense admits of no excuse, because nobody is supposed to have wanted sense because he "was indisposed," or because "such was his inclination." Thus we undergo a severer judgment in oratory, and judgment is pronounced upon us as often as we speak; if an actor is once mistaken in an attitude, he is not immediately considered to be ignorant of attitude in general; but if any fault is found in a speaker, there prevails forever, or at least for a very long time, a notion of stupidity.—CICERO, *On Oratory and Orators*, p. 174. (B., 1909.)

22. ALERTNESS AND ENERGY.—Be very sure to keep your mind in a state of habitual activity, alertness, energy; so that it will be ready to grasp subjects strongly, and to handle them with easy and effectual force; so that thoughts shall come to you rapidly when you speak, and your freedom in uttering them be proportioned to the rapidity with which they are suggested. Keep the mind up to its highest point. Of course, we all know the immense differences that appear in it, at different times, in regard to that dynamic force by which it seizes a subject presented, opens it rapidly in its parts and relations, and sets it forth clearly for others to consider. Sometimes it seems impossible to accomplish what at other times is easy. Things are dim and obscure to us on one day, which on another are manifest, vivid. The whole atmosphere seems changed.—STORRS, *Preaching Without Notes*, p. 94. (D. M. & Co., 1875.)

23. ALLEGORY.—The allegory, the parable, and the fable belong to the same class of figurative forms of representation; and their distinctions are not nicely observed in the common use of language. It is sufficient to remark of them that the fable is distinguished from the proper allegory by being shorter and also by being narrative or historical. It is founded on an imaginary event; whereas, an allegory may be descriptive. The term parable is more strictly confined to allegories which are either narrative or descriptive, of a more or less religious character; which are, moreover, founded on real scenes or events, as those of Christ. One of the finest examples of the allegory is in the eightieth Psalm, from the eighth verse to the sixteenth, inclusive. The "Pilgrim's Progress," by Bunyan, is another fine exemplification of the extended allegory.—DAY, *The Art of Discourse*, p. 323. (C. S. & Co., 1867.)

24. ALLEGORY, USE OF.—The allegory, which we interpret inversion, says one thing and means another, sometimes meaning quite the reverse of what is said. The Ode of Horace, in which by a ship he means the commonwealth; by the agitations of stormy seas, civil wars; by a harbor, peace and concord; may be an example of the first kind of allegory. Orators often use it, but seldom in a pure and entire form, as in the example just cited; for they often mix it up with words that make it clear and intelligible. It is pure and entire in these words of Cicero: "I am surprized at, and I even pity, that man

who has so keen a desire for calumny that rather than refrain from it he chooses to sink the vessel in which he himself sails." But the mixed allegory is more frequently used, as in this other example from Cicero: "As for other storms and tempests, I always believed Milo had no occasion to be apprehensive of any, except amidst the boisterous waves of the Assemblies of the People." If he had not added "the Assemblies of the People," it would have been pure allegory, but by so doing it became mixed, and in that manner it receives beauty from the borrowed words, and perspicuity from the proper words. But nothing else has so beautiful an effect as when there is an admixture of simile, allegory, and metaphor. "What sea is subject to so many storms as the Assembly of the People? The one, by ebbing and flowing, has not so many waves, such changes, such agitations, as the other, in passing its votes, has inconstancy, trouble, and vexation. One day, one night, is enough to change the face of things: sometimes even the least rumor, the least noise, is a brisk gale of wind, wafting minds away, and drifting about all their former opinions." Particular care should be taken to end with the same kind of metaphor as that with which we begin; for many, having begun with a storm, end with a fire or downfall—a shameful incongruity, and an evident sign of lack of judgment.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 95. (B. L., 1774.)

25. AMPLIFICATION BY INCREMENT.—Increment is very powerful when of things in comparison even the less considerable are great. This is done by one degree, or several; and thus we proceed not only to the highest, but sometimes, as it were, beyond it. One example from Cicero will be sufficient to clear up all these points: "It is a signal trespass against our laws to lay in irons a Roman citizen, it is an unheard-of crime to have him whipt, it is, in a manner, parricide to put him to death; what shall I call it to make him die on the cross?" If the Roman citizen had only been whipt, the orator would have made the cruelty greater by one degree by alleging that a less punishment was even expressly forbidden by the laws; and if this citizen had only been put to death, he would have augmented the crime by many degrees. Yet, having said that to put to death a Roman citizen was in a manner parricide, beyond which there was nothing, he added, notwithstanding, "What shall I call it to make him die on a cross?" And thus having aggravated Verres's crime in as great

a degree as possible, it was necessary that expression should be lacking for his proceeding further.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 67. (B. L., 1774.)

26.—AMPLIFICATION, EFFECTIVE.—If no mere collection of words, however eloquent, no mere heaping up of phrases, however polished, can ever constitute useful or effective amplification of an argument, it follows that amplification will only be genuine just in proportion as it is a useful or necessary development of that argument. Hence, all true amplification, as all solid reasoning, must have its foundation in deep and earnest thought. The man who would amplify with effect must return again and again to the very viscera of his argument for the happy thoughts and the felicitous illustrations with which to develop it. Buffon remarks that it is only by means of profound meditation, and of deep and earnest thought, that the mind of man is made truly fruitful. If this be so, does it not necessarily follow that the man who would speak eloquently and well upon any subject must study that subject with all his heart and soul, and strive his very utmost to realize it in all its varied bearings, in all its fruitful application? He must fathom its lowest depths. He must realize the most minute details which are proper to it, the special circumstances which give it a life and character of its own. He must study how to bring out these circumstances and details in the most striking and most lively colors. He must try to discover what turns of expression, what figures of speech, what contrasts or comparisons, what inductions and conclusions, what accumulation of ideas, or what careful working out of leading thoughts will contribute most powerfully, most clearly, and most effectually to the true development of his subject, to the vivid realization of those substantial details and those leading circumstances which, as we have just said, animate and give it life. Just in proportion as he succeeds in this will he succeed in clothing the bare skeleton of his discourse in vigorous breathing, living flesh, and muscle.—POTTER, *The Spoken Word*, p. 146. (M. H. G. & Son, 1880.)

27. AMPLIFICATION IN SPEAKING.—In some cases, intentional verbosity, or more properly speaking, amplification, is a beauty. When, for instance, multitude, and amplitude, and vastness, and indefatigableness, are the ideas which you wish to express, your language should be correspond-

ently extended. Thus, in Exodus i:7, "And the children of Israel were fruitful and increased abundantly, and multiplied, and waxed exceedingly mighty, and the land was full of them:" all this is not too much to express the prodigious increase of the children of Israel from seventy souls to six hundred thousand men, besides women and children. Amplification is suited to express great interest and excitement. When you are narrating an interesting story, you naturally dwell on all the minutest details; and when any passion is excited, the mind loves to express itself in redundant copiousness. Thus St. Paul: "Who shall separate us from the love of Christ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or the sword? As it is written, for thy sake we are killed all day long; we are accounted as sheep for the slaughter. Nay, in all these things we are more than conquerors through him that loved us. For I am persuaded, that neither death, nor life; nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ our Lord." In this passage you will observe the reiteration of the conjunction, as well as the lengthened enumeration of particulars.—GRESLEY, *Letters to a Young Clergyman*, p. 142. (D. & Co., 1856.)

28. AMPLIFICATION, USE OF.—A sermon is of its nature a persuasive oration, which is addressed to the people with the object of gaining them efficaciously to the service of God, of causing them to reject that which is evil, and to embrace that which is good. This is the primary end of all our preaching. But experience teaches us that the people are slow to understand the things of God, slow to comprehend and to seize the mysteries of the supernatural order. Hence, we can not, as a rule, rest satisfied with our arguments merely because we have put them clearly, or rendered them fairly intelligible to ordinary intellects. We must go a step further than this; we must bring them home to every heart and soul; and in order to do this we must present them under different aspects and from different points of view. We must give warmth to what would otherwise be cold, life to what would otherwise remain inanimate and dead. We have sown the good seed by the solid instruction which we have imparted to our people. We must cause that good seed to grow and develop itself under the vivifying influence of the

life-giving rain of amplification. Yes; if we would succeed, we must put our arguments in a popular form and shape. We speak, and we see, by the vacant faces, and the uninterested looks of our hearers, that they either do not comprehend what we say, or, if they comprehend it, that they neither appreciate its force, nor are moved by its influence. We must present it in a different shape, clothe it in another form of words, illustrate it by some homely comparison, or by a happy and well-chosen example. Remembering that the real amplification of an argument, as of a discourse, consists in something more than in merely heaping words upon words, and phrases upon phrases, we must, if necessary, present our arguments again and again. We must bring them forward again and again in a new dress; we must labor to render them more clear, more intelligible, more vivid, more homely, and more full of human and practical interest; and we must continue to do this until the sparkling eyes, the sympathetic looks, the eager faces of our audience, tell us that our words have struck home at last; that they have made their mark upon the hearts of our hearers; that they have produced the full effect which we intended them to have upon the souls of those who listen to us. When this result has been accomplished, we may be satisfied that our argument has been put in a popular shape; that it has been amplified *secundum regulas artis*, or, what is the same thing, according to the rules of good taste, of sound common sense, of honest intention, and of laborious endeavor elevated and directed by one of the highest and most sublime motives which can actuate and move the human heart—zeal for the greater glory of God and the good of our brother's soul.—POTTER, *The Spoken Word*, p. 140. (M. H. G. & Son, 1880.)

29. ANALOGY.—This argument is never demonstrative. It is based, not upon a direct resemblance, but upon a resemblance of ratios. It is in form like a compound proportion; as *a* is to *B*, so is *c* to *D*. As a son is to a parent, so is a citizen to his country. To upset the fallacious use of the argument, we must show that the resemblance does not hold good, or that it is assumed, or imaginary. A special weakness of this form of argument (even where the analogy is not false, but real), is that it is at best only probable, and the employment of it by itself is a tacit admission of the want or absence of true demonstrative argument. It is a trite but important remark that "analogy does not necessarily lead to truth." The fal-

lacy of false analogy—derived from the argument found in a true analogy—is called *non tali pro tali*—that is, no likeness put for a likeness. We will draw an example, both of the argument, and of the refutation of the fallacy, from Alexander Hamilton's speech in the Debates on the Constitution. "In my reasonings on the subject of government, I rely more on the interests and opinions of men than on any speculative parchment provisions whatever. *I have found that constitutions are more or less excellent, as they are more or less agreeable to the natural operation of things.* But, say gentlemen, the members of Congress will be interested not to increase the number [of Representatives], as it will diminish their relative influence. In all their reasoning upon the subject, there seems to be this fallacy. They suppose that the Representative will have no motive of action, on the one side, but a sense of duty; or, on the other, but corruption. They do not reflect that he is to return to the community," etc., etc. The last part is the refutation of an incomplete induction. In the following paragraph, Hamilton replies to the argument of a false analogy. "It is a harsh doctrine, that men grow wicked in proportion as they improve and enlighten their minds. Experience has by no means justified us in the supposition that there is more virtue in one class of men than in another. Look through the rich and the poor of the community, the learned and the ignorant. Where does virtue predominate? The difference indeed consists, not in the quality, but kind of vices which are incident to various classes," etc., etc. He denies that the asserted ratio is found to exist, and appeals to example, which developed, would be an induction of the facts, for proof of his denial.—BAUTAIN, *Art of Extempore Speaking*, p. 319. (S., 1901.)

30. ANALOGY AND ITS USE.—

There is a common error in the use of analogy which you must be careful to avoid—that is, the pressing it too far. The analogy seldom holds in more than a few points; if you press it farther, you fall into error. If, for instance, because conversation is compared to a new birth, you were to say that it must be accompanied by pangs; or if, because the Church is the spouse of Christ, you were to say, as some preacher did, that he was bound to pay her debts, you would be going farther than you are warranted. So, in the parables of Scripture, it is wrong to suppose that all the circumstances will bear to be included. In the parable of the virgins, for

instance, the point of analogy consists in the necessity of being watchful and prepared. If, because there were five wise and five foolish virgins, we were to argue that half mankind would be admitted into heaven and half excluded, we should infer what was never intended to be taught. Or, if we were to argue that because the wise virgins had no oil to spare, therefore there could be no such thing as works of supererogation, altho the conclusion be unquestionably true, still it would be unwarrantably inferred from the premises. We might as well infer that it was right to cheat and lie, because the master commended the unjust steward for having done wisely. In preaching, therefore, on the text, "Ye shall be fishers of men," do not say, as a certain preacher said, "In prosecution of this idea, I propose to show you three things: First, as the fish caught by these fishermen were taken out of the sea, so I shall show you what is that sea, out of which those spiritual fish spoken of by Christ are taken; secondly, I shall show the manner of taking them; and, thirdly, the effects of their being taken. For, as Christ made use of this metaphor, we may be sure that the metaphor is perfect, and that it must be suitable in all its parts." On this false principle he goes on to teach "that the sea is the world; and as in the sea are things innumerable, both great and small—great leviathans, and so forth—so there are in the world. The people of the world have no taste for spiritual pleasures, as fishes have no enjoyment out of the water. Then as to catching them, there are unlawful nets—the net of mere morality: morality is like a bait without a hook. No, we should throw the Gospel net, and if we catch none this Sunday we may the next. Again, the fish, when caught, are taken out of the water, and never return; so God translates us into the kingdom of his dear Son. He that is caught in the Gospel never returns into the world, and in this I apprehend," says he, "that the beauty of the metaphor mainly consists. It is that which seems particularly to have been intended by it;" and so he goes on. This is "riding a metaphor to death."—GRESLEY, *Letters to a Young Clergyman*, p. 78. (D. & Co., 1856.)

31. ANALYSIS AND PREPARATION.

—If the true art of a sermon is to make it the natural, easy, and complete development of but one idea, then the best result of a sermon is that that one idea should be so persistently and ingeniously and attractively beaten into the mind of the hearers, that every one comes away perfectly clear as to

what the preacher wanted to say, and how far he succeeded in saying it. A young preacher, who can hardly take too much pains in his first efforts at sermon-writing, will do well, for at least a year or two, to make two analyses before he sits down finally to write. The first need only be very brief and rough, on a slate or piece of waste paper, with the main thought of his sermon written at the top of the page in a large, clear hand. He will thus keep distinctly before him the subject he has to think out, and the place to which he is traveling. Beneath this let him put down in half a dozen lines any thoughts that occur to him, just as they occur; and if at this first period of incubation he can succeed in jotting down something with which to begin his sermon, and a word, say, of application for the end, he will have fairly broken ground and seen daylight. Then, say the next day, the fuller analysis should follow. An architect has no doubt done something when he has secured his site, chosen his aspect, settled on the dimensions of the house, and dug his foundations; but even before he collects his materials, or prepares his estimates, he feels it prudent to settle on the number and size of the rooms, the passages that lead to them, the windows that let in the light, the doors that admit the inmates. Thus, this first skeleton, sufficient as it will be and ought to be for preachers of experience, must by no means be treated as a sufficient ground-plan for beginners. A book should be kept solely for the fuller analyses, numbered and indexed at the end, with text and subject for convenient reference; and here the sketch already made should be carefully and fully developed. On the mooted point of the divisions of a sermon it is not possible to linger. Great authorities differ here as widely as they are occasionally known to differ elsewhere; and Fénelon, as some will remember, is very strong against them, observing of them that "sometimes they are not natural; that they make the sermon dry and wearisome; that there is no more any real unity, but two or three different discourses linked together by a mere arbitrary connexion; ancient orators did not adopt them; the fathers knew nothing of them; and that they are a modern invention derived from the schoolmen." It is unwise, however, to try to fetter individual discretion by any universal or arbitrary rules. The quality of a man's own mind; the nature of the congregation to which he ministers; the fixt habits of perhaps many years; the not unreasonable prejudices of hearers in favor of a plan which at any rate gives landmarks,

and helps memory, are all so many factors in the formation of a practise, about which everybody at last does exactly as he chooses, and which practically justifies itself wherever it commands success. In some things, however, we shall all concur: That there should be a definite and orderly arrangement pervading the sermon; that it is usually inexpedient to alarm the congregation by a too extensive and fatiguing prospect of the road in front of them; that everything should be kept in its proper place; that "the sermon ought to go on growing, and the hearer be made to feel more and more the weight of truth."—THOROLD, *Homiletical and Pastoral Lectures*, p. 7. (A., 1880.)

32. ANALYSIS AND SYNTHESIS.—

Two different methods may be used by orators in the conduct of their reasoning, the terms of art for which they are: The analytic, and the synthetic method. The analytic is, when the orator conceals his intention concerning the point he is to prove, till he has gradually brought his hearers to the designed conclusion. They are led on, step by step, from one known truth to another, till the conclusion be stolen upon them, as the natural consequence of a chain of propositions. As, for instance, when one intending to prove the being of a God, sets out with observing that everything which we see in the world has had a beginning, that whatever has had a beginning must have had a prior cause, that in human productions art shown in the effect necessarily infers design in the cause; and proceeds leading you on from one cause to another till you arrive at one supreme first cause from which is derived all the order and design visible in his works. This is much the same with the Socratic method, by which that philosopher silenced the sophists of his age. It is a very artful method of reasoning, may be carried on with much beauty, and is proper to be used when the hearers are much prejudiced against any truth and by imperceptible steps must be led to conviction. But there are few subjects that will admit this method, and not many occasions on which it is proper to be employed. The mode of reasoning most generally used, and most suited to the train of popular speaking, is what is called the synthetic, when the point to be proved is fairly laid down, and one argument after another is made to bear upon it till the hearers be fully convinced.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 402. (A. S., 1787.)

33. ANALYSIS AND SYNTHESIS IN ARGUMENTATION.—According to the first form, I announce the truth I would prove, and I prove it by decomposing it, either in parts or in its effects; according to the other method, I gradually form the truth from the elements which enter into its composition. The latter process is scarcely proper in the pulpit. When we have only to reduce an adversary to silence, this method to which Socrates has given his name may certainly be employed with great propriety. We remark it in many of our Lord's discourses; but it is interesting to observe that he uses it rather to confound his unprincipled adversaries than to instruct well-disposed hearers. As far as it is employed with captiousness and subtlety, it is perfectly adapted to minds destitute of benevolence and sincerity, and that would set themselves against the truth, if it should be presented to them directly; but as thus employed it is not necessary to the preacher. He must not regard his adversaries as unprincipled hearers, as enemies whom he may entangle in skillfully-prepared nets. Their presence in the temple implies, in respect to the greater part, that they are under some other influence than that of malevolence; and those of them who may seem to have this disposition, can not be discriminated and taken personally apart in the assembly; can not be confounded since they have made no attack, can not be reduced to a silence which they have not disturbed. The preacher's design, moreover, is revealed or betrayed by his text. And, after all, these means are not the best for disarming malevolence. We must exhibit confidence even toward those who do not deserve it. Let us add that this method almost necessarily excludes eloquence.—VINET, *Homiletics; or, The Theory of Preaching*, p. 180. (I. & P., 1855.)

34. ANALYSIS AND SYNTHESIS, STUDY OF.—

It is indispensable to acquire the perfect mastery of your instrument, if you wish so to play upon it in public as to give pleasure to others, and avoid bringing confusion upon yourself. As the violinist commands with the touch every part of the string, and his fingers alight on the exact point in order to produce the required sound, so the mind of the orator ought to alight precisely on the right word, corresponding to each part of the thought, and to seize on the most suitable arrangement of words, in order to exhibit the development of its parts with due regard to each sentence as well as to the whole discourse. An admirable

and prodigious task in the quickness and certitude of the discernment is executed at the moment of the extemporizing, and in the taste and the tact which it implies. And here especially are manifested the truth and use of our old literary studies and of the method which, up to our own day, has been constantly employed, but now apparently despised, or neglected, to the great injury of logic and eloquence. The end of that method is to stimulate and bring out the intelligence of youth by the incessant decomposition and recomposition of speech—in other words, by the continual exercise of both analysis and synthesis; and that the exercise in question may be the more closely reasoned and more profitable, it is based simultaneously on two languages studied together, the one ancient and dead, and not therefore to be learned by rote, the other living and as analogous as possible to the first. The student is then made to account to himself for all the words of both, and for their bearings in particular sentences, in order to establish the closest parallel between them, the most exact equiponderance, and so to reproduce with all attainable fidelity the idea of one language in the other. Hence, what are termed themes and versions—the despair of idle school-boys, indeed, but very serviceable in forming and perfecting the natural logic of the mind, which, if carefully pursued for several years, is the best way of teaching the unpractised and tender reason of youth all the operations of thought—a faculty which, after all, keeps pace with words, and can work and manifest itself only by means of the signs of language.—BAUTAIN, *Art of Extempore Speaking*, p. 71. (S., 1901.)

35. ANALYSIS, POWER OF.—You will never be capable of speaking properly in public, unless you acquire such mastery of your own thought as to be able to decompose it into its parts, to analyze it into its elements, and then at need, to recompose, regather, and concentrate it again by a synthetical process. Now this analysis of the idea, which displays it, as it were, before the eyes of the mind, is well executed only by writing. The pen is the scalpel which dissects the thoughts, and never, except when you write down what you behold internally, can you succeed in clearly discerning all that is contained in a conception, or in obtaining its well-marked scope. You then understand yourself, and make others understand you.—BAUTAIN, *Art of Extempore Speaking*, p. 67. (S., 1901.)

ANCIENT ORATORY.—See *Oratory, Ancient*.

36.—ANECDOTE AND ILLUSTRATION.—Few things are more effective than anecdote when brief and pithy; few more demoralizing when wrongly used. Christ used anecdote as well as other forms of illustration, but how apt, how luminous! The abuse of anecdote in these days of abundant lay evangelism is a conspicuous evil; its effective use is a matter of keen discrimination and of true oratorical tact. Illustrations in general are like windows to a house, but they should be such as let in and let out uncolored light. They should not be fanciful, or far-fetched, or foreign to the hearers' appreciation. Nature in her infinite variety, human nature in its familiar traits, social life, current events, every-day objects of the home, the shop, the farm, the street, are more easily comprehended and more effective than those from the realm of history, science, or literature. The latter are, however, eminently appropriate to a well-educated congregation; and, indeed, may be made effective with the uncultured if rightly handled. Introductions and supplements to illustrations should be eschewed. Illustrations should be like sheet-lightning—quickly come, quickly gone—but lighting up the landscape.—KENNARD, *Psychic Power in Preaching*, p. 74. (G. W. J. & Co., 1901.)

37. ANIMATION IN PREACHING.—It is obvious that the style and manner of those parts of a sermon which are intended to move the passions should be very different from those which are suitable to argument and instruction. In an address to the passions, the preacher must put forth his whole energy; his address must be more than ordinarily earnest and pathetic, and his language of a bolder and freer character. Whether from constitutional temperament, or habitual reserve, some very good men appear wholly incapable of that fervid and impassioned expression which is so necessary for this purpose. It is highly important for a young clergyman to struggle from the very beginning of his ministerial duties against a coldness of manner, which, if not corrected, will grow, and fix itself upon him. At the same time, he must guard against mere declamation. To attempt to fix any standard, or to draw a line where right enthusiasm ends, and ranting and bombast begins, would be fruitless. I might write you down a sentence, which, when you read it

calmly, detached from the rest, would sound more like raving than preaching, and yet it might by no means follow that it should have seemed so to an audience which was worked up into enthusiasm. At such times highly figurative and even hyperbolical language may be rightly used, at least by preachers whose manner will bear them out.—GRESLEY, *Letters to a Young Clergyman*, p. 101. (D. & Co., 1856.)

38. ANNOUNCING TOO MUCH, DANGER IN.—If a speaker alarms his audience in the outset by announcing a great number of topics to be handled, and perhaps also several preliminary considerations, preparatory explanations, etc., they will be likely (especially after a protracted debate) to listen with impatience to what they expect will prove tedious, and to feel an anticipated weariness even from the very commencement.—WHATELY, *Elements of Rhetoric*, p. 109. (L. G. R. & D., 1867.)

39. ANTITHESIS, EXCESS IN USE OF.—It is, of course, impossible to lay down precise rules for determining what will amount to excess in the use of antithesis or of any other figure. The great safeguard will be the formation of a pure taste, by the study of the most chaste writers, and unsparing self-correction. But one rule always to be observed in respect to the antithetical construction, is to remember that in a true antithesis the opposition is always in the ideas expressed. Some writers abound with a kind of mock-antithesis, in which the same, or nearly the same sentiment which is expressed by the first clause, is repeated in a second, or at least in which there is but little of real contrast between the clauses which are expressed in a contrasted form. This kind of style not only produces disgust instead of pleasure when once the artifice is detected, which it soon must be, but also, instead of the brevity and vigor resulting from true antithesis, labors under the fault of prolixity and heaviness. Sentences which might have been expressed as simple ones are expanded into complex, by the addition of clauses which add little or nothing to the sense, and which have been compared to the false handles and key-holes with which furniture is decorated, that serve no other purpose than to correspond to the real ones.—WHATELY, *Elements of Rhetoric*, p. 211. (L. G. R. & D., 1867.)

40. APOSTROPHE.—Here the speaker, instead of addressing directly his proper

hearer, turns himself to some other person or thing, either really or only in imagination present. This figure abounds in the orations of Cicero. Thus in his first against Catiline: "I desire, senators, to be merciful, but not to appear negligent in so great dangers of the State; tho at present I can not but condemn myself of remissness. There is a camp formed in Italy at the entrance of Etruria, against the State; our enemies increase daily; but we see the commander of the camp and general of the enemies within our walls, in the very senate, contriving some intestine ruin to the State. If, now, Catiline, I should order you to be seized and put to death," etc. Again, in his defense of Milo, he turns to his brother Quintus and addresses him as if present: "And how shall I answer it to you, my brother Quintus, the partner of my misfortunes, who art now absent?"—DAY, *The Art of Discourse*, p. 325. (C. S. & Co., 1867.)

41. APPEAL, STATING THE OBJECT OF THE.—It certainly can not be laid down as a universal rule that, in an address to the feelings, it must ever be wrong to state the object in respect to which the feelings are to be moved. That in pronouncing a eulogy it would be improper for the speaker to inform the audience, at the outset, of the subject of the eulogy in reference to which their feelings of admiration are to be excited; that in endeavoring to inspire sentiments of confidence and courage it would be improper for a statesman to mention beforehand those circumstances and facts which warrant confidence and tend to awaken courage; that in seeking to strengthen the sentiment of Christian gratitude for the blessings of the gospel, it would be improper for the preacher distinctly to propose the richness or the freeness of those blessings in reference to which the sentiments of gratitude are to be called forth, no one surely can maintain.—DAY, *The Art of Discourse*, p. 178. (C. S. & Co., 1867.)

42. APPLAUSE, SEEKING.—Let no speaker too much disquiet himself as to the effect he may have produced and the results of his discourse; let him leave all this in the hands of God, whose organ he is, and let him beseech Him to make something accrue from it to His glory, if success has been achieved; or, if he has had the misfortune to fail, to make good come out of of this evil, as it belongs to the Divine Power to do, and to that power alone. Above all, let him not canvass this person and that inquisitively concerning what their feelings were in hear-

ing him, and their opinion of his discourse and his manner. All such questions seek a motive for self-love, rather than any useful hints; they are an indirect way of going in quest of praise and admiration, and may be carried to a very abject extent, in order to get oneself consideration, criticizing one's own performance merely to elicit a contrary verdict—tricks and subterfuges of vanity, which begs its bread in the meanest quarters, and which in its excessive craving for flattery, challenges applause and extorts eulogy. This wretched propensity is so inborn in human nature, since original sin, that frequently the greatest orators are not proof against this littleness, which abuses them in the eyes of God and man. Besides, it is a way of exposing oneself to cruel disappointments.—BAUTAIN, *Art of Extempore Speaking*, p. 293. (S., 1901.)

43. ARGUMENT, ADVANCING FROM WEAK TO STRONG.—Among arguments of the same nature, whether address to the understanding or the will, we must advance from the weaker to the stronger. But what are the weaker and what the stronger? If the question relates to proofs for the mind, the simplest and most evident are the strongest, and presumptions are less strong than proofs. If the question relates to facts, progress is from the less to the more important. If it relates to motives, the question is difficult. What are the weakest, what are the strongest? If so, Bourdaloue was wrong, when in treating of impurity he considered it first as a sign, then as the principle of reprobation. A question presents itself. When a motive or argument is incomparably stronger than all others, when it is supreme and decisive, why pass through many others to arrive at that? Is it thus that we do in occasional and accidental discourses? Perhaps not ordinarily; but perhaps we should do thus if these discourses were somewhat prepared, and were not accidental; in the majority of cases, we are confident that this method would be justified by the result.—VINET, *Homiletics; or, The Theory of Preaching*, p. 293. (I. & P., 1855.)

44. ARGUMENT AND EMOTION BLENDED.—In some modern systems of rhetoric, the very divisions of discourse are founded upon a supposed arrangement of matter, adapted successively to the understanding and to the feelings of the hearer. By this disposition the argumentative and the pathetic parts of an oration are separated from each other, as if they formed distinct

divisions of the subject. You can not have it too deeply impress upon your minds that classifications are merely instruments for methodizing science; but are no part of the science itself. What necessity there ever was of departing from the distinct and simple divisions of Aristotle, which composed a discourse of the introduction, proposition, proof, and conclusion, I am unable to see. The line of separation between these parts is discernible to the duller eye. They can not be blended together without producing confusion. But sit down to write an oration with the determination to put your argument into one apartment, and your pathetic into another; and depend upon it, in the execution you will come halting off with both. Take your divisions from your subject, and you will have a torch to illumine your way. Now, as Aristotle most acutely remarks, argument is of the subject; but pathos is to the judge. They are made to be blended, and not to be separated; let feeling sharpen argument, and argument temper feeling. Their strength is in union, not in division.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 133. (H. & M., 1810.)

45. ARGUMENT, HOW TO PRESENT ONE'S.—You should condense your thoughts and language, devoting your entire attention to the logical array of your argument and the precision with which you present it. The graces of oratory, such as voice and manner can impart, are never useless nor to be despised in any kind of speaking, and they are not to be disregarded even in addressing the court; but they are by no means necessary to a successful effort. The attention of the judge is directed more to your argument than to you—to your matter rather than to your manner, and provided that the argument you have construed be sound and sensible it will be heard and accepted, although conveyed in broken sentences and inelegant language. Hesitating speech to a jury is worse than fluent feebleness, because it is mistaken for incapacity. But by the court fluency and hesitation are alike disregarded, and the speaker is measured more by his mind than by his lips. Do not, therefore, lose courage if you lack expression for your logic. Provided only that you have in your own mind the clear construction of an argument, you may safely trust to your audience to seize it, howsoever ungainly the manner in which you bring it forth. But then it is difficult to discover if you have in your mind a perfectly reasoned argument. In fact, the mind is very apt, un-

consciously to itself, to adopt a summary process of reasoning and to arrive at a conclusion by jumps instead of by steps. When in a merely contemplative argument we arrive at a difficulty, the mind is liable to pass on one side of it or to leap over it, instead of threading its way through it, and often the fault is not found until the thoughts take shape in words. The surest way to avoid this not uncommon discomfiture is to set down your argument upon paper (not the very words to be used, but only an outline), in the order in which you design to place your case before the court. This skeleton of the discourse will serve the double purpose of enabling you to detect any defects or fallacies not seen when it existed only in contemplation, and of keeping you strictly to the point when you are presenting it to the court. In this summary be careful to separate the several parts of the argument so that they may be readily caught by the eye; for when you are hurried and flurried by action, a written page is merely a confused mass to your glance unless the sentences are marked by very obvious divisions. Altho you would not habitually resort to the preacher's practise of announcing at the opening of it the divisions of the discourse, with the formidable figures that advise the victims of the infliction they are to anticipate, it is necessary that you should so state the divisions on your note, for your own guidance only. The divisions should be written within a second margin, and the cases you propose to cite by way of illustration should be noted within a third margin. The effect of this arrangement is, that at any moment a glance will inform you what you have said, what more you have to say, and in what order you should say it. In putting your argument, your manner should be deferential and your language suggestive. Nothing but consummate ability and unquestioned profundity of legal knowledge excuses a dogmatic style of address. It has been endured by, and even commanded respect from, the bench; but it was accompanied by personal dislike and no junior could adopt it with impunity. Diffidence, even if it take the form of confusion of speech, is sure to receive kindly encouragement from the judges, and you could not desire a more generous audience.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 284. (H. C., 1911.)

46. ARGUMENT IN CONVERSATION.—Earnest argument should be avoided in society or before a third person. To prove yourself in the right is to show that

another is in the wrong. It is ill-bred to do this before witnesses, and it is courteous to avoid it, so far as is possible, at any time. Men are much more given to "argument" than women, and are far less sensible of its absurdity. It is well to reason with oneself as much as possible, but little beyond a display of vanity, is gained in debating a point with another. For a man or woman of intellect to seriously argue a point with one of inferior mind, experience, or culture, is ridiculous. If you are known to hold firmly established views on any subject, beware of conversing much on it, except with those who perfectly agree with you. You will not aid your cause or yourself by disputing over it. If you are boldly attacked, respectable people will give you much more credit for gracefully evading a strife of opinions, than for entering upon it. Ladies who have a true claim to the name, invariably appreciate and admire such conduct in a man. Much more skill and sagacity may be shown in refusing to argue, than in so doing; the one who seeks to escape having the great advantage of being able to make his adversary appear determined to be disagreeable and discourteous.—CARLETON, *The Art of Conversation*, p. 98. (C., 1867.)

47. ARGUMENT, INDUCTIVE.—The argument from example, when its cases are multiplied, becomes an inductive argument. The orator's proposition is that wicked men must be unhappy. He cites Herod, the slayer of John the Baptist, and shows him devoured before his death by worms; Tiberius yelling with remorse in the caverns of Capreus; Nero sinking into the horrors of mental alienation from the visions of vengeance which haunted him. From history he assembles a multitude of fearful examples in support of his proposition, and draws his conclusion, from the induction, that happiness is not for the wicked.—BAUTAIN, *Art of Extempore Speaking*, p. 309. (S., 1901.)

48. ARGUMENT, MODES OF COMMENCING AN.—An exceedingly graceful and convenient way of commencing an argument to a jury or to an assembly of any description, where the speaker follows immediately after a debater on the opposite side of the question, is to take some proposition of the speaker who has just concluded, and to make some remarks on that in the very act of rising. This forms one of the most simple and agreeable methods of opening an argument which is known to the speaking world, for it at once introduces the speaker

and the subject to the jury or audience in a very practical and easy manner, without the vapid circumlocution which is usually embraced in an exordium. And in taking up at the start, and in the very act of rising, some proposition of the preceding speaker, the one who is engaged in answering the other may remark by way of commencing, "that he entirely concurs with the gentleman on the opposite side in the opinion that the case is a plain one, but not plain for the benefit of the gentleman and his client." Or, he may express a concurrence with the preceding counsel or speaker, in any proposition or affirmation he may choose, but deny the application of the proposition for the benefit of the opposing speaker and his side. Another convenient way of opening an argument is to commence it just at the very point where the preceding speaker leaves it, by selecting some fact which conflicts with the principles and propositions urged by the opposing counsel, and that in the very act of rising. Or the speaker who follows immediately after another may with infinite benefit to his own side of a question, observe (if the anecdote or incident be a good one) that the gentleman on the opposite side, or his client, reminded one very forcibly of some very apposite and ludicrous incident or anecdote, which may be then stated. All these modes of commencing an argument, a speech, or address, have been dictated by an observation of the great benefit which has frequently resulted from a resort to them by debaters. They are easy and familiar in their nature, and are calculated to arouse a jury from a state of torpor, lethargy, or indifference, and to place them at once in the kindest and most friendly relations toward the speaker.—McQUEEN, *The Orator's Touchstone; or, Eloquence Simplified*, p. 172. (H. & B., 1860.)

49. ARGUMENT OF REDUCTIO AD ABSURDUM.—The inductive argument is sometimes made to produce a *reductio ad absurdum*, or *ad impossibile*—i.e., it proves that the conclusion attempted can not be; that it is absurd, impossible. Erskine, defending the Dean of St. Asaph, for libel against the government, thus employs it: "Every sentence contained in this little book, of the interpretation of the words is to be settled not according to fancy, but by the common rules of language, is to be found in the brightest pages of English literature, and in the most sacred volumes of English law; if any one sentiment from the beginning to the end of it be seditious or libelous, the Bill of Rights was a seditious libel; the Revolu-

tion was a wicked rebellion; the existing government is a traitorous conspiracy against the hereditary monarchy of England; and our gracious sovereign is a usurper of the crown of these kingdoms."—BAUTAIN, *Art of Ex-tempore Speaking*, p. 309. (S., 1901.)

50. ARGUMENT, SECURING ONE GOOD.—It is a matter of incalculable moment to a writer or speaker to secure one good argument or idea on any subject which he may have under deliberation, and to write the argument or idea thus produced, immediately and perspicuously off on paper. For other arguments and ideas will continue to come within the reach of his intellectual vision on the same subject, if he continues to reflect on it, as naturally as it is when he looks in at the window or door of a room to see a friend who is setting in that chamber, to perceive at the same time the chair in which that friend is sitting, the table before which he is seated, and every other visible object within the bounds of the chamber. There is an invisible charm connected with the birth of one full, healthy, and perfect view of a subject, which communicates a surprising degree of fecundity to the mind of a reasoner. His thoughts may be rambling over the theme before him, like a shipwrecked mariner over a dark and dreary waste, without a gleam of light to cheer the heart, and without a patch of verdure to refresh the eye. But once let the light of one clear view of the subject beam upon the mind, and the mists of darkness will vanish before the luminous rays thus let in, like the shades of night before the dawning radiance of the rising sun, and the light will continue to grow brighter and clearer, under the influence of reflection, until he may survey the subject in all its relations and bearings.—McQUEEN, *The Orator's Touchstone; or, Eloquence Simplified*, p. 184. (H. & B., 1860.)

51. ARGUMENTATION IN BUSINESS.—Sincerity is an essential part of successful business argumentation. It is akin to earnestness, and one may be said to complement the other. When a man is sincere, when he has diligently studied out his subject in all its details, when he believes in his mind and heart that he is right, he becomes a formidable opponent in almost any kind of argument. Sincerity based upon facts is not readily dislodged. If facts are stubborn things, they are particularly so when expressed by a man who is at once earnest, agreeable,

positive, and sincere.—KLEISER, *How to Argue and Win*, p. 117. (F. & W., 1910.)

52. ARGUMENTATION, INDIRECT.

—The human mind is so formed that it often prefers the reflection of light itself, the echo of the voice to the voice. By examining ourselves, we find that in almost all discussions we tend rapidly and imperceptibly toward indirect proof. Man in everything submits more readily to indirect constraint. The final judgment that springs from a syllogism is a kind of judgment by constraint. I do not think we should indulge freely an inclination which is not always without weakness. I think we should accustom the mind to look truth in the face, to seek truth at her own home, and not at another's; but it is also important that we see (and we do this peculiarly through indirect or lateral argumentation) from how many directions the light comes to us at the same moment, that all things concur in proving what is true, that truth is connected with everything, that "all things answer to one another." (Proverbs, xvi:4.) It is to this, as to impressions from surprise, that the peculiar virtue of indirect argumentation is to be ascribed. We add that there are some objects in which, whether it be from the evidence or too great simplicity of the object, direct argumentation is almost impossible; there are others, on the contrary, in which it is very possible, and much in place.—VINET, *Homiletics; or, The Theory of Preaching*, p. 186. (I. & P., 1855.)

53. ARGUMENTATION, REQUIREMENTS FOR.

—Arguing requires a cool, sedate, attentive aspect, and a close, slow, and emphatic accent, with much demonstration by the hand; it assumes somewhat of authority, as if fully convinced of what it pleads for; and sometimes rises to great vehemence and energy of action: the voice clear, distinct, and firm as in confidence.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 202. (J. P. M. & Co., 1845.)

54. ARGUMENTS A FORTIORI.

—The argument *à fortiori* refers to force and its degrees. It very often takes the form of interrogation—as indeed forcible argumentation in general inclines to do. The ideas of less and greater, then, lie under the *à fortiori* turn of argument. Says Jefferson: "Sometimes it is said that man can not be trusted with the government of *himself*. Can he, then, be trusted with the government of *others*? Or have we found angels, in the

form of kings, to govern him? Let history answer this question." Burke, in defending before the Bristol electors his course on Catholic emancipation, employs a powerful, implied, *à fortiori* argument to support the justice of the emancipation. The English Catholics were most loyal when most tempted not to be so. "A great terror fell upon this kingdom. On a sudden we saw ourselves threatened with an immediate invasion, which we were at that time very ill prepared to resist. You remember the cloud which gloomed over us all. In that hour of our dismay, from the bottom of the hiding-places into which the indiscriminate rigor of our statutes had driven them, came out the Roman Catholics. They appeared before the steps of a tottering throne with one of the most sober, measured, steady, and dutiful addresses, that was ever presented to the crown. At such a crisis, nothing but a decided resolution to stand or fall with their country could have dictated such an address, the direct tendency of which was to cut off all retreat, and to render them peculiarly obnoxious to an invader of their own communion" (France). The conclusion is obvious—*à fortiori* such subjects would be loyal in less extraordinary times and emergencies, and their odious disabilities should have been removed.—BAUTAIN, *Art of Ex-tempore Speaking*, p. 306. (S., 1901.)

55. ARGUMENTS A PRIORI AND A POSTERIORI.

—The argument *à priori* is, when we appeal to a reasonable, natural expectancy. The magnificent oration of Paul before Agrippa proceeds in the *à priori* form. He describes his "manner of life from his youth," his training after the straightest set of his religion, a Pharisee. The inference *à priori* must be that such a one knew well the prophecies of the Jews, and could wisely judge of their fulfilment in the Messiah. Next he recites his bitter prejudices and persecutions of the believers. The inference *à priori* must be that such a man would join himself to them only from overwhelming reasons of conviction. The argument *à posteriori* is the direct opposite of the former: it looks back, and from effects and consequences infers causes. "If such and such be the effects of this law—the inevitable and undeniable effects, can the law itself be good?—a good tree is known by its fruits," etc. Webster's fervid burst of declamation over the vision of a broken union—"States dissevered, discordant, belligerent, a land rent with civil feuds, or drenched, it may be, in fraternal blood"—is an *à posteriori* argument

for a union "now and forever one and inseparable." Curran's awful denunciation of an Informer, "A wretch that is buried a man till his heart has time to fester and dissolve, and is then dug up a witness," "how the stormy wave of the multitude retired at his approach," etc., argues from these hideous effects that the prosecution of the government against Finnerty, needing and producing such instruments is unrighteous, and that the jury can not, in conscience, sustain it.—BAUTAIN, *Art of Extempore Speaking*, p. 304. (S., 1901.)

56. ARGUMENTS, ARRANGEMENT OF.—A public speaker is supposed to have made, either from previous study at home, or from the rapid glance of the moment, some arrangement of the topics upon which his argument is to be maintained. These can not all be produced at once; they not only appear to the hearers to arise in the speaker's mind in succession, but they actually do so, even when he pronounces a premeditated, or reads a written, discourse. If his manner of speaking be confined to mere dry dissertation, he will proceed coldly and uniformly throughout; but if his argument be maintained by rhetorical ornament and illustration, and if he appeal to the passion of his audience, he will himself be excited, and the interest he feels, however rapidly he may proceed, will discover itself at each different period in the following order. The thought which arises in his mind will instantly be seen in his countenance, and first in his eyes, which it will brighten or suffuse, then suitable gestures follow, and last the words find utterance. The countenance and gesture are the language of nature, words are derived from art, and are more tardy in their expression; sometimes in high passion they cannot at all find their way, till the voice first breaks out into those tones and interjections which appear to be the only language of nature belonging to the voice. In this view of the subject, the difficulty of reconciling authors to each other, and even to themselves, is got over; and the order of the combined expressions of the signs of a public speaker will be thus: In calm discourse the words and gestures are nearly contemporaneous; and in high passion the order is: 1. The eyes. 2. The countenance in general. 3. The gestures. 4. Language. But the interval between each is extremely limited.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 380. (W. B. & Co., 1806.)

57. ARGUMENTS, DISPOSITION OF.—In the first place, avoid blending arguments confusedly together that are of a separate nature. All arguments whatever are directed to prove one or other of these three things: that something is true; that it is morally right or fit; or that it is profitable and good. These make the three great subjects of discussion among mankind: Truth, Duty, and Interest. But the arguments directed toward any one of them are generically distinct; and he who blends them all under one topic which he calls his argument, as, in sermons especially, is too often done, will render his reason indistinct and inelegant. Suppose, for instance, that I am recommending to an audience benevolence, or the love of our neighbor; and that I take my first argument from the inward satisfaction which a benevolent temper affords; my second, from the obligation which the example of Christ lays upon us to this duty; and my third, from the tendency to procure us the good-will of all around us: my arguments are good; but I have arranged them wrong; for my first and third arguments are taken from considerations of interest, internal peace, and external advantages; and between these I have introduced one which rests wholly upon duty. I should have kept those classes of arguments which are address to different principles in human nature separate and distinct. In the second place, with regard to the different degrees of strength in arguments, the general rule is to advance in the way of climax, *ut augeatur semper, et crescat oratio*. This especially is to be the course when the speaker has a clear cause, and is confident that he can prove it fully. He may then venture to begin with feebler arguments, rising gradually and not putting forth his whole strength till the last, when he can trust to making a successful impression on the minds of hearers prepared by what has gone before. But this rule is not to be always followed, for if he distrusts his cause, and has but one material argument on which to lay the stress, putting less confidence in the rest in this case, it is often proper for him to place this material argument in the front; to pre-occupy the hearers early, and make the strongest effort at first; that having removed prejudices, and disposed them to be favorable, the rest of his reasoning may be listened to with more candor. When it happens that amidst a variety of arguments there are one or two which we are sensible are more inconclusive than the rest, and yet proper to be used, Cicero advises to place these in the middle, as a station less conspicuous than either the

beginning or the end of the train of reasoning. In the third place, when our arguments are strong and satisfactory, the more they are distinguished and treated apart from each other the better. Each can then bear to be brought out by itself, placed in its full light, amplified and rested upon. But when our arguments are doubtful, and only of the presumptive kind, it is safer to throw them together in a crowd and to run them into one another; "*ut qua sunt natura imbecilla*," as Quintilian speaks, "*multuo auxilio sustineantur*;" that, tho infirm of themselves, they may serve mutually to prop each other. He gives a good example in the case of one who was accused of murdering a relation to whom he was heir. Direct proof was wanting; but "you expected a succession, and a great succession; you were in distress circumstances; you were pushed to the utmost by your creditors; you had offended your relation who had made you his heir; you knew he was just then intending to alter his will; no time was to be lost. Each of these particulars by itself," says this author, "is inconclusive; but when they are assembled in one group they have effect." In the fourth place, arguments must not be extended too far, or multiplied too much. This serves rather to render a cause suspected than to give it weight. An unnecessary multiplicity of arguments both burdens the memory and detracts from the weight of that conviction which a few well-chosen arguments carry. It is to be observed, too, that in the amplification of arguments a diffuse and spreading method beyond the bounds of reasonable illustration is always enfeebling. It takes off greatly from that *vis et acumen* which should be the distinguishing character of the argumentative part of a discourse. When a speaker dwells long on a favorite argument, and seeks to turn it into every possible light, it almost always happens that, fatigued with the effort, he loses the spirit with which he set out, and concludes with feebleness what he began with force. There is a proper temperance in reasoning as there is in other parts of a discourse. At the same time, it must be allowed that the frequent repetition of arguments in new words is often of great service for a reason already explained, and has often been employed with success by some of our greatest speakers. With reference to the arguments of an opponent, the speaker should be always on his guard not to do them injustice by disguising or placing them in a false light. The deceit is soon discovered; it will not fail of being exposed, and tends to impress the hearers with distrust of the

speaker as one who either wants discernment to perceive, or wants fairness to admit the strength of the reasoning on the other side.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 49. (W. L. & Co.)

58. ARGUMENTS, GIVING ALL THE.

—It is said that, in general, there is but one reason which is decisive. It is true that when a man is to give an account of an action which he has done or is about to do, we may be sure that one of the reasons which he gives is the strongest, that which has determined him—that which he has given to himself; the others are for those to whom he may wish to commend the resolution he has taken. Why does he not express this first? or, rather, why does he not express only this; for it is very certain that if he begins with the strongest argument, the others will be neither felt nor listened to? But the orator must give all the reasons; first, because he does not know which is the decisive reason, and because the same reason is not decisive with every one, nor with each one always; next, because truth should employ all its means; and finally, because it is useful to the mind to discern light from every point of the horizon; for it is not with truth as it is with the sun. We have not, however, the mistaken idea that quantity, in this case, may serve instead of quality; we do not regard conviction as a kind of intellectual oppression in which the mind is overwhelmed by the mass of arguments and the multitude of words.—VINET, *Homiletics; or, The Theory of Preaching*, p. 295. (I. & P., 1855.)

59. ARGUMENTS IN A JUDICIAL CAUSE.

—If proofs be strong and cogent, they should be proposed and insisted on separately; if weak, it will be best to collect them into a body. In the first case, being persuasive by themselves, it would be improper to obscure them by the confusion of others: they should appear in their due light. In the second case, being naturally weak, they should be made to support each other. If, therefore, they are not greatly effective in point of quality, they may be in that of number, all of them having a tendency to prove the same thing; as, if one were accused of killing another for the sake of inheriting his fortune: "You did expect an inheritance, and it was something very considerable; you were poor, and your creditors troubled you more than ever; you also offended him who had appointed you his heir, and you knew that he intended to alter his will." These proofs taken separately are of little moment,

and common; but collectively their shock is felt, not as a peal of thunder, but as a shower of hail. The judge's memory, however, is not always to be loaded with the arguments we may invent. They will create disgust, and beget distrust in him, as he cannot think such arguments to be powerful enough which we ourselves do not think sufficient. But to go on arguing and proving, in the case of self-evident things, would be a piece of folly not unlike that of bringing a candle to light us when the sun is in its greatest splendor. To these some add proofs which they call moral, drawn from the milder passions; and the most powerful, in the opinion of Aristotle, are such as arise from the person of him who speaks, if he be a man of real integrity. This is a primary consideration; and a secondary one, remote, indeed, yet following, will be the probable notion entertained of his irreproachable life. It has been a matter of debate, also, whether the strongest proofs should have place in the beginning, to make an immediate impression on the hearers, or at the end, to make the impression lasting with them, or to distribute them, partly in the beginning, and partly at the end, placing the weaker in the middle, or to begin with the weakest and proceed to the strongest. For my part, I think this should depend on the nature and exigencies of the cause, yet with this reservation, that the discourse might not dwindle from the powerful into what is nugatory and frivolous.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 316. (B. L., 1774.)

60. ARGUMENTS IN DIFFERENT CASES.—The first rule to be observed is, that it should be considered, whether the principal object of the discourse be, to give satisfaction to a candid mind, and convey instruction to those who are ready to receive it, or to compel the assent, or silence the objections of an opponent. For, cases may occur, in which the arguments to be employed with most effect will be different, according as it is the one or the other of these objects that we are aiming at. It will often happen that of the two great classes into which arguments were divided, the *à priori* [or argument from cause to effect] will be principally employed when the chief object is to instruct the learner; and the other class, when our aim is to refute the opponent. And to whatever class the arguments we resort to may belong, the general tenor of the reasoning will, in many respects, be affected by the present consideration. The distinction in question is nevertheless in general little at-

tended to. It is usual to call an argument, simply, strong or weak, without reference to the purpose for which it is designed; whereas, the arguments which afford the most satisfaction to a candid mind, are often such as would have less weight in controversy than many others, which again would be less suitable for the former purpose. E. G. There are some of the internal evidences of Christianity which, in general, are the most satisfactory to a believer's mind, but are not the most striking in the refutation of unbelievers: the arguments from analogy, on the other hand, which are (in refuting objections) the most unanswerable, are not so pleasing and consolatory.—WHATELY, *Elements of Rhetoric*, p. 70. (L. G. R. & D., 1867.)

61. ARGUMENTS, NOTING DOWN.—The process of noting down on a slip of paper the points of propositions which must legitimately arise in the discussion of any question which is to be debated, is very different from what is usually denominated a lawyer's brief, tho it may accomplish in effect the same objects. What is commonly termed a brief, comprehends in a succinct form all the authorities which a lawyer intends to bring to bear on the points involved in his cause, together with a compendious presentation of his own views annexed to each of the authorities and points. The process of noting down the heads of a discourse or argument is much more simple in its character, for only the heads or points are written down in succession themselves, in as few words as a due regard to perspicuity will permit. The process is so very brief that one word is sometimes used to express the nature or character of a single head.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 190. (H. & B., 1860.)

62. ARGUMENTS OF RESEMBLANCE.—While those arguments which rest on resemblances in objects most unlike are generally in themselves more striking and forcible, they are yet often sophistically invalidated and rejected, because in most respects the objects compared are so dissimilar. On the other hand, no sophistry, perhaps, is more common than that of assuming a resemblance in all points where there is such resemblance in many. In the use of this species of argument, it becomes, then, of the utmost importance to bear in mind both that the most similar things differ in some respects, and perhaps in that very point on which the argument in a given case depends;

and, also, that the most dissimilar things may have some properties or relations in common, and may therefore furnish foundations for valid reasoning. The decisive test of the soundness of all arguments founded on resemblance is furnished in the inquiry: Do the particulars of resemblance owe their existence to the same cause? As the whole force of examples as arguments rest on the sameness of the cause, or of the law or general attribute in the proof and the conclusion on which the classification depends, the detection of this cause, where possible, will ever discover the validity or invalidity of the example as an argument. Just so far as there remains a doubt of the sameness of the cause or law, so far must there be weakness in the argument.—DAY, *The Art of Discourse*, p. 147. (C. S. & Co., 1867.)

63. ARGUMENTS, ORDER OF.—Supposing the arguments properly chosen, it is evident that their effect will in some measure depend on the right arrangement of them, so as they shall not jostle and embarrass one another, but give mutual aid, and bear with the fairest and fullest direction on the point of view. Concerning this, the following rules may be taken: In the first place, avoid blending arguments confusedly together that are of a separate nature. All arguments whatever are directed to prove one or other of these three things: that something is true, that it is morally right or fit, or that it is profitable and good. These make the three great subjects of discussion among mankind: truth, duty, and interest. But the arguments directed toward any one of them are generically distinct, and he who blends them all under one topic, which he calls his argument, will render his reasoning indistinct and inelegant. Suppose, for instance, that I am recommending to an audience benevolence, or the love of our neighbor, and that I take my first argument from the inward satisfaction which a benevolent temper affords; my second, from the obligation which the example of Christ lays upon us to this duty; and my third, from its tendency to procure us the good-will of all around us. My arguments are good, but I have arranged them wrong, for my first and third arguments are taken from considerations of interest, internal peace, and external advantages; and between these I have introduced one which rests wholly upon duty. I should have kept those classes of arguments which are address to different principles in human nature separate and distinct. In the second place, with regard to the different degrees of strength in

arguments, the general rule is to advance in the way of climax. This especially is to be the course when the speaker has a clear cause and is confident that he can prove it fully. He may then venture to begin with feebler arguments, rising gradually, and not putting forth his whole strength till the last, when he can trust to his making a successful impression on the minds of hearers prepared by what has gone before. But this rule is not to be always followed. For, if he distrusts his cause and has but one material argument on which to lay the stress, putting less confidence in the rest, in this case it is often proper for him to place this material argument in the front, to preoccupy the hearers early and make the strongest effort at first, that having removed prejudices and disposed them to be favorable, the rest of his reasoning may be listened to with more candor. When it happens that amidst a variety of arguments there are one or two which we are sensible are more inconclusive than the rest and yet proper to be used, Cicero advises to place these in the middle, as a station less conspicuous than either the beginning or the end of the train of reasoning. In the third place, when our arguments are strong and satisfactory, the more they are distinguished and treated apart from each other, the better. Each can then bear to be brought out by itself, placed in its full light, amplified and rested upon. But when our arguments are doubtful and only of the presumptive kind, it is safer to throw them together in a crowd and to run them into one another.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 404. (A. S., 1787.)

64. ARGUMENTS, ORDER OF SEVERAL.—The order in which the several arguments, or considerations, should be arranged, deserves attention; since the relative position of an argument may be essential to its efficiency, and a proper order may increase the combined force of the whole. The rule that the stronger arguments should be placed at the beginning and the end, while the weaker should occupy an intermediate position, is applicable to secular oratory rather than to preaching. For in the former, arguments which have but a remote relation to the subject may, notwithstanding, conduce to the orator's purpose: they may enlarge the array of arguments for present effect, or may even be used with the covert design of withdrawing the hearer's attention from the real weakness of the speaker's cause, or from the strong arguments of his opponent. But a sermon is, for the most part, so simple in

its structure, that considerations which are remote from its subject, and which require artifice in order to be turned to account, can hardly find place. Nor does the sacred character of a sermon allow the use of questionable arguments: whatever a sermon advances in support of a position ought to be, for its own sake, worthy of an intelligent assent; and assent that will bear examination. The end of preaching is the establishment of true moral and religious principles, the quickening of men's consciences, and the promotion of genuine righteousness. Any success in attaching men to certain opinions, or influencing them to certain actions, which is attained otherwise than by an enlightened conviction of the truth, and a sincere regard to the will of God, on their part, is unworthy to be aimed at by a minister of the gospel.—RIPLEY, *Sacred Rhetoric*, p. 77. (G. K. & L., 1849.)

65. ARGUMENTS, SEQUENCE OF.—

Since we bring our people in general to our opinions by three methods, by instructing their understandings, conciliating their benevolence, or exciting their passions, one only of these three methods is to be professed by us, so that we may appear to desire nothing else but to instruct; the other two, like blood throughout the body, ought to be diffused through the whole of our pleading; for both the beginning and the other parts of a speech, on which we will by and by say a few words, ought to have this power in a great degree, so that they may penetrate the minds of those before whom we plead, in order to excite them. But in those parts of the speech which, tho they do not convince by argument, yet by solicitation and excitement produce great effect, tho their proper place is chiefly in the exordium and the peroration, still, to make a digression from what you have proposed and are discussing, for the sake of exciting the passions, is often advantageous. Since, after the statement of the case has been made, an opportunity often presents itself of making a digression to rouse the feelings of the audience; or this may be properly done after the confirmation of our own arguments, or the refutation of those on the other side, or in either place, or in all, if the cause has sufficient copiousness and importance; and those causes are the most considerable, and most pregnant with matter for amplification and embellishment, which afford the most frequent opportunities for that kind of digression in which you may descant on those points by which the passions of the audience are either excited or calmed. In

touching on this matter, I can not but blame those who place the arguments to which they trust least in the front; and, in like manner, I think that they commit an error, who, if ever they employ several advocates (a practise which never had my approbation), will have to speak first in whom they confide least, and rank the others also according to their abilities. For a cause requires that the expectations of the audience should be met with all possible expedition; and if nothing to satisfy them be offered in the commencement, much more labor is necessary in the sequel; for that case is in a bad condition which does not at the commencement of the pleading at once appear to be the better. For this reason, as, in regard to pleaders, he who is the most able should speak first, so in regard to speech, let the arguments of most weight be put foremost; yet so that this rule be observed with respect to both, that some of superior sufficiency be reserved for the peroration; if any are but of moderate strength, (for to the weak no place should be given at all,) they may be thrown into the main body and into the midst of the group. All these things being duly considered, it is then my custom to think last of that which is to be spoken first, namely, what exordium I shall adopt. For whenever I have felt inclined to think of that first, nothing occurs to me but what is jejune, or nugatory, or vulgar and ordinary.—CICERO, *On Oratory and Orators*, p. 314. (B., 1909.)

66. ARGUMENTUM AD HOMINEM.

—The *argumentum ad hominem*, is an enthymeme which overturns the adversary's arguments by his own facts and words. Tiberus brought an accusation against Ligarius, that he had fought against Cæsar, in Africa. Cicero defended Ligarius, and turned the charge against his accuser. "But, I ask, who says that it was a crime in Ligarius that he was in Africa? It is a man who himself wished to be there; a man who complains that Ligarius prevented him from going, and one who has assuredly borne arms against Cæsar. For, Tiberus, wherefore that naked sword of yours in the lines of Pharsalia? Whose breast was its point seeking? What was the meaning of those arms of yours? Whither looked your purpose? your eyes? your hand? your fiery courage? What were you craving, what wishing?" This was the passage which so moved Cæsar that the act of condemnation of Ligarius dropt from his shaking hand, and he pardoned him.—BAUTAIN, *Art of Extempore Speaking*, p. 310. (S., 1901.)

67. ARISTOTLE'S STYLE.—Aristotle's style, which is frequently so elliptical as to be dry and obscure, is yet often, at the very same time, unnecessarily diffuse, from his enumerating much that the reader would easily have supplied, if the rest had been fully and forcibly stated. He seems to have regarded his readers as capable of going along with him readily in the deepest discussions, but not of going beyond him in the most simple, that is, of filling up his meaning and inferring what he does not actually express, so that in many passages a free translator might convey his sense in a shorter compass, and yet in a less cramped and elliptical diction. A particular statement, example, or proverb, of which the general application is obvious, will often save a long abstract rule which needs much explanation and limitation, and will thus suggest much that is not actually said, thus answering the purpose of a mathematical diagram, which, tho itself an individual, serves as a representative of a class. Slight hints also respecting the subordinate branches of any subject, and notices of the principles that will apply to them, etc., may often be substituted for digressive discussions, which, tho laboriously compressed, would yet occupy a much greater space. Judicious divisions likewise and classifications save much tedious enumeration, and, as has been formerly remarked, a well-chosen epithet may often suggest, and therefore supply the place of, an entire argument.—**WHATELY**, *Elements of Rhetoric*, p. 201. (L. G. R. & D., 1867.)

68. ARNOLD, MATTHEW.—Born at Laleham, Dec. 24, 1822. Won scholarship at Oxford 1840. Died April 15, 1888. Tall, erect; brow of unusual breadth and beauty, large mouth with firm lines. His mental attitude was lofty, his demeanor grave, his nature gentle, sweet, and full of dignity; of unblemished character. At his lecture in Chickering Hall, most of the audience, even those sitting in the front row, could not hear him, and left before it was over. He was a brilliant literary critic and poet. His sentences are described as "limpid, crisp, graceful, strong, charged to the full with thoughts." Style, authoritative, pliant, perhaps over-fastidious. He possessed personal charm, was courteous in controversy. He had unfailing intelligence, lucid analysis, calm judgment, a feeling for humor and pathos, but was without the swing and glow of impassioned oratory. The amount of direct information to be learned from him is small. He battled strenuously for genuine culture.

69. ARRANGEMENT, IMPORTANCE OF.—The natural and suitable order of the parts of a discourse (natural it may be called because corresponding with that in which the ideas suggest themselves to the mind) is, that the statements and arguments should first be clearly and calmly laid down and developed, which are the ground and justification of such sentiments and emotions as the case calls for; and that then the impassioned appeal (supposing the circumstances such as admit of or demand this) should be made, to hearers well prepared by their previous deliberate conviction for resigning themselves to such feelings as fairly arise out of that conviction. The former of these two parts may be compared to the back of a saber; the latter to its edge. The former should be firm and weighty; the latter keen. The writer who is deficient in strength of argument, seems to want weight and stoutness of metal; his strokes make but a superficial impression, or the weapon is shivering to fragments in his hand. He, again, whose logic is convincing but whose deficiency is in the keenness of his application to the heart and to the will of the hearer, seems to be wielding a blunt tho ponderous weapon: we wonder to find that such weighty blows have not cut deeper. And he who reverses the natural order, who begins with a vehement address to the feelings, and afterward proceeds to the arguments which alone justify such feelings, reminds us of one wielding an excellent sword, but striking with the back of it: if he did but turn it round, its blows would take effect.—**WHATELY**, *Elements of Rhetoric*, p. 129. (L. G. R. & D., 1867.)

70. ARRANGEMENT, METHOD OF.—The more common and ordinary method of arranging our matter consists in the formation of a formal plan of the discourse which we propose to deliver—a plan which, while it will carefully avoid all undue formality or pedantic stiffness, will nevertheless arrange everything in its own proper place, will have the ideas of its introduction, its proposition, its arguments, exemplifications, and the broad details of the appeals to be addressed to the passions of the hearers, so clearly and definitely marked out as to provide the preacher with a shapely, compact, and well-knit skeleton on which the mind's eye may rest without risk of mistaking one member for another, or confusing the whole. There is no need to speak of the confidence and absolute sense of security which the possession of such a skeleton imparts to the preacher; and hence it is little wonder to find

that this method of arranging the matter of a discourse is the one which has ever been most generally followed. This method is equally useful, whether we propose to write our sermon or to preach extempore; or, rather, whilst it is almost indispensable to him who writes, it is, in the opinion of many, absolutely so to him who extemporises.—POTTER, *The Spoken Word*, p. 54. (M. H. G. & Son, 1880.)

71. ARRANGEMENT, PRINCIPLE OF.

—If the reasoning embrace arguments of distinct classes, the principle of arrangement is to be sought, first, in the state of the mind address. If there be already a state of belief, and the object of the discourse is to confirm and strengthen it, then the weaker arguments will generally need to be placed first, and the stronger ones last. In this way the deepest and strongest impression will be the last. If there be an opposing belief to be set aside, it will be better to advance the stronger first, in order to overthrow opposition at once. The weaker may follow, which will serve to confirm when they would be of no avail in the first assault. In order to leave, however, a strong impression, some of the stronger should be reserved to the close; or, what is equivalent, the arguments may be recapitulated in the reverse order. Altho this principle of arrangement, derived from a consideration of the state of the mind address, is not the higher and more controlling one, but must generally give way to the next to be named, still the state of the mind address must be first consulted, for that will often determine what kind of arguments are to be employed, as well as the order of arrangement.—DAY, *The Art of Discourse*, p. 153. (C. S. & Co., 1867.)

72. ARRANGEMENT, VALUE OF.

Disposition is the order, or method, in which the thoughts of the speaker should be arranged. As invention is the standard by which to measure his genius and learning, disposition is more especially the trial of his skill. The thoughts in the mind of an orator upon any subject requiring copious elucidation, arise at first in a state resembling that of chaos; a mingled mass of elemental matter without form and void. Disposition is the art of selecting, disposing, and combining them in such order and succession as shall make them most subservient to his design. This faculty, tho not of so high an order as invention, is equally important, and much more uncommon. You shall find hundreds of persons able to produce a crowd of

good ideas upon any subject, for one that can marshal them to the best advantage. Disposition is to the orator what tactics or the discipline of armies is to the military art. And as the balance of victory has almost always been turned by the superiority of tactics and of discipline, so the great effects of eloquence are always produced by the excellency of disposition. There is no part of the science in which the consummate orator will be so decidedly marked out, by the perfection of his disposition. It will deserve your particular meditation; for its principles are applicable to almost every species of literary composition; and are by no means confined exclusively to oratory. It is that department in the art of writing in which a young writer most sensibly feels his weakness.—ADAMS, *Lectures and Rhetoric on Oratory*, vol. 1, p. 168. (H. & M., 1810.)

73. ARTICULATION, ADVANTAGE OF A DISTINCT.

—The defects of a feeble or husky voice may be redeemed, to a great extent, by distinct articulation. The part which this quality plays in good oratory, as well as in good reading and acting, is immense. Clearness, energy, passion, vehemence, all depend more or less upon articulation. There have been actors of the first order who have had voices as feeble as a mouse's. Monvel, the famous French actor, had scarcely any voice; he had not even teeth! And yet, according to high authority, not only did his hearers never lose one of his words, but no artist had ever more pathos or fascination. The secret of his success was his exquisite articulation.—MATTHEWS, *Oratory and Orators*, p. 82. (S. F. & Co., 1896.)

74. ARTICULATION, CARELESS.—

The articulation of many speakers is marred by undue haste or hurry, arising from nervous timidity and agitation. When thus flurried, instead of articulating every element with deliberateness and precision, they throw out whole mouthfuls of vowels and consonants, all jumbled up together. For speaking to a great audience, as the most practised and eloquent orators have always felt, is something terrible; it is like hunting the lion single handed. But this terror must be overcome by the firm and steady exercise of self-control. "One must be sure of himself before he can be sure of the lion." One of the most fruitful causes of bad articulation is mere carelessness, or slovenly habits, in speaking. When such habits are once formed, they are, like all others, extremely

difficult to correct. For the speaker becomes entirely unconscious of his faults, even when they are so numerous and aggravated as to render a large proportion of his words unintelligible. But whoever can be careless or slovenly in addressing a public audience, may thereby know that he is naturally incapable of speaking well. Sometimes the articulation is marred by over-nicety, rendering it finical, pedantic and affected. This fault appears most frequently in sounding silent letters, the *t*, *e.g.*, in such words as *often*, *soften*, *epistle*, *apostle*, *thistle*. Such faults are worse than many that arise from carelessness, because they attract more attention, and because pedantry or affectation in any form is fatal to eloquence.—MCLVINE, *Elocution*, p. 221. (S. A. & Co., 1874.)

75. ARTICULATION, DISTINCT.—

Take care to speak plainly;—I do not mean loudly, but plainly. "Some preachers seem to think that they shall be heard if they bellow as loud as they can; and so they are, but they are not understood." It is not so much loudness of sound as distinctness of utterance which renders the voice intelligibly audible. In a church, as well as in a room, it is very possible to be too loud. Some writers recommend that particular care should be used to pronounce the consonants; others insist on the necessity of attention to the due pronunciation of the vowels. I would say, rather, attend to both. Let every syllable of every word be properly and clearly pronounced. Do not cut short some words and almost drop others, or confuse them together, as some readers are apt to do; but give each word, even the smallest, its due pronunciation. A little attention to this point when first you begin officiating will prevent you from contracting a habit which often spoils a preacher's delivery for life. Only take care that you do not run into the contrary extreme, and acquire a pedantic preciseness of expression, which is, perhaps, as disagreeable, tho not so essentially bad, as the former fault.—GRESLEY, *Letters to a Young Clergyman*, p. 265. (D. & Co., 1856.)

76. ARTICULATION, GOOD.—Articulation and the true sounding of the vowel elements are the first essentials in making ourselves understood by an audience. A good articulation consists in giving every letter and syllable of a word its full and finished sound. A public speaker possessed of only a moderate voice, if he articulates correctly, will be better understood, and heard with greater pleasure, than one who vociferates

without distinct articulation. The voice of the latter may indeed extend to a considerable distance, but the sound is dissipated in confusion. Of the former voice, not the smallest vibration is wasted; every stroke is perceived at the utmost distance to which it reaches; and hence it has often the appearance of penetrating even farther than one which is loud, but badly articulated.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 24. (A. S. & Co., 1872.)

77. ARTICULATION, GOOD, ESSENTIAL TO CORRECT EXPRESSION.—

All the delicate modifications and distinctions of emotion, all its nicer shades and variations, and all passion that is held under control—in a word, all feelings which are distinctively human, require for their adequate expression, the purest and most perfect articulation. Thus anger, scorn, contempt, hatred, and all such passions, when not uncontrollable express themselves by sharpening and hardening the consonantal sounds; whilst love, pity, sorrow, and all the tender and gentle emotions, give these sounds a peculiar softness and smoothness, and a certain liquid flow to the whole utterance. In the expression of emotion and passion the vowels are more significant than the consonants. One reason of this is that they correspond to the nature of emotion more closely, as being less sharply distinguished from each other than the consonants; which more properly correspond to the sharp and precise distinctions of thought. Hence it is by means of the vowel sounds, in all their ever varying qualities of voice, and changes of pitch, time and force, that the passions of the speaker's soul pour themselves forth, and are communicated to the audience, with the greatest fulness and power.—MCLVINE, *Elocution*, p. 225. (S. A. & Co., 1874.)

78. ARTICULATION, IMPORTANCE OF DISTINCT.—

No words can exaggerate the importance of this. The advice which is commonly given may be summed up in the maxim, "Take care of the consonants, and the vowels will take care of themselves." This is, on the whole, a true maxim, but it is only approximately true. Some men pronounce their vowels very badly and incorrectly, and the result is most displeasing. Still the great difficulty is with the consonants; and every man ought to find out and observe with what organs, and with what use of these organs, they are produced—how the throat, the palate, the tongue, the teeth, the lips, are severally employed, so as to produce

the sounds in question. Without this knowledge and observation it will be almost impossible to cure defects. Let it be remembered, too, that each consonantal sound has a separate existence, and has a right to this separate existence. The same thing is true of words and of sentences. No doubt words may be sent out separately from the mouth, like drops out of a medicine-bottle, in a manner which is ludicrous and provoking. But if words are impinged against one another, and jammed into one another, the result must be confusion on the part of the speaker and inattention on the part of the hearers. You can imagine their feelings under such circumstances, if you remember the irritating effect sometimes produced on yourself by that kind of handwriting in which the words are run into one another and entangled together on the page. And as with words, so with sentences. Those groups of words which we call sentences are marked off on the page by punctuation, so as to be isolated and self-existent. And in vocal utterance to the ear, this their right ought to be preserved. To secure this end, the voice should not be unduly lowered at the close of a sentence; and it is not always easy to manage this without speaking artificially.—Howson, *Homiletical and Pastoral Lectures*, p. 55. (A., 1880.)

79. ARTICULATION, VALUE OF.—

The part played in reading by articulation is very great. It is articulation, and articulation alone, that gives clearness, energy, passion, vehemence. So great is its power that it can fully compensate for a feeble voice even before a large assembly. Actors of the first order have been almost without a voice. Potier had no voice. Monvel, the famous Monvel, had no voice; he had not even teeth! But his audience never lost a word, and never did artist produce a more pathetic effect. How? By the perfection of his articulation. Andrieux was one of the most finished readers I ever heard. His voice was worse than weak; it was feeble, ragged, husky. How did he win such triumphs in spite of such serious drawbacks? Splendid articulation again! By making you listen to him, he made you hear him. His incomparable articulation made not to listen a matter of impossibility.—LEGOUVÉ, *The Art of Reading*, p. 51. (L., 1885.)

80. ARTICULATION, VALUE OF DISTINCT.—More important to clear speaking than even command of the voice is distinct articulation. You must study to pronounce, not words only, but syllables, and

even letters. In the rapidity of talk, we English habitually clip our words, slur our syllables, and drop our letters. The genius of our spoken language is for abbreviation. We cut short every sound capable of condensation and cast off every superfluous word. It is for this reason that written discourse is so different from spoken thought as to make it almost impossible so to write a speech, and afterward to repeat it from memory, that a critical ear shall not discover the presence of the pen. The composition of a speech lies midway between the written essay and common talk. It is less formal than the one, but more orderly than the other. So, in the utterance of a speech, you should give its full expression to every sound, still avoiding the opposite faults of affectation and drawling. Beware that you do not run your words together. Strive that each syllable shall be fully breathed. Give to the letters, or rather to the conventional utterance of words, their complete expression, having especial regard for your r's. The reason for this is that your audience must follow your thoughts as well as your words, and if you put them to so much as a momentary pause to seize the words, the process of translating them into thoughts can not be performed in time to catch the next words that come from you. For the same reason it is necessary that you should speak deliberately. The most frequent fault of an orator is speaking too rapidly. His ideas flow faster than the tongue can express them, and in his eagerness to catch the passing idea before it is tripped up by its successor, the organ of speech is urged to its utmost speed, and the words come tumbling one over the other, to the bewilderment of the audience, who could tell of the discourse only that they had heard a mass of things but clearly.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 231. (H. C., 1911.)

81. ARTS, KNOWLEDGE OF THE, NECESSARY TO THE ORATOR.—It is not geometry, nor music, nor any other art, which of itself can make an orator, who must also be a sage; but these arts will contribute to his being consummate. Are not antidotes and other medicines prescribed for diseases and wounds, compounded of many ingredients, which separately produce contrary effects, but mixed become, as it were, a specific, extracting healing virtues from all the constituent parts without resembling any one of them? Do not bees sip their honey from a variety of flowers and juices, the taste of which is inimitable by human in-

vention? Shall we then be surprized if eloquence, the most excellent gift providence has imparted to mankind, should require the assistance of many arts, which, tho they might not manifest themselves in the orator, yet have an occult force, operating imperceptibly, and tacitly giving notice of their presence? Such were good speakers without these arts, but I will have an orator. They add not much, but I must have a complete whole, and to make this whole, nothing must be wanting.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 49. (B. L., 1774.)

82. ATTENTION AND APPEAL.—

The means by which the advocate enchains the attention of his hearers, and suits his language to their varying thoughts, consists in the employment of the same rhetorical figures which are required in other forms of oratory. Yet even here the forensic orator is restricted more than any other. The central idea he presents is duty. The impulses which attend this idea, as he represents it, are necessarily few, and are by no means the strongest and most absorbing of those which grow out of the natural dispositions of the heart. His whole oration gathers thence a character of moderation and sobriety, not necessarily attendant on any other form of oratory, except in those rare cases where the issues of his cause are calculated to excite intense emotions. Hence in his choice of epithets and metaphors, as well as in his manner and delivery, dignity and earnestness appear rather than vehement and enthusiastic fervor. A plain and simple mode of illustration, a chaste and sober ornament, a self-contained and courteous deportment, are all that is appropriate to the great majority of the causes that he seeks to gain. The jury are not won by noise and bluster; they do not sit to weep over the common ills of life; especially when suffered by such persons as do not hesitate to expose them to the public eye. They sit to judge; and, conscious of their duty, they will most readily follow him who gives to them the clearest ideas, the best arguments, and the strongest reason to rely upon his word.—ROBINSON, *Forensic Oratory*, p. 55. (L. B. & Co., 1893.)

83. ATTENTION AND EMOTION.—

Attention and quickened emotion are reciprocal. The preacher has the whole diapason of the motives on which to play—as a skilful organist, he must understand his keys, stops and combinations. His congregation includes every variety of life, every degree of sensibility to impression. His ability to gain the attention of the larger number will

rest on his confining his art to the simple and universal feelings in which all share alike. Such are curiosity, hope of gain or pleasure, fear of loss or pain, love of freedom, of rest, of companionship, life in all its pleasurable forms—in other words, the egoistic sentiments. Rising higher, tho reaching a more limited number, we may appeal to the sentiments of justice, benevolence, sympathy, social responsibility, patriotism, mercy, enthusiasm for humanity—in other words, the altruistic sentiments. Rising still higher, and reaching a still smaller number, we have the moral emotions—love of the good, the beautiful, the true; the sentiment of honor, nobility, magnanimity, of the special obligations and privileges of the prosperous and the strong. Pleasure in the harmony of things, yearnings for an ideal state, all these in all their combinations form the wide range of motives and emotions which will on the one hand produce attention, and on the other receive development and vigor through the result of attention.—KENNARD, *Psychic Power in Preaching*, p. 62. (G. W. J. & Co., 1901.)

84. ATTENTION, HOW TO AROUSE THE.—

To arouse attention we must awaken pleasure, pain, or surprize. The themes the preacher deals with are intrinsically adapted to this end, more, indeed, than any others; but it is not what things are, but what they appear to be, that awakens interest, and the eyes of the human understanding are naturally darkened by sin so that the "things that accompany salvation" do not appear in their true colors and proportions, but obscured and distorted. Through Satanic devices men are led to think evil good and good evil, and through the glamour and fascination of things purely secular, the supreme greatness and glory of things spiritual are eclipsed, and even through passion or fear they become repulsive. Human nature has not ceased to turn from the sublime teachings of Christ with the cry of impatience or contempt. "This is a hard saying; who can hear it?" Christ is still to the multitudes "a root out of a dry ground without form or comeliness, and there is no beauty that they should desire him." Now, just as a man incapable of pleasure or pain would be incapable of attention, so, unless we can awaken surprize, pleasure, or pain by specific psychological methods, we fail of gaining attention. Voluntary attention must be excited by novelty address to the senses and through them to the intellect and the emotions, and thus calling into action the will which, with effort, purposely or unconsciously, bends the

whole man to that which is thus presented. This impulsion of the mind in attention is not steady like the pressure of the trolley arm upon the wire; it is, rather, intermittent, like the oscillation of a pendulum. Continued tension speedily exhausts the power of listening. To preserve its freshness and elasticity, there must be momentary rests for the mind to unbend; it will return enlivened. Voluntary attention, in its durable form, is really a difficult state to maintain. The speaker should remember that. There is always an effort and a feeling of effort. When this is reduced—as the skilful speaker knows how—to its lowest point, voluntary attention approximates to the spontaneous, and so can be held to its work for a longer time. We only do that easily which we do unconsciously.—KENNARD, *Psychic Power in Preaching*, p. 53. (G. W. J. & Co., 1901.)

85. ATTENTION, INTENSITY AND DURATION OF.—The preacher's work is to make men first see things, then feel them, then act upon them. If the first result is not gained, the others, of course, fail; often if the first is obtained, the other two go along with it. The Arabian proverb, "He is the best orator who can change men's ears into eyes," has application here. There are two qualities of attention—intensity and duration—which are characteristic; their combination at the same moment raises it to its highest condition. We must distinguish between spontaneous and voluntary attention. The former is natural and primitive; the latter is mechanical, artificial, the result of education. The former is the basis of the latter; and both are to be found in every degree of development, from the feeblest to the most intense. A part of the preacher's science is to be able to discern the degree of voluntary attention in his congregation—when it begins, when it increases, when it declines, and when it ends. This is not easy, but a degree of facility and proficiency may be gained by study and observation. He will fail in carrying his hearers with him if he has not this tact; that is, if he is not in conscious and intelligent touch with them; he must throw off his mental tentacles (which should be electrical), or, better, he should sink from the pulpit to the pews his sympathetic grappling-hooks and "get hold" of the people, or he might as well stop before he begins.—KENNARD, *Psychic Power in Preaching*, p. 49. (G. W. J. & Co., 1901.)

86. ATTENTION OF THE HEARER, GAINING THE.—To win the hearer is to

seize his attention, and so to fix it that he shall listen without effort, and even with pleasure, to what is said, opening his mind for its reception and absorption, to the exclusion of all other thought, image, or sensation which may arise. Now this capture of mind by a discourse is no easy matter, and it sometimes requires a considerable time and sustained exertions to obtain it. At other times, it is effected at once, at the first words, whether on account of the confidence inspired by the speaker, or of the lively interest of the subject and the curiosity which it excites, or for whatever reason else. It is hard to give a recommendation in this respect, seeing the great diversity of circumstances which may in this case exercise a favorable or an adverse influence; but this we may safely assert, that you must attain this point in order to produce any impression by your speech.—BAUTAIN, *Art of Ex-tempore Speaking*, p. 268. (S., 1901.)

87. ATTENTION, SECURING.—Much is gained if, at the outset, we can arrest the attention and win the sympathy of our hearers. They come together from many different employments, with thoughts fixed on various objects, and it is a difficult task to remove these distracting influences and cause the assembly to dwell with intense interest on one subject. Sometimes a startling proposition will accomplish this end. Earnestness in the speaker tends powerfully toward it. But sameness must be carefully avoided. If every sermon is carried through an unvarying number of always-expressed divisions and subdivisions, the hearer knows what is coming, and loses all curiosity. We have heard of a minister who made it a rule to consider the nature, reason, and manner of everything he spoke of. He would ask the questions: "What is it? Why is it? How is it?" The eloquence of Paul would not many times have redeemed such an arrangement.—PITTINGER, *Oratory Sacred and Secular*, p. 106. (S. R. W., 1869.)

88. ATTENTION, SECURING AND HOLDING THE.—It is of great consequence to secure the attention of the hearers at the outset. But we must not only secure their attention at the outset, we must sustain it to the end. We must have attention; we must be listened to with interest. Otherwise, however plain and intelligible our sermon, however full of valuable matter, and however useful its lessons, our labor will be lost. The following hints may be of service: Do not let us rest satisfied with general state-

ments, general directions, general cautions, etc. These must be followed out into particulars. We must give instances of what we mean—instances drawn from Scripture, or furnished by other books, or suggested by our own experience, especially by intercourse with our parishioners—only taking care to avoid every approach to personality. We must ask questions—sometimes supplying the answers, at other times leaving it to our hearers to give them. We may refer, where occasion serves, to local history of ancient date connected with the church, or parish, or neighborhood—for instance, the figure of a knight in armor or an ancient monument might serve to illustrate a sermon on the Christian armor (Eph. vi.), or we may avail ourselves of matters of recent occurrence or of public notoriety. We may lay hold of proverbs in frequent use, and point out how, as is often the case, they are misapplied; or of common phrases, which are made to serve the purpose of excusing what is evil or stigmatizing what is good—as, for example, when sins, which it ought to be a shame even to speak of, are called “misfortunes,” or when religious earnestness is sneered at as “Methodism.”—HEURTELY, *Homiletical and Pastoral Lectures*, p. 150. (A., 1880.)

89. ATTENTION, SECURING CONTINUED.—If a sermon does not exceed the ordinary length, and is composed in the style of an address to an assembly, no special attempts will be needed to maintain the hearers' attention. But when the subject is of such a nature as to require more fixed attention than usual, or when the sermon must exceed the ordinary limit of time, it is desirable to forestall the flagging of attention. Some respectful expressions, not unsuitable to the dignity of the pulpit, might then be of utility: particularly if introduced with ease, and, as it were, spontaneously occurring at the moment. Tho no signs of impatience, or of listlessness, may appear, yet such language may favorably influence an assembly, and secure an undiminished interest in the discourse. Nothing is lost by urbanity in address on the part of the preacher, unless he is guilty of excess either as to his phraseology, or the frequency with which he thus expresses himself. Excess would not only defeat the purpose, but, like affectation, would call forth feelings akin to disgust. If sparingly used, on proper occasions, and evidently marked by delicacy of feeling, no valid objection can exist to such expedients for preventing weariness.—RIPLEY, *Sacred Rhetoric*, p. 102. (G. K. & L., 1849.)

90. ATTENTION, VALUE OF PAYING.—There are few who know how to listen; it presupposes a great desire for instruction, and therefore a consciousness of one's ignorance, and a certain mistrust of one's self, which springs from modesty or humility—the rarest of virtues. Besides, listening demands a certain strength of will, which makes a person capable of directing the mind to one point and there keeping it despite every distraction. Even when you are alone with a serious book, what trouble you have in concentrating your attention so as to comprehend what you are reading. And if the perusal be protracted, what a number of things escape and have to be read over again! What will it not be, then, in the midst of a crowd in which you are assailed on all hands by a variety of impressions? Besides, each individual comes with a different disposition, with different anxieties, or with prejudices in proportion to age, condition, and antecedents. Imagine several hundreds, several thousands, of persons in an audience, and you have as many opinions as there are heads, as many passions as there are interests and situations, and in all this great crowd few agree in thoughts, feelings, and desires. Each muses on this matter or on that, desires one thing or another, has such or such prepossessions; when lo! in the midst of all these divergences, of all these contrarities, I rise, a man, mount pulpit or platform, and have to make all attend in order to make all think, feel, and will, just as I do. Truly it is a stupendous task, and one which can not be achieved except by a power almost above humanity. Rhetoricians say that the exordium should be devoted to this purpose. It is at the outset that you should endeavor to captivate the mind and to attach it to the subject, either by forcibly striking it by surprise, as in the exordium *ex abrupto*, or in dexterously winning good will, as in the exordium “of insinuation.” All this is true, but the precept is not easy to reduce to practise. It is tantamount to saying that in order to make a good beginning, a great power, or a great adroitness, in speaking is required.—BAUTAIN, *Art of Ex-tempore Speaking*, p. 269. (S., 1901.)

91. ATTENTION, WINNING.—Many rules have been proposed for winning the attention of the congregation. Some have laid stress on commencing the sermon with something striking. Mr. Moody, the evangelist, whose opinion on such a subject ought to be valuable, recommends the preacher to crowd in his best things at the beginning,

when the attention is still fresh. Others have favored the opposite procedure. During the first half of the discourse nearly every audience will give the speaker a chance. At this point, therefore, the heavier and drier things which need to be said ought to occur. But about the middle of the discourse the attention begins to waver. Here, therefore, the more picturesque and interesting things should begin to come; and the very best should be reserved for the close, so that the impression may be strongest at the last. St. Augustine says that a discourse should instruct, delight, and convince; and perhaps these three impressions should, upon the whole, follow this order. The more instructive elements—the facts and explanations—should come first, appealing to the intellect; then should follow the illustrative and pathetic elements, which touch the feelings; and then, at the close, should come those moving and over-awing considerations which stir the conscience and determine the will. Thus the impression would grow from the commencement to the close.—*Stalker, The Preacher and His Models*, p. 114. (A., 1891.)

92. AUDIBILITY AT THE END OF SENTENCES.—Be careful, in particular, not to allow your voice to sink into an inaudible tone at the end of a sentence. Keep it well sustained throughout; so that the last part of each sentence may be heard as distinctly as the first. But in so doing, avoid a practise which I have remarked in declamatory speakers, of raising the voice at the last syllable, or last but one, with a jerk, as if they were asking an impertinent question. It is difficult to explain more accurately what I mean; but, if you have ever been at a debating society of young orators, you will, probably, have observed the trick to which I allude. Few habits have a worse effect in the pulpit, or give more the air of affectation.—*Gresley, Letters to a Young Clergyman*, p. 265. (D. & Co., 1856.)

93. AUDIENCE, CHARACTER OF THE.—When it is affirmed that the hearers are to be considered as such men in particular, no more is meant than that regard ought to be had by the speaker to the special character of the audience, as composed of such individuals; that he may suit himself to them, both in his style and his arguments. Now the difference between one audience and another is very great, not only in intellectual but in moral attainments. A discourse may be clearly intelligible to a House of Commons, which would appear as

if spoken in an unknown tongue to a conventicle of enthusiasts. A speaker may kindle fury in the latter, and create no emotion in the former but laughter and contempt. The most obvious difference that appears in different auditories, results from the different cultivation of the understanding, and the influence which this and their manner of life have upon imagination and the memory. Different occupations in life give different propensities, and make one man incline more to one passion, another to another. The favorite passion is the readiest passage to the heart. Thus, liberty and independence are prevalent motives with republicans, pomp and splendor with monarchy. Interest is the most cogent argument with mercantile states, glory that of military states. Men of genius love fame; of industry, riches; of fortune, pleasure.—*Campbell, The Philosophy of Rhetoric*, p. 93. (G. & W. B. W., 1823.)

94. AUDIENCE, DIRECT ADDRESS TO THE.—Speaking directly to the audience implies, of course, a strong consciousness of their presence, and of the thoughts or sentiments as address to them. It implies, moreover, that the speaker thinks of them as people; that is, as persons clothed with all the attributes of human beings; in a word, as men and women. He grasps them thus with his mind, and holds them steadily in his mental grasp. This enables him to gain their attention and sympathy, and to bring all his personal power, as a man, to bear upon them, as men and women of like passions with himself. Thus he pours his thoughts and feelings into them, through the open, but ever mysterious channels of the sympathetic affections. This direct mental action of the speaker upon the minds of the audience, is one of the great secrets of a powerful delivery; it is the magnetism of eloquence. The loss of the consciousness of speaking directly to the audience breaks up these vital relations, paralyzes the action of the speaker's mind upon the audience, and renders it subject to the dominant influence of sub-processes. Whenever the mental act of speaking directly to the audience ceases, or ceases to be one of the dominant mental operations, the speaker no longer recognizes the presence of the audience, or it becomes to him something dim, shadowy, and ineffectual. He does not grasp them with his mind, nor engage their attention. His thoughts are withdrawn from them, and leave their thoughts to wander from him, and from all that he pretends, but utterly fails to say to them. The leading operations

of his mind become those of invention and style, or those of remembering, or those of taking in the sense of his manuscript; or his mind becomes chiefly occupied with other irrelevant thoughts, perhaps still more incompatible with true expression. Hence, the delivery, if such it may be called, being of necessity the expression of the mental operations in which he is immediately and chiefly engaged, becomes wholly false and powerless.—McILVAINE, *Elocution*, p. 95. (S. A. & Co., 1874.)

95. AUDIENCE, GAINING THE FAVOR OF THE.—We ought at first to give a general view of our subject, and endeavor to gain the favor of the audience by a modest introduction, a respectful address, and the genuine marks of candor and probity. Then we should establish those principles on which we design to argue, and in a clear, easy, sensible manner propose the principal facts on which we are to build, insisting chiefly on those circumstances of which we intend to make use afterward. From these principles and facts we must draw just consequences, and argue in such a clear and well-connected manner that all our proofs may support each other, and so be the more easily remembered. Every step we advance our discourse ought to grow stronger, so that the hearers may gradually perceive the force and evidence of the truth, and then we ought to display it in such lively images and movements as are proper to excite the passions. In order to do this, we must know their various springs, and the mutual dependence they have one upon another; which of them we can most easily move and employ to raise the rest; and which of them, in fine, is able to produce the greatest effects, and must therefore be applied to in the conclusion of our discourse. It is oft-times proper, at the close, to make a short recapitulation, in which the orator ought to exert all his force and skill in giving the audience a full, clear, concise view of the chief topics on which he has enlarged. In short, one is not obliged always to follow this method without any variation. There are exceptions and allowances to be made for different subjects and occasions. And even in this order which I have proposed, one may find an endless variety. But now you may easily see that this method, which is chiefly taken from Tully, can not be observed in a discourse which is divided into three parts, nor can it be followed in each particular division. We ought, therefore, to choose some method, but such a method as is not discovered and

promised in the beginning of our discourse. Cicero tells us that the best method is generally to conceal the order we follow, till we lead the hearer to it without his being aware of it before. I remember he says, in express terms, that we ought to conceal even the number of our arguments, so that one shall not be able to count them, though they be very distinct in themselves, and that we ought not plainly to point out the division of a discourse.—FÉNELON, *Dialogues on Eloquence*, p. 122. (J. M., 1808.)

96. AUDIENCE, HOW THE PREACHER MAY WIN HIS.—You will have done much if you can establish in your hearers' minds an opinion of your Christian integrity; but you must endeavor to go beyond this, and give them reason to believe that you are not only generally well disposed, but personally interested in their welfare and salvation. To make this impression seems constantly to have been present in the mind of St. Paul. Feeling most deeply interested for his flock, he seems to have sought opportunities to let them know his affection for them; being well aware how important it was with a view to their persuasion. With this view, deliver your message, as it really is, a message of mercy—"glad tidings of great joy"—an offer of pardon and peace. Dwell often on God's love to man, and speak of it correspondently. Let "your doctrine drop as the rain, and your speech distil as the dew; as the small rain upon the tender herb, and as the showers upon the grass." And imitate the goodness of God in your mode of propounding the message: make yourself a party concerned—which, indeed, you are—"as one that shall give account;" like the apostle, beseech them, in Christ's stead, to be reconciled with God, as if your own salvation depended on their acceptance of your message. How affectionate are the expressions of St. Paul: "Though ye have ten thousand instructors in Christ, yet have ye not many fathers; for in Christ Jesus I have begotten you through the gospel." "Now I Paul, myself beseech you by the meekness and gentleness of Christ." Such words almost persuade before they convince.—GRESLEY, *Letters to a Young Clergyman*, p. 43. (D. & Co., 1856.)

97. AUDIENCE, HOW TO WIN THE.—When the opinion of the audience is unfavorable, the speaker must use great caution, modesty and deference; perhaps in order to win them he may find it necessary to make some concessions in relation to his former principles or conduct, and to entreat

their attention from pure regard to the subject; that, like men of judgment and candor, they would impartially consider what is said, and give a welcome reception to truth, from what quarter soever it proceeds. Thus he must attempt, if possible, to mollify them, gradually to insinuate himself into their favor, and thereby imperceptibly to transfuse his sentiments and passions into their minds. The man who enjoys the advantage of popularity needs not this caution; the minds of his auditors are perfectly attuned to his; they are prepared for adopting implicitly his opinions, and accompanying him in all his most passionate excursions. When the people are willing to run with you, you may run as fast as you can, especially when the case requires impetuosity and dispatch; but if you find in them no such ardor, if it is not even without reluctance that they walk with you, you must slacken your pace and keep them company, lest they stand still or turn back.—CAMPBELL, *The Philosophy of Rhetoric*, p. 97. (G. & W. B. W., 1823.)

98. AUDIENCE, LOOKING AT THE.

—Make it a rule to look your congregation in the face. It is surprising to see how many preachers are unable or unaccustomed to do this. Some will keep their eyes constantly on the book; others, if they raise them, will close them in the act of looking up—(a habit which is acquired in the desk: for if, when you raise your eyes in praying, they meet those of your congregation, it is natural to close them, rather than seem to address your fellow-creatures instead of God: this you should avoid by contriving to turn your face to a window or some vacant place during the prayers. It is a very bad habit carried into the pulpit.) Others will preach against a dead wall, or a pillar, rather than encounter the gaze of their hearers. Others, again, will turn their faces hither and thither, as if addressing different parts of their congregation, but their lack-lustre and unimpressive eyes show that they are wandering in vacancy. Half the force of preaching is lost by this vague and indiscriminate address. Hear what is said by Herbert on this matter: "The country parson, when he preacheth, procures attention by all possible art, both by earnestness of speech, it being natural to men to think that when there is much earnestness, there is something worth hearing, and by a diligent and busy cast of the eye among the auditors, with letting them know, that he observes who marks and who not; and with particularizing his speech now to the younger sort, now to the elder, now to the

poor, now to the rich;—this is for you, and this for you;—for particulars touch and awake more than generals." The power of the eyes may be noticed in common conversation. So long as a man you are conversing with looks you in the face, you can not help listening to him, whatever nonsense he may speak. It is as if he held you by the button. But if he looks at the wall, or out of the window, you are less able to attend to him, tho he should speak oracles. The first thing, then, is to look your congregation in the face. Consider it a duty to get the better of that ill-timed bashfulness, which, if not corrected early, will become habitual. I do not recommend you to assume a bold and confident air, for that is unseemly and repulsive, but a look of manly self-possession. There is another sort of expression highly unbecoming in a Christian minister; I mean a sort of nonchalant and careless look, almost as if the preacher considered himself above his work; and cared not whether his congregation were the better for his preaching or not. Oh! how little does such a preacher know of what spirit he should be! All the most benevolent and evangelical feelings should light up the countenance of the minister of the Gospel, while he is declaring the message of mercy: he should mingle the dignity of God's ambassador with the benevolence of a friend or father. He should be like the minister so well described by Dryden—

"Nothing reserved or sullen was to see,
But sweet regards and pleasing sanctity;
Mild was his accent, and his action free."

We all know this manner, and probably have seen it instanced. The question is, how to attain it. My chief advice is, that you do not think of yourself: this is a great fault in a preacher. To avoid this, some will tell you to think on the subject on which you are speaking; there, I think, they are wrong. To think on your subject will help you to acquire varied tones of voice, but not varied expression of countenance. I would bid you to think more of the persons to whom you are speaking; or rather to think of your subject with constant reference to them. It is not enough to feel that you have written, and are delivering, a faithful discourse on Gospel truth, that you are really and truly declaring the counsel of God, but think of those to whom you are delivering it. Do not consider whether you are acquitting yourself faithfully, but whether they are listening to their profit. Endeavor to look as deeply as you can into their hearts; and remember, that

unless what you say enters there, however faithful and able it may be, it will be of no avail. Reflect not only that you are God's ambassador, but that you are sent to those who sit before you. Feel this, and your looks will show it.—GRESLEY, *Letters to a Young Clergyman*, p. 284. (D. & Co., 1856.)

99. AUDIENCE, MAKING A FAVORABLE IMPRESSION ON THE.—In no point more than in the conciliation of the hearers, is it requisite to consider who and what the hearers are; for when it is said that good sense, good principle, and goodwill, constitute the character which the speaker ought to establish of himself, it is to be remembered that every one of these is to be considered in reference to the opinions and habits of the audience. To think very differently from his hearers, may often be a sign of the orator's wisdom and worth, but they are not likely to consider it so. A witty satirist has observed that "it is a short way to obtain the reputation of a wise and reasonable man, whenever any one tells you his opinion, to agree with him." Without going the full length of completely acting on this maxim, it is quite necessary to remember that in proportion as the speaker manifests his dissent from the opinions and principles of his audience, so far he runs the risk at least of impairing their estimation of his judgment. But this it is often necessary to do when any serious object is proposed, because it will commonly happen that the very end aimed at shall be one which implies a change of sentiments, or even of principles and character, in the hearers.—WHATELY, *Elements of Rhetoric*, p. 133. (L. G. R. & D., 1867.)

100. AUDIENCE, MOVING THE.—There is a great difference between showing the hearers that they ought to be moved and actually moving them. This distinction is not sufficiently attended to, especially by preachers, who, if they have a head in their sermon to show how much we are bound to be grateful to God, or to be compassionate to the distress, are apt to imagine this to be a pathetic part. Now, all the arguments you produce to show me why it is my duty, why it is reasonable and fit, that I should be moved in a certain way, go no further than to dispose or prepare me for entering into such an emotion: but they do not actually excite it. To every emotion or passion Nature has adapted a set of corresponding objects; and without setting these before the mind, it is not in the power of any orator

to raise that emotion. I am warmed with gratitude, I am touched with compassion, not when a speaker shows me that these are noble dispositions, and that it is my duty to feel them, or when he exclaims against me for my indifference and coldness. All this time he is speaking only to my reason or conscience. He must describe the kindness and tenderness of my friend; he must set before me the distress suffered by the person for whom he would interest me; then, and not till then, my heart begins to be touched, my gratitude or my compassion begins to flow. The foundation, therefore, of all successive execution in the way of pathetic oratory is, to paint the object of that passion which we wish to raise in the most natural and striking manner; to describe it with such circumstances as are likely to awaken it in the minds of others. Every passion is most strongly excited by sensation; as anger by the feeling of an injury, or the presence of the injurer. Next to the influence of sense is that of memory; and next to memory is the influence of imagination. Of this power, therefore, the orator must avail himself so as to strike the imagination of the hearers with circumstances which, in luster and steadiness, resemble those of sensation and remembrance.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 52. (W. L. & Co.)

101. AUDIENCE, MOVING THE, TO ACTION.—When the orator has penetrated into the hearer's soul by the radiation of his speech, animating that soul with its life, he becomes master of it, impresses, moves, and turns it at will, without effort, in the simplest manner, by a word, a gesture, an exclamation, nay silence itself. The fact is, he possesses the hearer's heart; it is open to him, and there is between them an intimate communication which has scarcely any further need of exterior means. Thus it is with two persons who love each other dearly, and who have confidence in each other; they understand each other, without speaking, and the feeling which animates and unites them is so intimate and so sweet that language is powerless to express it, and they need it no longer to make themselves mutually understood. Everything, then, is in the orator's power when he has thus won his audience, and he ought to take advantage of this power which is given to him temporarily, to complete his work, and to develop and organize in the minds of the listeners the idea to which he has given birth; this is the third stage of his undertaking. Strike the iron while it is hot, says the proverb. In the present instance

there is something more than iron and better than iron to forge and fashion; there is the young life which eloquence has called forth to develop, in order that the conceived idea may take shape in the understanding, and influence the will—partly through the emotion which it has produced, and partly through the intellectual views which furnish the will with motives, as feeling and passion supply it with incentives. Eloquence would miss its aim, if it failed to lead the hearer to some act by which the idea is to be realised.—BAUTAIN, *Art of Extempore Speaking*, p. 277. (S., 1901.)

102. AUDIENCE, NEARNESS TO THE.—A speaker in commencing an argument, should never take his position at a point too remote from his audience. If he is addressing a jury he should never get at a distance greater than five feet from it, if he may command a choice of positions. In a deliberative or popular assembly he should take his position about the center of the audience, or by all means at that point in the space occupied by his audience which will afford its members the best opportunity of observing and hearing him, and which at the same time will yield to him the best means of speaking to the assembly as if he was addressing each individual in it. The benefit which a speaker derives from being near the body to which his remarks may be addressed, and particularly a jury, is that sympathy which flows from their seeing him, hearing him distinctly, and in possessing the power of marking with precision the particular gesture and expression of countenance which accompanies each idea or proposition he presents for their consideration.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 170. (H. & B., 1860.)

103. AUDIENCE, OBSERVING INDIVIDUALS IN THE.—For the greatest possible avoidance of distractions, I will recommend a thing which I have always found successful—that is, not to contemplate the individuals who compose the audience, and thus not to establish a special understanding with any one of them. The short-sighted have no need of my recommendation, but it will be useful to those who see far, and who may be disturbed by some sudden impression or some movement of curiosity. As for myself I carefully avoid all ocular contact with no matter whom, and I restrict myself to a contemplation of the audience as a whole,—keeping my looks above the level of the heads. Thus I see all, and distinguish no-

body, so that the entire attention of my mind remains fastened upon my plan and my ideas. I do not, however, advise an imitation of Bourdaloue, who closed his eyes while delivering his sermon, lest his memory should fail, or some distraction sweep away part of his discourse. It is a great disadvantage to shut the eyes while speaking; for the look and its play are among the most effectual means of oratorical action. It darts fire and light, it radiates the most vital energy, and people understand the orator by looking at him and following the play of his eyes almost as well as by listening to his voice and words.—BAUTAIN, *Art of Extempore Speaking*, p. 261. (S., 1901.)

104. AUDIENCE, PLEASING THE.—Nothing can be better than that the orator should endeavor to please and satisfy his audience; that desire will impel him to noble exertions and the exercise of all his means; but that, while actually speaking, such an end should engross him above everything else, and that the care of his own glory should agitate him more than any love of the truths which he has to announce, or of the souls of the hearers whom he should enlighten and edify,—this, I say, is a gross abuse, a perversion of the talent and of the ministry intrusted to him by Providence, and sooner or later will bring him to grief. This inordinate attention to himself and his success agitates, disturbs, and makes him unhappy,—too often inciting him to exaggerations for the sake of effect. In taking from his simplicity it takes his right sense, his tact, his good taste, and he becomes displeasing by dint of striving to please. Yet far from us be the idea of condemning a love of glory in the orator, and especially in the lay orator. While still young a man needs this spur, which sometimes produces prodigies of talent and of labor; and it may safely be affirmed that a very great progress must have been made in wisdom and perfection to dispense with it altogether. Even where it ought to have the least influence, it still too often has sway, and the minister of the holy Word, who ought to be inspired by the Spirit from on High, and to refer exclusively to God all that he may do, has much difficulty in preserving himself indifferent to the praises of men, seeking these praises only too often, and thus making self, almost unconsciously, the end of his speaking and of his success. In such a case the movements of nature and of grace get mingled in his heart, and it is hard to distinguish and separate them. This is the reason why so many deceive them-

selves, and why piety itself has its illusions.—**BAUTAIN**, *Art of Extempore Speaking*, p. 225. (S., 1901.)

105. AUDIENCE, RELATION OF SPEAKER TO.—Good sense is requisite, because an audience will deem itself insulted if a speaker presumes to come before it but ill-informed in regard to the matter to be discussed. The speaker, from his very office, professes his ability to enlighten and inform his audience. Negligence to obtain a proper understanding of the subject, shows at once a want of capacity to speak, or a high contempt of the audience. A character for integrity is necessary, inasmuch as just so far as the speaker shows himself unworthy of confidence, will everything he says be received with misgivings and suspicions; while the bare assertions of a reputedly honest man will often be received with the submission which is due to actual demonstration. If, further, the audience be convinced that the speaker is actuated by good-will to them, all the influence of the feelings over the movements of the intellect will be favorable to his designs. While general reputation or character in regard to these qualities will be most serviceable in effecting conciliation so far as it depends on them, the speaker may do much in removing an unfavorable impression from the minds of his hearers, or in producing one that is favorable, by his manner at the time. The character of his discourse, as marked by the particular features of intelligence, familiarity with the subject, gravity, modesty, pure moral sentiment; by kindness, deference, and respect for his hearers, will conduce greatly to awaken a favorable disposition in them toward himself. At the same time, indirect professions together with allusions to facts in his history which may present his character favorably in these respects, may be often beneficially employed. It is obvious that the same general means are to be made use of as well when an unfavorable disposition is to be set aside as when a favorable sentiment is to be awakened.—**DAY**, *The Art of Discourse*, p. 164. (C. S. & Co., 1867.)

106. AUDIENCE, RESTING THE.—It is a great art to know how to preach as long as you want to, or have to, and yet not tire your audience, especially where you have been preaching many years in the same place. For my own part I do not think that a very long sermon is adapted to edification; but a man ought to be able to preach an hour, and to hold his audience, too. He can not do it,

however, if his sermon is a monotone, either in voice or thought. He can not do it unless he is interesting. He can not possibly hold his people unwearied, when they have become accustomed to his voice, his manner, and his thoughts, unless he moves through a very considerable scale, up and down, resting them; in other words, changing the faculties that he is addressing. For instance, you are at one time, by statements of fact, engaging the perceptive reason, as a phrenologist would say. You soon pass, by a natural transition, to the relations that exist between facts and statements, and you are then addressing another audience, namely, the reflective faculties of your people. And when you have concluded an argument upon that, and have flashed an illustration that touches and wakes up their fancy and imagination, you are bringing in still another audience,—the ideal or imaginative one. And now, if out of these you express a sweet wine that goes to the emotions and arouses their feelings, so that one and another in the congregation wipes their eyes, and the proud man, that does not want to cry, blows his nose,—what have you done? You have relieved the weariness of your congregation by enabling them to listen with different parts of their minds to what you have been saying. If I were to stand here on one leg for ten minutes, I should be very grateful if I were permitted to stand on the other a little while. If I stood on them, perfectly erect, I should be glad to have the opportunity of resting more heavily on one, and taking an easy position. In other words, there is nothing that tires a man so much as standing in one posture, stock still. By preaching to different parts of the minds of your audience, one part rests the others; and persons not wearied out will listen to long sermons and think them very short. It is a good thing for a man to preach an hour, and have his people say, "Why, you ought not to have stooped for an hour yet." That is a compliment that you will not get every day, and you ought to be grateful when you do get it.—**BEECHER**, *Yale Lectures on Preaching*, p. 160. (J. B. F. & Co., 1872.)

107. AUDIENCE, SECURING AUTHORITY OVER THE.—Whenever the audience proves refractory in an extraordinary degree, which will sometimes be the case, the orator must not yield to them, or he is lost. He must try to rise with the difficulty, and by his voice, countenance, and manner, exert a certain authority over them, for which his position and relations to them

afford him peculiar advantages. But here again he must be on his guard against irritation. For if he show temper, they will not be slow to perceive that they have gained the mastery; and having discovered his weak point, they will not be tender of it. Therefore, with unruffled temper, and perfect good nature, by his eye, countenance, tones and whole manner, he should seem to say, My friends, I am here to speak to you, and I am going to do it; you are here to listen, and you have got to do it—the sooner you begin, the better it will be for us both.—McILVAINE, *Elocution*, p. 114. (S. A. & Co., 1874.)

108. AUDIENCE, SECURING THE CONFIDENCE OF THE.—One of your first objects should be to secure the confidence of your people. They will get very little good from your preaching unless they trust you. You and they are to work together; mutual trust is indispensable if you are to work together happily. To secure their confidence it is not enough that you deserve it. There are some young ministers who are upright, unselfish, chivalrous, devout, loyal to Christ, and who yet put a very severe strain on the generosity of their congregations. They thoughtlessly and wantonly provoke suspicion. So far as the substance of their creed is concerned, it is precisely identical with the creed of the people to whom they are preaching. But the form is different; and by their incessant attacks on what they suppose to be the unsatisfactory form in which the truth is commonly held, they create the impression that they reject the truth itself. This is sheer folly. The truth is greater than their particular intellectual conception and definition and theory of it. This they seem to forget, and the result is that they surround themselves with an atmosphere of distrust. They ought to make it clear that they have no new gospel to preach, though they may preach it in a new language. And even if, in connection with the central and fundamental truths of the Christian faith, many of their people hold what they believe to be pernicious errors, they will act wisely if, before attacking the errors, they have placed their own loyalty to the truth beyond suspicion.—DALE, *Nine Lectures on Preaching*, p. 223. (A. S. B. & Co., 1878.)

109. AUDIENCE, WINNING THE.—There is, perhaps, no preacher, certainly no one with much practise in preaching, who has not had some experience of days on which

everything seems to go wrong with him. No matter how carefully he may have selected the subject of his discourse; no matter how diligently he may have studied it; no matter how earnestly and zealously he may have striven to imbue himself with the spirit and sentiments appropriate to the occasion; it has all been of little or no use. His words have fallen idly and coldly upon the ears of an audience whom all his efforts have failed to rouse or to excite into anything like warmth or enthusiasm: an audience whose mere attention, perhaps, he has not succeeded in arresting and maintaining. On days such as these, and they occur in the life of every preacher, he seems to be pressed to the earth by a relentless and overpowering hand; and, after struggling for a longer or shorter time with the adverse circumstances which surround and master him, he is fain to descend from the pulpit, oppressed by the conviction, as evident as it is painful, that he has produced no result; that his efforts, so far at least as they may be weighed in human balances, have been thrown away; that he has moved no man's heart, perhaps not even convinced any man's intellect; that, in one word, he has never for a moment mastered the position, but that the whole thing, to use a plain, hard phrase, has been a failure. But there have been days—the "red-letter" days of the true orator—when it has been quite different with him. There have been days when the sacred fire has blazed up keenly and brightly within his soul; when his voice, and his eye, and his heart have answered promptly and readily, with keen instinct, and with eager impulse, to the demand of those who, sitting at his feet, have hung upon his words; of those who, with their eyes riveted upon his face, have communed with him, soul to soul, in that unspoken but most eloquent language, whose mystic power may be felt at such a time with a responsive throb, but can never be described. On such days as these the flash of his eye has been enough to inflame the hearts of his audience; the mere upraising of his hand has been enough to hold them spellbound. On these days he has stood before his audience, in the fullest, deepest sense of the word, their master and their ruler. They have hung entranced upon the words of his mouth. They have been powerless before the force of his reasoning, the fascination of his manner, the magic of his voice, the depth and vehemence of his passion. They have been moved in the deepest recesses of their moral being, and in the most hidden corners of their hearts. The

preacher has realised to the full his position as pastor and as man, and hence he has spoken to them in the very language of nature, of nature ennobled and exalted by religion and faith. His success on such occasions has been perfect and complete, simply because it has had its foundation in that mutual sympathy, that mutual action of soul upon soul, which is perhaps so rarely found, at least in the perfection of its fulness, but which, when it once exists between a preacher and his audience, renders success easy, triumphant, and complete. In one word, on such days as these he has mastered the position fully and entirely; he has not only done what it is in the power of every man of ordinary attainments and industry to do—seize his subject—but he has succeeded in achieving a much more important victory, and one which is much more rarely gained—he has seized his audience.—POTTER, *The Spoken Word*, p. 123. (M. H. G. & Son, 1880.)

110. AUDIENCE, WINNING THE SYMPATHY OF THE.—To secure the sympathies of an audience, it is in the first place necessary that you should be at one with them. The process is not wholly on your part. The most eloquent speaker can not move an assembly entirely at his own pleasure. There must be some predisposition on the part of the listeners to sympathize with him; they must meet him, as it were, half-way. Consequently he is compelled to consult their prejudices. Let him run counter to these and his influence is gone. It has been said, indeed, of speakers, as of writers, who court popularity, that they achieve it only by expressing in more apt words than the listener can employ the emotions already lurking in the minds of those whom they address; that, in fact, the orator does but fire the train that has been previously laid. A brief experience will satisfy you how true is this. The lesson to be learned from it is, that to succeed upon the platform you should, as a rule, shun argument in its own shape, tho sometimes you may venture it if cleverly disguised. But inasmuch as a speech can not be all declamation and you must appear to aim at convincing even when you are only persuading, there is a resource, always readily received as a substitute for argument, in resort to narrative, simile, and type. If, for instance, you wish that a certain proposition should be accepted as truth. Should you proceed to prove it by an argument you would send half your audience to sleep, or throw them

into a state of uneasy bewilderment. But tell them an anecdote that seems to carry with it your desired conclusion, or typify the teaching, or introduce a striking simile, and eyes and mouths will open and the comparison or the incident will be accepted with unquestioning readiness, however illogical the process and however unsatisfactory the reasoning.—COX, *The Arts of Writing, Reading, and Speaking*, p. 292. (H. C., 1911.)

AUDIENCE.—See also *Congregation*.

111. AUTHORITY, SPEAKING WITH.—Every tone, glance, and gesture should manifest how deeply the speaker is penetrated. He should have a commanding attitude, untiring zeal, an air of authority, and given sudden bursts of eloquence to carry by assault. One acquires such power by reading less and meditating more, and in happy moments when the heart is all on fire, seizing those feelings and turning them to the best account; and when the soul is full to overflowing and seeks to give expression to the sentiments with which it is penetrated, noting them down, for such times are worth hours of labor; but they are sometimes brought on by working at a subject for a long time. Confidence in one's powers and deliberation in effort will win one by one to listen until all hearts beat in unison. This silent, pulsating interest is most to be desired. Be simple in beginning or the icy thought will come that you are failing, and this will paralyze. It will be talk to no purpose; command will be lost, and you will long to come to an end. The audience will become restive, for they are also tortured and will rejoice as you finish. As you progress read in the eyes of your audience whether they understand you.—FROBISHER, *Acting and Oratory*, p. 44. (C. of O. & A., 1879.)

112. AUTHORITY, TRUE, IN SPEAKING.—We can not say that authority is exclusively appropriate to pulpit discourse. We look for it, it gives us pleasure to perceive it in all public discourse. The orator's confidence in his own word, inspires the auditory with confidence. We like to see a man sensible of what the force of his conviction and the seriousness of his object demands from others. Truth has rights which pass to its representative, its organ. The most modest man should be able to sacrifice his modesty to the dignity of truth, and firmness becomes him when he is speaking in its behalf. But authority is especially

essential in a Christian preacher, who speaks on the part of God himself, and who announces the oracles of God. We should offend sincere souls by not putting this seal on our discourse; we should even surprize those who do not believe our gospel. They are not at our point of view, but they well know what it ought to be; if they allow us to be in earnest, they allow us at the same time to speak with authority, and by addressing them in any other tone than that of authority, we succeed only in scandalizing and estranging them the more. We speak of true authority, that which rests entirely on conviction and zeal, and through which humility and charity shine, as through a pure and transparent medium. Every one readily distinguishes it from that magisterial stateliness, that studied importance, to which ministers who have the spirit of their order rather than the spirit of the gospel, are necessarily exposed, from their holding an officially protected position, and from their being accustomed to speak without contradiction or interruption.—VINET, *Homiletics; or, the Theory of Preaching*, p. 227. (I. & P., 1855.)

113. AUTHORITY, UNDUE.—The general rule with regard to the choice of arguments is to employ such as you judge most likely to convince your hearers; but in this place, speaking with reference rather to moral effect, I would suggest, what may appear contradictory, but is in truth concurrent with this principle, namely, to employ those arguments which have convinced yourself;—not those which are generally considered conclusive, but those which appear so to you. They will always come from you with more ethical force, and, consequently, with more power of conviction and persuasion. Confidence in the Scriptural accuracy and truth of what you assert will give you an unhesitating air of sincerity, which can not fail to react favorably on the hearts and understandings of your hearers. It is laid down by all teachers of rhetoric, that a public speaker, even when he speaks with authority, should exhibit a due respect, nay, a degree of deference, to his audience;—if not to their moral character, at least to their understanding. A young clergyman, especially, should not assume a high and authoritative tone. He should not say, "It is my duty to preach, yours to hear." "What I would have you to do is this." "I charge you now go home, and think on what I have said." When you have grown gray in your parish, you may speak with more

authority, but still, an overbearing and dictatorial tone is always unbecoming, and will be sure to tell against you. It is also proper to carry a tone of courtesy with you into the pulpit, and say, "Do I make myself understood?" instead of, "Do you understand me!" However, you must not run into the contrary extreme, and forego the just authority which your office gives you. In avoiding the danger of being disliked, you must not incur that of being despised. Tho you shun a dictatorial air, you should still speak with decision. It is very necessary to get above the fear of your audience, and acquire a self-possessed and manly air. "It seems," says a modern preacher, "as if we were in general too timid: as if we were not sufficiently aware of the high ground on which we stand, and the important interests committed to our charge. If our situation in society is in general humble, yet here it is the highest and most dignified. He who stands where I now stand, is placed between God and the people, and trusted with the most solemn of all trusts. Whom need he fear; whom ought he to fear?" It may be prudent to qualify these remarks by the grave advice of Secker—"Every one should consider what his age, standing, reputation for learning, prudence, and piety, will support him in saying; that he may not take more upon himself than will be allowed him." The best rule for a young minister is, to take care to rest his authority on that ground on which alone in truth it stands—the word of God. Whenever, therefore, you have occasion to use an authoritative tone, support it as much as you can by Scripture.—GRESLEY, *Letters to a Young Clergyman*, p. 38. (D. & Co., 1856.)

114. BAR, ART OF PLEADING AT THE.—When the pleader comes to refute the arguments employed by his adversary, he should be on his guard not to do them injustice by disguising or placing them in a false light. The deceit is soon discovered, it will not fail of being exposed, and tends to impress the judge and the hearers with distrust of the speaker as one who either wants discernment to perceive, or wants fairness to admit, the strength of the reasoning on the other side. Whereas, when they see that he states with accuracy and candor the arguments which have been used against him before he proceeds to combat them, a strong prejudice is created in his favor. They are naturally led to think that he has a clear and full conception of all that can be said on both sides of the argument, that he has entire confidence in the goodness of his own

cause, and does not attempt to support it by any artifice or concealment. The judge is thereby inclined to receive much more readily the impressions which are given him by a speaker who appears both so fair and so penetrating. There is no part of the discourse in which the orator has greater opportunity of showing a masterly address than when he sets himself to represent the reasonings of his antagonists in order to refute them. Wit may sometimes be of service at the bar, especially in a lively reply by which we may throw ridicule on something that has been said on the other side. But tho the reputation of wit be dazzling to a young pleader, I would never advise him to rest his strength upon this talent. It is not his business to make an audience laugh, but to convince the judge, and seldom or never did anyone rise to eminence in his profession by being a witty lawyer. A proper degree of warmth in pleading a cause is always of use. Tho in speaking to a multitude greater vehemence be natural, yet in addressing ourselves even to a single man, the warmth which arises from seriousness and earnestness is one of the most powerful means of persuading him. An advocate personates his client, he has taken upon him the whole charge of his interests, he stands in his place. It is improper, therefore, and has a bad effect upon the cause if he appears indifferent and unmoved, and few clients will be fond of trusting their interests in the hands of a cold speaker. At the same time he must beware of prostituting his earnestness and sensibility so much as to enter with equal warmth into every cause that is committed to him, whether it can be supposed really to excite his zeal or not. There is a dignity of character which it is of the utmost importance for everyone in this profession to support. For it must never be forgotten that there is no instrument of persuasion more powerful than an opinion of probity and honor in the person who undertakes to persuade. It is scarcely possible for any hearer to separate altogether the impression made by the character of him that speaks from the things that he says. However secretly and imperceptibly, it will be always lending its weight to one side or other, either detracting from or adding to the authority and influence of his speech. This opinion of honor and probity must therefore be carefully preserved, both by some degree of delicacy in the choice of causes and by the manner of conducting them. And tho perhaps the nature of the profession may render it extremely difficult to carry this delicacy its

utmost length, yet there are attentions to this point which, as every good man for virtue's sake, so every prudent man for reputation's sake, will find to be necessary. He will always decline embarking in causes that are odious and manifestly unjust, and when he supports a doubtful cause, he will lay the chief stress upon such arguments as appear to his own judgment the most tenable, reserving his zeal and his indignation for cases where injustice and iniquity are flagrant.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 276. (A. S., 1787.)

115. BAR, ELOQUENCE OF THE.—

The foundation of a lawyer's reputation and success must always be laid in a profound knowledge of his own profession. Nothing is of such consequence to him or deserves more his deep and serious study. For whatever his abilities as a speaker may be, if his knowledge of the law be reckoned superficial, few will choose to commit their cause to him. Besides previous study and a proper stock of knowledge attained, another thing highly material to the success of every pleader is a diligent and painful attention to every cause with which he is entrusted so as to be thoroughly master of all the facts and circumstances relating to it. On this the ancient rhetoricians insist with great earnestness and justly represent it as a necessary basis to all the eloquence that can be exerted in pleading. Cicero tells us that he always conversed at full length with every client who came to consult him; that he took care there should be no witness to their conversation, in order that his client might explain himself more freely; that he was wont to start every objection and to plead the cause of the adverse party with him, that he might come at the whole truth and be fully prepared on every point of the business; and that after the client had retired, he used to balance all the facts with himself, under three different characters, his own, that of the judge, and that of the advocate on the opposite side. He censures very severely those of the profession who declined taking so much trouble, taxing them not only with shameful negligence, but with dishonesty and breach of trust. To the same purpose Quintilian, in the eighth chapter of his last book, delivers a great many excellent rules concerning all the methods which a lawyer should employ for attaining the most thorough knowledge of the cause he is to plead, again and again recommending patience and attention in conversation with clients and observing very sensibly, "To lis-

ten to something that is superfluous can do no hurt, whereas to be ignorant of something that is material may be highly prejudicial. The advocate will frequently discover the weak side of a cause and learn, at the same time, what is the proper defence, from circumstances which to the party himself appeared to be of little or no moment."—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 269. (A. S., 1787.)

116. BAR, ORATORY OF THE.—In studying the art of oratory for the Bar, you must, in the first place, keep clearly before you the objects of it. Unlike most of the other forms of oratory, it is not a display of yourself, with the acquisition of fame as the primary purpose. It is a duty which you have undertaken for the benefit of another, and your single thought should be—as I believe with most of us it is—the advantage of your client. Whatever will best promote his interests you are bound to do without a thought of display on your own part. The cause of your client is advanced only by persuading the jury and convincing the court. Therefore your business is to adopt precisely that style of speaking which will best persuade jurymen and convince judges, and this is not a style that finds favor in the debating club or in the House of Commons.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 269. (H. C., 1911.)

117. BAR, SPEAKING AT THE.—The style required for the Bar is the very opposite of that customary in the debating club. It should be characterized by exceeding plainness and simplicity, the thoughts of the speaker being clothed in the common language of every-day life; in short, he must do little more than talk. In many, in most indeed, of the cases which come before our courts of justice, eloquence would be nothing short of ridiculous. The speaker at the bar must ever keep in mind that his end is to persuade jurymen and to convince judges, and adopt such language and reasoning as may bring about these results. With reference to the jurymen it is a common error to talk so as to be quite unintelligible to them, and it is a good rule, sometimes given, that the advocate should address himself to the lowest intellect among the twelve, that is to say, he should suit his language and illustrations to him whom he conceives to be the least cultivated jurymen. The characteristics of an address to a jury should be lightness, liveliness, and good temper. There should also be an appearance of unbounded confi-

dence in your cause. In the case of arguing before a special jury, a higher tone of language and more subtle argument may of course be employed than before a common one.—BEETON, *Art of Public Speaking, from Complete Orator*, p. 25. (W. L. & Co.)

118. BAR, TACT IN SPEAKING AT THE.—Lawyers waste too much time in talking—rely too much on it—tire a court too often by it, repeat a story until it is threadbare and loses snap, pitch or meaning. Lawyers in asking special verdicts of a jury, by five questions,—should so frame them that some at least will be rightly answered. The wrong reply is a double-edged sword. Requests to charge are nine times out of ten too numerous and six times too long to be remembered. They are thus confusing and misleading to a jury. They create a hatred more than a liking for the counsel who framed them. As is repeatedly shown, to cross-examine a smart woman, boy, girl or man, is suicidal. It lets them get the laugh on counsel or the cry on the witness, and either is killing to the purpose. Why will young lawyers forget this? Why will they fool with edge-tools in darkness? A trained lawyer with Tact in Court, will not be in on faulty pleadings. He will not be in on a breach of promise unable to prove a promise. He will not be in on negligence, unable to show his client looked and listened, or that he could have seen and avoided all that happened. He will show right of possession in Replevin and Trover; demand in both, and offer to turn back property in fraud cases. A good lawyer will not bluster. No boxer, rider, racer, or ball player even, would start with a flourish; coolness proves ability, strength and reserve power,—it begets confidence,—it is wisdom in court practice. That your witnesses are candid, is a strong lever. A silly, half-witted, half-captious "smart Aleck" is worse than no witness. Look out about being ridiculed. It is a powerful weapon. More cases—ten to one—are lost than gained by trying to dig from the enemy what you should leave alone ("never wake a sleeping dog") and rely on your own law and testimony. Disputing with the court after adverse ruling, is a weakness. It's idle and fruitless. It decided cases for the jury, that they might decide otherwise, and yet fear to go contrary to the court's ruling—once emphasized. Good lawyers know what they want and stop with it. Ask no questions that may be answered for the enemy. Leave what is done where a layman can notice it. Argue discrepancies with jury, and

never with witnesses. Learn to rely on substantial, not trivial matters. Do the Lincoln act—catch the middle of cases and hold that part up like a painting to the court or jury. Make the brief less wordy, more meaty and direct. Three good citations are worth ten poorer ones. Single page briefs are always of interest. Know your law and facts before starting. Both sides ready? Yes, your honor. But how often otherwise. Open clearly, tersely, candidly. Don't declare you will annihilate the enemy. You may not be so fortunate. Press a few points home with emphasis. Persuade and please by good methods. Anger rarely wins anything but applause from spectators. That is rebuked, and leaves you weak from the rebuke it invites. Question your parties carefully. A recent suit went to judgment when defendant was actually dead before it was started. An old firm sign had misled the plaintiff. By all means, get the right parties. Rely on the right of matters. If you win and go wrong, of what use is it? If you deceive a court on the law, a new trial will follow. If you get an unjust verdict, will it avail anything? Stand by your client, but take a fair position. He cannot ask you to clear him in all cases, if actually guilty. He will be pleased with a moderate sentence,—with a moderate verdict, with a fair adjustment. Think for yourself. Try every case as if it never should be tried again. Try it clearly, fairly, wisely, thoroughly,—with your heart in your hand. "The hand is no stronger than the heart" in trial work. Rely on yourself in the court room. The counsel will pick up but a part of the facts that took you days to learn from the witnesses. There is no counsel like the first one, with whom all facts are centered. Verify your pleadings by comparison. Study them after cooling time,—an amendment may be given, if asked for. Be not too certain, or too hasty. Law is a science. Trial work is a science. Victory is a science. Wisdom is a science.—DONOVAN, *Tact in Court*, p. 8. (W. L. B. Co., 1907.)

BAR.—See also *Forensic* —, *Judicial* —, *Jury*.

119. BASHFULNESS, CURE FOR.—A bashful man should purposely seek the society of women. Their refining influence will tend to bring out the best that is in him, to polish off the rough places, and to lift them in higher ideals. Many of the world's greatest men have testified to their indebtedness to women, not only for practical help, but for those higher spiritual qualities that trans-

form men into heroes. No man should live unto himself. Silence and solitude, if long protracted, have a depressing effect upon all the noblest elements in a man.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 228. (F. & W., 1910.)

120. BASHFULNESS IN CONVERSATION.—Exercise your attention and your thoughts when in company. If you find that bashfulness and embarrassment without cause occasionally afflict you in society, banish them by finding something to do or say forthwith. Do not stop to argue with yourself but act promptly. Ask for an introduction to anybody, and talk of the weather or the walking, or the rooms, or any trifles, till something better suggests itself. The first step in politeness is to make such efforts, and they are a duty. In society you owe them to your host or hostess who does not of course like to see a gloomy or embarrassed guest. And you owe them at all times, in all places, to everybody, as a matter of politeness.—CARLETON, *The Art of Conversation*, p. 73. (C., 1867.)

121. BEAUTY AND STRENGTH COMPATIBLE.—I well know that there are some who will not sanction any care in composition, contending that our words as they flow by chance, however uncouth they may sound, are not only more natural, but likewise more manly. If what first sprung from nature, indebted in nowise to care and industry, be only what they deem natural, I admit that the art of oratory in this respect has no pretensions to that quality. For it is certain that the first men did not speak according to the exactness of the rules of composition; neither were they acquainted with the art of preparing by an exordium, informing by a narration, proving by arguments, and moving by passions. They were deficient in all these particulars, and not in composition only; and if they were not allowed to make any alterations for the better, of course they would not have exchanged their cottages for houses, nor their coverings of skins for more decent apparel, nor the mountains and forests in which they ranged, for the abode of cities in which they enjoy the comforts of social intercourse. And indeed what art do we find coeval with the world, and what is there of which the value is not enhanced by improvement? Why do we restrain the luxuriance of our vines? Why do we dig about them? Why do we grub up the bramble-bushes in our fields? Yet the earth produces them. Why do we

tame animals? Yet are they born with untractable dispositions. Rather let us say that that is very natural which nature permits us to meliorate in her handiwork. How can a jumble of uncouth words be more manly than a manner of expression which is well joined and properly placed? If some authors weaken the subjects of which they treat, by straining them into certain soft and lascivious measures, we must not on that account judge that this is the fault of composition. As the current of rivers is swifter and more impetuous in a free and open channel than amidst an obstruction of rocks breaking and struggling against the flow of their waters; an oration that is properly connected flows with its whole might, and is far preferable to one that is craggy and desultory by reason of frequent interruptions. Why, then, should it be thought that strength and beauty are incompatible, when, on the contrary, nothing has its just value without art, and embellishment always attends on it? Do not we observe the javelin which has been cleverly whirled about, dart through the air with the best effect; and in managing a bow and arrow, is not the beauty of the attitude as much more graceful as the aim is more unerring? In feats of arms, and in all the exercises of the palestra, is not his attitude best calculated for defense or offense, who uses a certain art in all his motions, and keeps to a certain position of the feet? Composition therefore, in my opinion, is to thoughts and words what the dexterous management of a bow or string may be for directing the aim of missive weapons.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 143. (B. L. 1774.)

122. BEECHER, HENRY WARD.—Born at Litchfield, Conn., June 24, 1813. Died at Brooklyn, N. Y., March 8, 1887. Medium height, erect, large but well-proportioned body, florid complexion, large firm mouth. His motions were quick and elastic. His expression showed much humor, frankness, fearlessness and cordiality. He was intensely human, natural, magnetic, imaginative, humorous, dramatic. He was an accomplished elocutionist, with the natural advantages of an imposing presence and a musical voice of great power and flexibility. So magnetic was his personality, so irresistible his appeal, that in his Brooklyn church for many years there often was not standing room left. "He speaks for the ear," said Theodore Parker, "which takes in at once and understands. He never makes attention painful. His dramatic power makes his ser-

mon also a life in the pulpit; his auditorium is also a theatrum, for he acts to the eye what he addresses to the ear, and at once wisdom enters at the two gates." James Parton said: "An elegant, finished simplicity, characterizes all he does and says: not a word too much, nor a word misused, nor a word waited for, nor unharmonious movement, mars the satisfaction of the auditor." He had an almost unique gift of language, a richness of imagery, ripe judgment, wide sympathy, inexhaustible enthusiasm. His philosophy was sometimes crude, but his moral power was tremendous. He never spoke on any subject until he had made it his own by the most diligent study. His mind was a rich storehouse of knowledge. It is as a preacher and orator that he is remembered. Some of his sermons are models of persuasive eloquence, combining close logic with beautiful imagery.

123. BEECHER, HENRY WARD, ORATORY OF.—His forte was oratory. His genius lay in aptitude for this high mode of power, which is a finite phase of His who "spake, and it was done; commanded, and it stood fast." He was of the men who speak the word and the world waits, albeit unwittingly, to hear, and that, being spoken, rules the hour, determines the event, and becomes the divortium of history, the daybreak of ages: the men whose deeds are words, but whose words are deeds. We must add to this, however, a distinctive qualification. His oratory was sacred. This does not mean simply that he was a preacher. A preacher indeed he was, specially trained, regularly constituted, and cherishing with loyal regard his high vocation. In his preaching, the sermon, the highest, intensest, most vivid, and most vital utterance of living truth, emancipated from scholasticism and convention, lived anew; and the glorious Gospel of the Son of God, in all its wondrous elements of grace and motive, privilege and obligation, divine goodness and love, and human worth and duty, was interpreted with throbbing sympathy and thrilling power. But the qualification means much more than this. While the pulpit was his principal throne, his oratory took the wider sweep of the lecture lyceum, the popular assembly, and the mass-meeting. He was as much at home, and with equal mastery, in these situations as in the pulpit. Aye, he loved those popular gatherings, with their freedom, their excitement, their ever imminent tumult, and all their demiurgic possibilities. He was one of the masters of assemblies who control, convince, and move

the masses in their maddest moods; the men who wrestle with Demos and prevail. Yet, in every connection, his oratory was sacred—in Plymouth Church, Cooper Institute, or Exeter Hall; with text or without; on what are known as sacred, and what are regarded as secular themes. It was sacred in its basic principles of righteousness and humanity, the everlasting laws of God, and the rights and duties of men as the children of God; sacred in its motive, which was love, and this made it ever large and generous; sacred in its aim, which was ever some good to man and the glory of God in ennobling benefaction to His children; sacred in its means, which were truth, humane sentiment, flashing wit, conciliating and quickening humor, and all the modes of noble passion; sacred, though it brought all the resources of a wondrously capable and versatile nature into play, "every bell in his belfry ringing," as himself avowed, "to help and influence men," and striking every chord of human feeling; and sacred especially in that it was ever positive and not merely negative, constructive rather than destructive—not only resisting evil, but overcoming evil with good—so that it was never bitter nor malignant, but gracious as sunlight or the breath of spring—though vivid as the lightning's flash and stirring as the thunder's crack and peal. In this he presents a strong contrast to some with whom he was closely associated. It is indeed true of him that he forged thunderbolts of Anglo-Saxon speech and discharged them flaming against the fortresses of bastioned and defiant wrong; but it is yet more true that of the same wondrous element he wove radiant textures of verbal sunshine with which to quicken, foster, and fructify germs of good.

—EARNSHAW, *Henry Ward Beecher: His Genius, Work, and Worth*. Homiletic Review, vol. 29, No. 6, p. 494, 1895. (F. & W.)

124. BEECHER, LYMAN.—Born in New Haven, Conn., in 1775. He graduated from Yale in 1797, and in 1797 took charge of the Presbyterian Church at Easthampton, Long Island. He first attracted attention by his sermon on the death of Alexander Hamilton, and in 1810 became pastor of the Congregational Church at Litchfield, Conn. In the course of a pastorage of sixteen years, he preached a remarkable series of sermons on temperance and became recognized as one of the foremost pulpit orators of the country. In 1826 he went to Boston as pastor of the Hanover Street Congregational Church. Six years later he became president of the Lane Theological Seminary in Ohio, an office

he retained for twenty years. In 1852 he returned to Boston and subsequently retired to the house of his son, Henry Ward Beecher, where he died in 1863. His public utterances, whether platform or pulpit, were carefully elaborated. They were delivered extemporaneously and sparkled with wit, were convincing by their logic, and conciliating by their shrewd common sense.

125. BEGGING THE QUESTION.—

This is probably the commonest of the fallacies of reasoning. It consists in giving, as proof of itself, the very thing to be proved. One of Molière's comedies has a playful example. "Why does opium produce sleep? Because it possesses a soporific quality." The power to induce sleep, and the possession of a soporific (or sleep producing), quality are one and the same thing. Whatever is provable must be distinct from that which proves it—the evidence, from the thing evidenced. Where these two separate things are confounded, the *petitio* occurs, and the question is not proved, but "begged." Any statement which, instead of supporting the question, merely varies its expression, or assigns its incidents granting it to be true, is no more than a repetition of the assertion, and is no evidence nor proof. Such is the *petitio principii*, the phases of which are many, and the answer is to distinguish the new statement from proof, and identify it with the original proposition—the consequence then drawn is that, whether the proposition be, or be not true, this does not establish it—as seen above in the sportive instance from Molière.—BAUTAIN, *Art of Extempore Speaking*, p. 313. (S., 1901.)

126. BEGINNERS, ADVICE TO.—

Choose some fitting occasion, when a question is to be discust at a public meeting in which you feel an interest. Turn the subject well over in your mind, and view it under all the various aspects in which it may be regarded, and then choose that which seems best adapted to your mode of treatment. Arrange your ideas after you have well considered the subject, as far as you can, in a clear and logical order, and more especially let your arguments be duly linked together, so that the conclusions to which they lead may seem to follow as a necessary consequence, and so make a strong impression on the audience you are about to address. This mental arrangement of ideas then commit in outline to paper—but do not write down more. Content yourself with a clear and simple outline of the subjects and of the

mode in which you propose they shall be treated. Endeavor to fix your thoughts firmly in your mind, and remember how much their proper sequence may be aided by carrying out the principle of the association of ideas as the most powerful of all the aids to memory. When you have thoughts, that is, really something to say, it will not be long, even if your earliest attempts are comparative failures, before you will find the facility of clothing those thoughts in language becomes with every succeeding effort greater and greater. No doubt it is a moment calculated to make any man feel nervous and embarrassed when he is called upon for the first time to address an audience in public. But if you will bear in mind the importance of occupying the first few moments after you have risen on your legs, in placing yourself in the best and easiest position for speaking; then of calmly, deliberately, and thoroughly filling your lungs, and quietly surveying your audience before you begin, you will be astonished to find how much these mere physical adjuncts will assist in giving you mental composure and self-possession.—PLUMPTRE, *King's College Lectures on Elocution*, p. 359. (T. & Co., 1883.)

127. BEGINNING, ACCURATE, OF A SPEECH.—The beginnings of speeches ought always to be accurate and judicious, well furnished with thoughts, and happy in expression, as well as peculiarly suited to their respective causes. For our earliest acquaintance with a speech as it were, and the first recommendation of it to our notice, is at the commencement; which ought at once to propitiate and attract the audience. In regard to this point, I can not but feel astonished, not indeed at such as have paid no attention to the art, but at a man of singular eloquence and erudition, I mean Philippus, who generally rises to speak with so little preparation that he knows not what word he shall utter first; and he says that when he has warmed his arm, then it is his custom to begin to fight; but he does not consider that those from whom he takes this simile hurl their first lances gently, so as to preserve the utmost grace in their action, and at the same time to husband their strength. Nor is there any doubt, but that the beginning of a speech ought very seldom to be vehement and pugnacious; but if even in the combat of gladiators for life, which is decided by the sword, many passes are made previous to the actual encounter, which appear to be intended, not for mischief, but for display, how much more naturally is such prelude to be

expected in a speech, in which an exhibition of force is not more required than gratification? Besides, there is nothing in the whole nature of things that is all produced at once, and that springs entire into being in an instant; and nature herself has introduced everything that is done and accomplished most energetically with a moderate beginning. Nor is the exordium of speech to be sought from without, or from anything unconnected with the subject, but to be derived from the very essence of the cause. It is, therefore, after the whole cause has been considered and examined, and after every argument has been excogitated and prepared, that you must determine what sort of exordium to adopt; for thus it will easily be settled, as it will be drawn from those points which are most fertile in arguments, or in those matters on which I said you ought often to make digressions. Thus our exordia will give additional weight when they are drawn from the most intimate parts of our defense; and it will be shown that they are not only not common, and can not be transferred to other causes, but that they have wholly grown out of the cause under consideration.—CICERO, *On Oratory and Orators*, p. 315. (B., 1909.)

128. BEGINNING, CONFIDENCE IN.—It will be better for the preacher to have confidence in himself, and to open his discourse with a few simple words, which he can scarcely find much difficulty in framing. Let him have the great leading idea of his discourse clearly and vividly present to his mind, and he will easily find the words, plain, simple and earnest, with which to lead the way to its enunciation. It is quite possible that these words, as well as the voice in which they are uttered, may be somewhat weak and faltering in the opening, but let him persevere, strong in the conscious rectitude of his intention, and his trust in God, and in a moment all will be changed. He will scarcely have pronounced a couple of sentences before his confusion will have vanished, and he will stand, a man, face to face with his subject, its master and its ruler. Thus face to face with his subject, grappling the great idea which, with all the enthusiasm of the true orator, he burns to manifest and bring home to the hearts and minds of the multitude whose eyes are fixed in rapt attention full upon him, he at once feels within his heart the ardent glow of earnestness, of enthusiasm, of inspiration. The light which illumines his soul will show itself in his eyes, in every feature of his face, and will lend

its character and influence to the very tones of his voice. In a word, he will realize in all its fulness the great and consoling idea that he is master of the situation. Strengthened by the consciousness that he is thoroughly prepared, and that the materials of his discourse, plain, clear, orderly, and well-defined, are ready at hand, and can not possibly fail him, he will launch into his sermon with a confidence which will grow stronger as he proceeds, and with a success which will receive its consummation and its crown only when the last word of his discourse shall have been uttered.—POTTER, *The Spoken Word*, p. 96. (M. H. G. & Son, 1880.)

129. BEGINNING, DIFFICULTIES IN.—The first moments of the discourse are generally very difficult to the orator, not only on account of the trouble he experiences in setting out, in laying down and developing his subject, as we just now showed, but also on account of the necessity of making his audience set out; and here he meets at starting, either the resistance of inertness, the indolence loth to take the pains of listening, or else the levity which flies off each instant, or else the latent or the express opposition of some adverse prejudice or interest. He has, therefore, to wrestle with his hearer in order to overcome him, and in this he is always successful. Until everybody has taken his place and settled himself well in it, and then has coughed, cleared his throat, blown his nose, and made a stir as long as he decently can in his situation, the poor orator speaks more or less in the midst of noise, or at least of a half-suppress disturbance, which hinders his words, at first, from having any effect upon the mind. They penetrate nowhere, they return to him, and he is tempted to give way to discouragement, especially in large assemblies where there are all sorts of people, as at a sermon. If he waver, he is undone, he will never become master of his hearers, and his discourse will be powerless.—BAUTAIN, *Art of Extempore Speaking*, p. 271. (S., 1901.)

130. BEGINNING, EASE IN.—Begin with a moderate voice. Try to feel at ease by looking around, and shaking off any stiffness of position. Keep your mind composed and collected. Guard against bashfulness—which will wear away by opposition. Think of what you are going to say, and not merely of the audience. Be manly but simple. You must acquire assurance: First, by thor-

oughly mastering your subject, and the consciousness that you can make what you are to deliver worth hearing. Secondly, by wholly engaging in it, with the mind intent on it, and the heart warmed with it. Never be influenced and moved by outside circumstances. Be yourself and know yourself. Have a presence that fills the limits. Whatever changes you may have occasion to make in voice and gesture, should be simple and easy, so as not to detract from the interest. Have your gestures in argumentative language aimed directly to your audience; look into their eyes and not into vacuum.—FROBISHER, *Voice and Action*, p. 54. (I. B. & Co., 1867.)

131. BEGINNING, FIRST MOMENTS OF THE, OF A SPEECH.—In moving from your seat to the stage, rise easily, but firmly. As you approach the place, feel your whole weight, by a manly, dignified, yet simple walk. Do not bend the knees mincingly, but swing the lower limbs easily and gracefully at each step. Let the lungs be slowly, quietly filled, until the moment of commencing; this effort sends the blood to the brain, and gives it power to act with firmness and decision. It prevents nervousness, and gives the voice fulness to start well. It prevents a burst of loudness, so common to young orators in commencing their orations.—FROBISHER, *Voice and Action*, p. 50. (I. B. & Co., 1867.)

132. BEGINNING, GOOD, OF A SPEECH.—As a general proposition, a speaker should not commence speaking immediately on rising from his seat, but should take sufficient time to survey his audience and to collect his ideas with every appearance of the calmest self-possession and of respectful but easy confidence. After a few preliminary moments thus occupied, he should commence his remarks in a moderate tone of voice, and in such a way as to introduce the subject before him directly to the attention of his audience. He should also take due care to begin his remarks with the briefest sentences within the reach of his powers. For no circumstance is better calculated to throw a speaker out of an easy style of enunciation than a long sentence at the very opening of an argument. It requires a great expenditure of breath to speak one of these sentences through, where it is so long before a pause is reached. And aside from the irksomeness of the operation connected with the delivery of such sentences, it is difficult in speaking,

as it is in singing, to blend any particular measure of music or intonation with the speaking of them. And if the measure or music of the speaker should be wrong at the commencement of the speech, as it will be difficult to rectify it when he has once gotten under way, his style of speaking will be apt to continue erroneous through the whole speech.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 171. (H. & B., 1860.)

133. BEGINNING, IMPORTANCE OF A RIGHT.—Too often a speaker takes the first path that offers, to reach the main idea, and that path is not always the straightest nor the clearest. Once in the way, with eyes bent toward the point of destination, a man plies, not indeed the ears, but words, in order to attain the idea, and he attains it only by circuitous and tortuous efforts. The hearer who is following you does not very well see whither you are leading him, and if this position continues for a little longer, the discomfort of the speaker gains upon the listeners, and a coldness is diffused with the uneasiness among the assembly. Have you at times contemplated from the shore a white sail striving to leave the roadstead, and by the wind's help to gain the offing? It tacks in all directions, to gain its object, and, when baulked, it flutters inward and oscillates without advancing, until at last the favorable breeze distends it, and then it passes swiftly over the waters, enters upon the open sea, and speedily vanishes below the horizon. Thus it is with the orator who misses his right course in the first instance. Eager to set out, because it would be discreditable to stand still, he hoists his sail to the first wind that blows, and presently back it sinks with the deceitful breeze. He tries another course with as poor success, and runs the risk of either not advancing or of taking a wrong line. He then makes for the first image that presents itself, and it beguiles him far from his subject. He would fain return but no longer knows his way. He sees his goal afar, eluding him, as Ithaca escaped Ulysses, and, like Ulysses, he may complete a very long Odyssey ere reaching it. Perhaps he will never get thither, and that is sadder still.—BAUTAIN, *Art of Extempore Speaking*, p. 250. (S., 1901.)

134. BEGINNING MODESTLY.—The speaker ought to begin softly, modestly, and without any pompous announcement of what is to follow. The grain of mustard-seed, which is the smallest of seeds, produces a

great tree in which the birds of heaven come and take shelter. The exordium of an extemporaneous discourse ought to be the simplest thing in the world. Its principal use is in laying the subject well down and in giving a glimpse of the idea which has to be developed. Unquestionably, if circumstances require it, you may also introduce certain oratorical precautions—insinuations, commendations—and a delicate and supple mind always finds a way to insert these things. But generally they clog that mind, because they are outside of its idea and may divert it from the idea; and as the expressions are not ready made, the mind runs a risk of being carried away from its subject at the first start, and of missing its plan. For the same reason, the speaker's voice will be moderate, nay, a little weak, at first, and it may happen, at least in a vast audience, that his first expressions are not heard, or are heard ill. This is, of course, an inconvenience, but it can not be helped, and it is not without its advantages.—BAUTAIN, *Art of Extempore Speaking*, p. 243. (S., 1901.)

135. BEGINNING, NATURAL, OF A SPEECH.—Some tell us that when commencing an address the voice should be directed to those most distant, but this is evidently wrong. At the beginning the mind is naturally clear and serene, the passions unawakened; if the speaker adopt this high pitch, how can it be elevated afterward, agreeably to those emotions and sentiments which require still higher pitches? To strain the voice thus, destroys all solemnity, weight, and dignity, and gives to what one says a squeaking effeminacy, unbecoming a manly and impressive speaker; it makes the voice harsh and unmusical, and also produces hoarseness.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 144. (J. P. M. & Co., 1845.)

136. BEGINNING, PROPER, OF A SPEECH.—The beginning is the most difficult. You are led up to the parts of your discourse, but you must begin by leading up to the main subject. It will not do to plunge abruptly into it. There should be always an opening, designed to attract the attention of the audience and excite their interest in what you are about to say. Be not argumentative at the beginning, or you will certainly repel the sympathies of a considerable majority of the assembly, who are in truth incapable of following the steps of an argument or of understanding it when it is completed. If the subject permits, begin

lightly, almost playfully. Assume, both in language and manner, a great deal of deference for your audience, even if you do not feel it. Your present business is to win their favor and so to secure a patient hearing. There is nothing so effective for this as the silent flattery that assures the good people before you how you covet the approval of their judgments. Talk about the subject, but do not treat of it. Show what interest it has for them and how profoundly it affects you—inasmuch that you are urged to speak upon it by the impulses of conviction and feeling; that it fills your mind to overflow, so that you can not help pouring it into their ears and striving to enlist their sympathies.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 241 (H. C., 1911.)

137. BEGINNING, QUIET, OF A DISCOURSE.—The young preacher will commence his sermon in a calm, quiet voice, and with, as far at least as this may be, unruffled self-possession. He will commence in a calm, quiet tone of voice, for he will remember that he has yet a long way to go, and that if he is to arrive at the end of his journey with sufficient energy remaining in him to throw that fire and spirit into his peroration without which it cannot succeed, he must carefully husband his resources in the beginning of his discourse. Young and inexperienced speakers not unfrequently commence on their very highest note, and with all the fire and energy which they can command. The consequence is, that they become utterly exhausted before the discourse is half over; they gasp for breath, and cling to the pulpit for support; and those concluding sentences which should have rung with thrilling force and effect through the church, which should have awakened the unconcerned, and animated the ardent with the highest and most holy resolves, are often exprest in tones so low, so feeble, and so utterly spiritless, as to fall vapid, cold, and dead upon the ears of an unconcerned and unsympathetic audience. But, if he begin calmly and quietly, not elevating his voice above the emphatic and distinct conversational tone, he will be able, as he proceeds, to let himself out, to adapt himself to the requirements of his subject and his audience. He will thus escape the unpleasant prejudice which is nearly always excited against a speaker who commences by getting into a passion without any conceivable reason, and at the same time reserve to himself sufficient energy and strength to conclude with earnest warmth

and due effect.—POTTER, *The Spoken Word*, p. 97. (M. H. G. & Son, 1880.)

138. BEGINNING SLOWLY AND SOFTLY.—Should the orator force his voice in the beginning, it will be presently rendered hoarse, broken, exhausted, and it will fail him before a quarter of an hour. You must speak neither too loudly nor too fast at first; or else the violent and rapid expansions and contractions of the larynx force it and falsify it. You must husband your voice at starting, in order that it may last and maintain itself to the end. When you gradually strengthen and animate it, it does not give way—it remains clear, strong, and pleasing to the close of your harangue. Now this is a very important particular for speaker and for hearers; for the former, because he keeps sound and powerful the instrument without which he can do nothing; for the latter because nothing tires them more than hoarse, obstreperous, and ill-articulated sounds. The inconvenience in question has the further advantage of establishing silence among the audience, especially if it is considerable and diffused over a vast space, as in churches. At the beginning of a sermon, there is always noise; people taking their places, chairs or benches turning, coughs, pocket-handkerchiefs, murmurs, a hubbub more or less protracted, which is unavoidable in a large assembly of persons settling themselves. But if you speak low, softly, and the audience sees you speak, without hearing you, it will make haste to be still that it may listen, and all ears will be directed more eagerly toward the pulpit. In general, men esteem only what they have not, or what they dread losing, and the words which they fear they shall not be able to catch become more valuable.—BAUTAIN, *Art of Extempore Speaking*, p. 244. (S., 1901.)

BEGINNING.—See also *Introduction*.

139. BELIEF, DEGREES OF.—In forming any judgment, we cannot avoid attaching to it a particular degree of credence, which might be, and often is, exprest by the insertion of some adverb to qualify the copula; thus, "To-morrow will (possibly) be fine," and "Two straight lines (indisputably) cannot enclose a space." Altho one of these judgments admits a degree of doubt, which the other excludes, the difference lies in our knowledge of the things spoken of, rather than in the things themselves. To-morrow will be fine or will be stormy, and it is fixed by the laws of nature which shall happen;

but to us the matter is purely doubtful, because we cannot see into the order of nature as to this particular. Doubtful statements may become certain, without any alteration in the facts to which they relate, by changes in our knowledge. A child sees with wonder a lunar eclipse, and thinks that possibly another may happen to-morrow; when he has learnt astronomy he may be able to say from exact calculations upon what day one may positively be expected. Yet here the order of things remains the same. The amount of belief which we have in our judgment has been called its modality, as being the mode in which we hold it for truth. Arranging the degrees of modality in an ascending scale, we find that a judgment may be: (1) Possible, where upon the first view we have no cause to think that the predicate may not be truly said of the subject, but have not examined. Does this amount to a judgment, or is it the step which must precede the formation of the weakest kind of judgment? (2) Doubtful, where we have tested it in some cases, and found that some seem to confirm it, whilst some are doubtful. (3) Probable, where all the trials we have made are favorable, but the number of them is not sufficient to warrant certainty. (4) Morally certain for the thinker himself; where from examination of the matter, or prejudice, or interest, he has formed his own belief, but cannot put forward sufficient grounds for it, so as to control that of others. (5) Morally certain for a class or school; where the judgment rests upon grounds which are sufficient for all men of the same habits of thought, or the same education, as the thinker. (6) Morally certain for all; as for example the belief that there is a future state, which, tho not absolutely demonstrable, rests upon such grounds that it ought to influence the conduct of every man. (7) Physically certain, with a limit; where the judgment is grounded on an induction supposed to be complete, but with the possibility that future induction may supersede it. (8) Physically certain without limitation; as our belief in the law of gravitation, the law of chemical affinity, etc. (9) Mathematically certain; where doubt cannot be admitted. For example, the axiom, "Two straight lines cannot enclose a space"; or the theorem, "The angles at the base of an isosceles triangle are equal."—THOMSON, *Laws of Thought*, p. 278. (S. & Co., 1860.)

140. BIBLE PASSAGES, CLASSIFICATION OF.—The Bible, regarded for the moment as a volume which may be used

for the purposes of audible reading, may be classified, in rhetorical arrangement, as follows: (1) Narrative passages, varying in style, with their subjects, from the familiar to the sublime—as in the historical books of the Old Testament, and the Gospels in the New. (2) Didactic and doctrinal passages—as in the Epistles, which, being address to the understanding and the reason, require modifications of the voice in forms, chiefly, of inflection, emphasis, and pause—the intellectual instruments of effect in elocution. (3) Prophetic and descriptive passages—marked by the language of strong epic and dramatic emotion, and requiring a bold, vivid, and expressive style of voice. (4) Lyric passages—requiring intense expression, in strains of joy, pathos, triumph, grief, adoration, supplication.—RUSSELL, *Pulpit Elocution*, p. 295. (D., 1878.)

141. BIBLE READING.—It is the business of the clergy to read, and they have not learned their business if they have not studied the art of reading. It might be presumed that most of them do this more or less. Yet such is the difficulty, either of conquering bad habits already acquired, or avoiding a lapse into mannerism where the same thing is often repeated, that we find clergymen remaining or becoming bad readers, in spite of study of the art of reading. Even if they learn to read other things well, they fail for the most part to read rightly that which it is their daily duty to read. Why is this? I believe the foundation of the fault to be a very prevalent, but very mistaken, notion that the Bible requires to be read in a different manner from other books and this independently of and in addition to the expression proper to the subject treated of. A tone is assumed that was originally designed to be reverential, as if the reader supposed that there was something holy in the words themselves, apart from the ideas they express. This tone once assumed and consciously employed, but kept somewhat under control at first, soon comes to be used unconsciously and habitually. It rapidly usurps the place of expression, showing itself in many varieties of sound, from drawl and sing-song to the nasal twang that formerly distinguished the conventicle. Few readers escape the infection or shake off the habit, when once it is required, because it ceases to be audible to themselves. The voice will unconsciously swell and fall at regular intervals, the reader all the while supposing that he is speaking quite naturally while he is really on the verge of a chant. If, immediately afterward,

he were asked to read a narrative in a newspaper, he would do so in his own proper voice and every-day manner. This evil habit, so powerful because so imperceptible to the victim of it, is the mischief mainly to be grappled with, for it is the foundation of that bad reading of the Bible which prevails as much in the pulpit as out of it. The first step to conquest is to know the fault and its origin. The supposed religious tone must be banished, so far as it is applied to the book itself or to the words printed in it. But there is a reverential tone properly applicable to the meaning conveyed by the words. That should be cultivated. A mere narrative in the Bible demands no utterance differing from a narrative in a newspaper, unless the subject of it be solemn. But pious exhortations and religious sentiments have a manner of expression properly belonging to them, but very different indeed from the nasal twang and the intoned groans that are so much in vogue. Cast off every relic of these conventional habits, and having first patiently learned how not to read the Bible and prayer-book, study zealously how to read them. The drawl, the drone, the whine, the chant, the groan—these are the besetting sins to be sedulously shunned. Frequent repetition of the self-same passages is apt to generate some of them. The services, recited so often, came so readily to the lips of the clergyman who reads them three or four times a week that there is a natural tendency to utterance of them mechanically, without first passing them through the mind. Hence the mannerisms of which he is so unconscious. As once read, so are they always, and if the habit be not early wrestled with it becomes incurable. The only remedy is the presence of an inexorable critic, who shall stop you when you are faulty and make you repeat the sentence until you read it rightly; or a professional teacher, who will not merely detect your errors but show you how you ought to read and thus substitute his style for yours. A special difficulty in the reading of the Bible arises from its division into verses and its very incorrect and imperfect punctuation. Indeed, you will find it necessary to overlook the printed signs and introduce your own pauses according to the requirements of the composition. But they very much trouble the eye, however resolved you may be not to heed them, and they certainly offer a serious impediment to good Bible reading. A still more difficult task is to pay no heed to the verses. You should so read that the listener may be unable to discover from your voice where a verse begins

or ends. Often the verse is the correct measure of a sentence or a paragraph and then the voice and the verse should run together, but marking it only as if it were a sentence occurring in an undivided page and with no indication of any artificial arrangement. The sense rarely requires this breaking up of the Bible into verses. It is a purely arbitrary arrangement. It does not exist in the original. It was adopted in translation for the convenience of reference and for chanting, and therefore there is no more call for heed to be given to it in reading than if it were the History of England. Strive not to notice it. You will find the task extremely difficult; but until you have learned it, you can not properly read the Bible aloud.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 155. (H. C., 1911.)

142. BIBLE READING, DIDACTIC PASSAGES IN.—The peculiar mode of voice which characterizes appropriate didactic reading, in ordinary composition, as differing from that which belongs to narrative or descriptive style, holds good, also, in the reading of the Scriptures. Narration and description address themselves, in many instances, to feeling and imagination, for their chief effect; while didactic subjects are usually directed exclusively, or nearly so, to the reason and judgment, through the understanding. Narrative and descriptive reading, accordingly, abound, comparatively, in vivid and varied tones, associated with the different moods of sympathy and emotion. Didactic reading holds a more steady, uniform, and regulated course of utterance, adapted to a clear, distinct conveyance of thought to the intellect. It depends less on impassioned variation of voice, and more on correct and exact articulation—less on vivid tone and strong expression, more on true inflection, just emphasis, and appropriate pauses, as aids to the effect of clear apprehension and precise discrimination. The common faults in the reading of didactic portions of Scripture, are a mechanical and inexpressive tone, the lifeless result of mere habit; a heavy, solemn, grandiose style, destitute of spirit and effect; a formal, sermonizing manner, utterly unsuited to the simple and vivid style of Scripture instruction; an over-familiar, flippant utterance, which divests the language of the sacred volume of its dignity and authority, and its proper power over the soul. The doctrinal parts of the Bible require, in reading, a firm, energetic, spirited, authoritative, but quiet and steady voice; perfectly clear and distinct in enunciations.

ation, free from any dryness or formality, and breathing a tone of conscious dignity and power, blended with that of mildness, condescension, gentleness, and affectionate interest.—RUSSELL, *Pulpit Elocution*, p. 303. (D., 1878.)

143. BIBLE READING, FAULTS IN.

—The Scriptures are not unfrequently read with tones which do not indicate any personal interest, on the part of the reader, in the sentiments which he is uttering. The effect of the cold, dry style, commonly adopted in reading the Bible, is often, indeed, rendered utterly absurd, when the attention happens, for a moment, to fall on the oriental fervor and sublimity of the style of language, in contrast with the meager and shabby effect of the reader's voice. The words, in such cases, speak of God and of eternity, in strains which the undebaused mind associates with the vastness of the overhanging firmament, and the grandeur of the reverberating thunder; but the reader's tone is that of the coolest indifference, or of an affair ordinary and trivial. The fault of a cold, inexpressive voice is often the result of an anxiety to shun all appearance of assumed and imposing style, and to allow the hearer to feel for himself the solemnity of the subject. But as it is destitute of the natural indication of earnestness in the reader, it deadens the sympathy of the hearer. Another error in the style of reading is that of loading the words of Scripture with a formal, unwieldy, and unmeaning tone, which aims at a certain solemn dignity of effect, but only reaches a very musical song. Sometimes, a third fault is incurred by a desire to break through the trammels of conventional restraint, and produce a lively impression on the mind, by familiar and vivid tone, which savors too much of ordinary talk by the fire-side. But coldness and familiarity are alike forbidden, on subjects which appeal to the deepest susceptibilities of the heart. The monotonous solemnity of tone, which is exemplified by many readers of the sacred volume, defeats its own purpose by a dull uniformity of effect; as a painter would spoil a picture by the exclusive use of one somber tint, applied indiscriminately to scenes of evening, morning, and midday. The cold, indifferent reader seems to forget the vivid interest which appropriately belongs to every subject introduced in the pages of Scripture; the lively reader seems, by his familiar and anecdotic style, to overlook the majesty of the sacred volume; but the formal reader seems blind to all the varied beauties of lan-

guage, and the natural and simple expression, which pervade, and so peculiarly characterize, both the Old Testament and the New.—RUSSELL, *Pulpit Elocution*, p. 291. (D., 1878.)

144. BIBLE READING, NARRATIVE PASSAGES IN.

—The ancient rhetorical arrangement of "low," or familiar, "middle," and "sublime," or elevated styles, may be practically serviceable in arranging the narrative portions of Scripture, for the purposes of elocution. The first division ("the low") would comprise all simple and familiar narrations; the last ("the sublime") narrative passages of great elevation of style; the second ("the middle") would include whatever forms of narrative were neither so familiar as the first, nor so elevated as the third. Passages which exemplify the style of familiar narration demand attention to the due observance of two opposite principles of expression in elocution—grandeur and simplicity; the former being inseparable from sacred subjects—the latter, from the peculiar style of language, in the Scriptures. The former mode of expression in elocution, unmodified by the latter, would assume the form of deep "pectoral," and full "orotund" utterance—a grave, round, ample, and swelling effect of voice. The latter mode of expression, on the contrary, would incline to "oral" quality—a higher, thinner, and softer utterance, approaching to that of colloquial style. The middle effect of this style of utterance, blending with that of "orotund" grandeur, softens and chastens it to a gentle expression, but does not impair its dignity. The effect on the ear is similar to that produced on the eye and the mind, by a noble deportment softened by condescension. The common faults in the style of reading the familiar narrative passages of Scripture, are dry monotony, undue vivacity, pompous solemnity, rhetorical and forced variation. The analysis of the appropriate tone for such passages, would suggest that the familiar narratives of the books of Scripture should be read with a deeper, softer, and slower voice, than similar compositions in other works; the whole style vivid, earnest, but subdued—indicating, at the same time, the interest awakened by the events which are related, and the chastening effect of the reverence due to the sacred volume.—RUSSELL, *Pulpit Elocution*, p. 295. (D., 1878.)

145. BODILY ATTITUDE.—Look your hearers in the face, give yourself, body and soul, to the subject, let not the attention be

divided between the manner and matter. Practise in private to establish correct habits of voice and gesture, and become so familiar with all rules as not to think of them when exercising. The head, face, eyes, hands, and upper part of the body are principally employed in oratorical action. The soul speaks most intelligibly in the muscles of the face and through the eye, which is the chief seat of expression. Let the internal man and the external correspond. An erect attitude and a firmness of position denote majesty, activity, strength; the leaning, affection, respect, earnestness of entreaty, dignity of composure, indifference, disease. The air of a person expresses a language easily understood. The husbandman, dandy, gentleman, and military chief bespeak the habits and qualities of each. The head gently reclined, denotes grief, shame; erect, courage, firmness; thrown back or shaken, dissent; forward, assent. The hand raised and inverted, repels, more elevated and extended, surprise, astonishment; placed on the mouth, silence; on the head, pain; on the breast, affection or appeal to conscience; elevated, defiance; both raised and palms united, supplication; gently lapsed, thankfulness; wrung, agony.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 234. (J. P. M. & Co., 1845.)

146. BODILY ATTITUDE OF THE PREACHER.—The dress of the preacher should never be peculiar, should not draw attention to itself, nor in any way hamper him; generally the clerical garb, the scholar's gown, and all jewelry should be avoided. The speaker should not be partly hidden; he should stand fully seen by the audience; if his position is by the side of the desk, he should be far enough away to avoid touching it or leaning upon it. Generally he should stand still or nearly so, not move from side to side; while he is trying to secure one part of the audience, he may lose the side he leaves, and this shifting indicates lack of control of himself. There is a language in the position of the body, and if one has such mastery of it as to be unconscious of himself, and has ideas swaying him, the posture, with its slight, unconscious changes, will clearly convey his message to the people. The head should be held erect and firm; shaking the head indicates weakness rather than strength. The eyes should look not at the ceiling or the gallery, but at the people; not at a particular person, but generally to those farthest away, for you want your words to reach them—then those near by will hear. The eyes should rest upon those to whom you are

speaking, and occasionally look at those near by.—SCHENCK, *Modern Practical Theology*, p. 68. (F. & W., 1903.)

147. BODILY CARRIAGE.—It is not necessary that a man should stand awkwardly because it is natural. It is not necessary that a man, because he may not be able to stand like the statue of Apollo, should stand ungracefully. He loses, unconsciously, a certain power; for, altho he does not need a very fine physical figure (which is rather a hindrance, I think), yet he should be pleasing in his bearing and gestures. A man who is very beautiful and superlatively graceful sets people to admiring him; they make a kind of monkey-god of him, and it stands in the way of his usefulness. From this temptation most of us have been mercifully delivered. On the other hand, what we call naturalness, fitness, good taste, and propriety are to be sought. You like to see a man come into your parlor with, at least, ordinary good manners and some sense of propriety, and what you require in your parlor you certainly have a right to expect in church. One of the reasons why I condemn these churns called pulpits is that they teach a man bad habits; he is heedless of his posture, and learns bad tricks behind these bulwarks. He thinks that people will not see them.—BEECHER, *Yale Lectures on Preaching*, p. 136. (J. B. F. & Co., 1872.)

148. BODILY POSTURE IN SPEAKING.—Erect posture is a matter of habit and of a self-respecting state of mind. The speaker who slouches, or stands in a hang-dog fashion, has either acquired inelegant and unhygienic habits which gymnastic practise must correct, or else he is not on the proper terms with himself, his subject, and his audience. The self-controlled speaker, who feels that he is master of the occasion, will be likely to take a position of self-control. Even then, however, he may need friendly caution as to shuffling his feet, carrying his hands in his pockets, or indulging in bodily contortions when he is carried away by enthusiasm.—ALDEN, *The Art of Debate*, p. 213. (H. H. & Co., 1906.)

149. BODY, POSITION OF THE, IN SPEAKING.—Keep your hands out of your pockets, don't finger your watch-key or chain, let your business influence you. Feel your subject thoroughly, and speak without fear; have a style and manner of your own, for an index to yourself. Expression is the looking out of the soul, through the eyes,

which are the windows, into the natural world. The body should generally be erect; not constantly changing, nor always motionless, declining in humiliation, rising in praise and thanksgiving; should accompany motion of the hands, head, and eyes. Never turn your back on the audience. Do not appear haughty, nor the reverse; nor recline the head to one shoulder, nor stand like a post; avoid tossings of the body from side to side, rising on tip-toe, writhing of the shoulders. Refer within, to your own nature, for dictation, and never adopt any gesture that you do not make your own by appropriation. All gestures must originate within. Let everything you do and say correspond.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 235. (J. P. M. & Co., 1845.)

150. BOLDNESS AND TIMIDITY.—A reckless boldness of manner is repulsive in any speaker, and, most of all, in him who addresses his fellow-men on sacred themes. It is utterly at variance with the spirit of gentleness and tenderness which was manifested by the preacher's great Exemplar. Yet, owing to the absence of the molding influence of true culture, how often is an audience harangued from the pulpit in a style of address which implies no respect for the speaker's fellow-beings! This style is usually characterized by an ungoverned loudness of voice, a violent emphasis, an unmitigated vehemence of tone, a perpetual sweeping and jerking of the arm, and a frequent clinching of the fist. It is true that such a style is often the unconscious result of the speaker's force of conviction and fulness of feeling in regard to his subject, rather than the persons whom he is addressing; and that the idea of a bullying effect in his style never, probably, occurred to him. But one seasonable suggestion from his teacher at school would have sufficed to guard him against this obstacle to his usefulness, by leading him to recognize the difference between a manner which merely expresses the excitement of the speaker himself, and that which molds this very excitement into an eloquent effect on others. The timid or the diffident speaker, on the contrary, who has not, apparently, the courage, or the self-possession to lift up his voice in an audible sound, and whose hand seems glued to his side, and his whole body paralyzed—so that he appears a statue-like personification of constraint—unavoidably imparts to the feelings of those whom he addresses a degree of the irksomeness and misery under which he himself is laboring. Whatever he would attempt to say, becomes,

as it were, frozen in the act of issuing from the mouth. His arm, if it ever rises to an action, makes but an approach to gesture, and only leaves the eye more sensitive to the want of it.—RUSSELL, *Pulpit Elocution*, p. 72. (D., 1878.)

151. BOOKS A SOURCE OF KNOWLEDGE.—One of the most important and valuable sources of knowledge is the reading of good books. The reader's object is not merely to understand words, or "to contradict and confute," or "to believe and take for granted," but to get clear-cut ideas and make them his own. The multiplicity of books in these days renders it difficult to choose widely. A man may well inquire: Is this book worth while? Do I read it because a friend, who perchance may not know my needs, recommends it? What purpose will it serve? Will it contribute anything to my mental growth, my happiness, my general development? What, really, is the object of my reading—amusement, information, knowledge, or spiritual uplift? What should guide me in my choice of books?—KLEISER, *How to Argue and Win*, p. 215. (F. & W., 1910.)

152. BOSSUET AS A SPEAKER.—Of all the eminences which a mortal may reach on earth, the highest to a man of talent is incontestably the sacred pulpit. If this individual happens to be Bossuet; that is to say, if he unites in his person conviction to inspire the commanding attitude, purity of life to enhance the power of truth, untiring zeal, an air of imposing authority, celebrity which commands respectful attention, episcopal rank which consecrates, age which gives holiness of appearance, genius which constitutes the divinity of speech, reflective power which marks the mastery of intelligence, sudden bursts of eloquence which carry the minds of listeners by assault, poetic imagery which adds luster to truth—a deep, sonorous voice, which reflects the tone of the thoughts—silvery locks, the paleness of strong emotion, the penetrating glance, the expressive mouth—in a word, all the animated and well-varied gestures which indicate the emotions of the soul—if such a man issues slowly from his self-concentrated reflection, as from some inward sanctuary; if he suffers himself to be raised gradually by excitement, like the eagle, the first heavy flapping of whose wings can scarcely produce air enough to carry him aloft; if he at length respires freely, and takes flight; if he no longer feels the pulpit beneath his feet; if he draws in a full breath

of the Divine Spirit, and pours forth unceasingly from this lofty height, to his hearers, the inspiration which comes to them as the word of God—this being is no longer individual man, he becomes an organ of the Divine will, a prophetic voice. And what a voice! A voice which is never hoarse, broken, soured, irritated, or troubled by the worldly and passionate struggles of interest peculiar to the time; a voice which, like that of the thunder in the clouds, or the organ in the cathedral, is never been anything but the medium of power and divine persuasion to the soul; a voice which only speaks to kneeling auditors; a voice which is listened to in profound silence, to which none reply save by an inclination of the head or by falling tears—those mute applauses of the soul!—a voice which is never refuted or contradicted, even when it astonishes or wounds; a voice, in fine, which does not speak in the name of opinion, which is variable; nor in the name of philosophy, which is open to discussion; nor in the name of country, which is local; nor in the name of regal supremacy, which is temporal; nor in the name of the speaker himself, who is an agent transformed for the occasion; but which speaks in the name of God an authority of language unequalled upon earth, and against which the lowest murmur is impious and the smallest opposition blasphemy. Such is the tribune of the priesthood, the tripod of the prophet, the pulpit of the sacred orator. We can only behold therein Bossuet, and we can not recognise Bossuet in any other place. His life is but the history of his pulpit eloquence. The man is worthy of the rostrum from which he preached; no other oratory has ever equaled his. Great names have been selected and preserved, but Bossuet, whose genius equals theirs, excels them in the range and elevation of his subject; they speak of earth, while he discourses of heaven. Cicero does not surpass him in a careful selection and ample supply of words; Demosthenes possesses not superior energy of persuasion; Chatham is not more richly endowed with poetic oratory; the periods of Mirabeau do not flow more easily; Vergniaud is not more redundant of imagery and illustration. All have less elevation, extent, and majesty in their language; they were human orators, but Bossuet alone was divine!—LAMARTINE, *Memoirs of Celebrated Characters*, vol. 3, p. 217. (H. & Bro., 1856.)

153. BOSSUET, JACQUES BENIGNE.—Born at Dijon, in Burgundy, in 1627. In an illustrious group of French Catholic

preachers he occupied a foremost place. In beginning his sermons, he was reserved and dignified, but as he moved forward and his passionate utterance captured his hearers, "he watched their rising emotion, the rooted glances of a thousand eyes filled him with a sort of divine frenzy, his notes became a burden and a hindrance, and with impetuous ardor, he abandoned himself to the inspiration of the moment." To ripe scholarship Bossuet added a voice that was deep and sonorous, an imposing personality, and an animated and graceful style of gesture. Lamartine says he had "a voice which, like that of the thunder in the clouds, or the organ in the cathedral, had never been anything but the medium of power and divine persuasion to the soul; a voice which only spoke to kneeling auditors; a voice which spoke in the name of God, an authority of language unequalled upon earth, and against which the lowest murmur was impious and the smallest opposition blasphemy." He died in 1704.

154. BOURDALOUE, LOUIS.—Born at Bourges, in 1632. At the age of sixteen he entered the order of the Jesuits, and was thoroughly educated in the scholarship, philosophy, and theology of the day. He devoted himself entirely to the work of preaching, and was ten times called upon to address Louis XIV. and his court from the pulpit as Bossuet's successor. This was an unprecedented record, and yet Bourdaloue could adapt his style to any audience, and "mechanics left shops, merchants their business, and lawyers their court house" to hear him. His high personal character, his simplicity of life, his clear, direct, and logical utterance as an accomplished orator united to make him not only "the preacher of kings, but the king of preachers." Retiring from the pulpit late in life, he ministered to the sick and to prisoners. He died in Paris, 1704.

155. BREADTH OF VIEW.—There is one class of dangers pertaining alike to every profession, every branch of study, every kind of distinct pursuit. I mean the danger in each, to him who is devoted to it, of overrating its importance as compared with others; and, again, of unduly extending its province. To a man who has no enlarged views, no general cultivation of mind, and no familiar intercourse with the enlightened and the worthy of other classes besides his own, the result must be more or less of the several forms of narrow-mindedness. To ap-

ply to all questions, on all subjects, the same principles and rules of judging that are suitable to the particular questions and subjects about which he is especially conversant; to bring in those subjects and questions on all occasions, suitable or unsuitable, like the painter Horace alludes to, who introduced a cypress tree into the picture of a shipwreck; to regard his own particular pursuit as the one important and absorbing interest; to look on all other events, transactions, and occupations, chiefly as they minister more or less to that; to view the present state and past history of the world chiefly in reference to that; and to feel a clannish attachment to the members of the particular profession or class he belongs to, as a body or class (an attachment, by-the-by, which is often limited to the collective class, and not accompanied with kindly feelings toward the individual members of it), and to have more or less an alienation of feeling from those of other classes; all these, and many other such, are symptoms of that narrow-mindedness which is to be found, alike, *mutatis mutandis*, in all who do not carefully guard themselves against it, whatever may be the profession or department of study of each. Against this kind of danger the best preservation, next to that of being thoroughly aware of it, will be found in varied reading and varied society, in habitual intercourse with men, whether living or dead, whether personally or in their words, of different professions and walks of life, and, I may add, of different countries and different ages from our own.—WHATELY, *Elements of Rhetoric*, p. 150. (L. G. R. & D., 1867.)

156. BREATH, ECONOMY OF.—Take a lighted candle and, standing pretty close to it, sing the note *do*. The light is hardly affected. But, instead of a single note, sing the whole octave, and you will see how at every note the light flickers and trembles. Well, Delle Sedie, the singer, often ran up and down the whole gamut without making the light quiver once. How so? you will naturally ask. By simply never allowing more breath to escape than was absolutely necessary to emit the note; the air, employed in forming the note, had too much to do to become wind: to form the sound gave it sufficient employment. Now, on the contrary, what do you do—I mean, of course, what do you and I do? We waste the wind, we scatter it right and left, we fritter away our store. Our own elocution rule against this prodigality is a good one, and it is so easily remembered that, with a slight change, it

might be profitably extended far beyond the field of mere elocution: Never in any action of our lives should we expend more force than is absolutely necessary to accomplish it. All the emotions of the soul are treasures. Let us always carefully economize them, until the moment comes to employ them to advantage. How many of us use up in little pets of impatience and little puerile acts of peevishness and irritation, that invaluable treasure—*anger*—sacred, so forcible, so powerful when it can be called indignation!—LEGOUVÉ, *The Art of Reading*, p. 42. (L., 1885.)

157. BREATH, MANAGEMENT OF.—In all reading and public speaking, the management of the breath requires great care, so as not to be obliged to divide words from one another which have so intimate a connection that they ought to be pronounced in the same breath, and without the least separation. Many sentences are marred, and the force of the emphasis totally lost, by divisions being made in the wrong place. To avoid this, every one, while he is reading or speaking, should be careful to provide a full supply of breath for what he is to utter. It is a great mistake to imagine that the breath must be drawn only at the end of a period, when the voice is allowed to fall. It may easily be gathered at intervals of the period, when the voice is only suspended for a moment; and, by this management, we may have always a sufficient stock for carrying on the longest sentence, without improper interruptions. The importance of a skilful management of the breath in utterance will be made apparent by a little practise. It is a good exercise for the pupil to repeat the cardinal numbers rapidly up to twenty, inhaling a full breath at the commencement. He may, by practice, make his breath hold out till he reaches forty and more, enunciating every syllable distinctly. It must always be part of a healthful physiological regimen to exercise the voice daily, in reading or speaking aloud. The habit of Demosthenes, of walking by the sea-shore and shouting, was less important, in accustoming him to the sound of a multitude, than in developing and strengthening his vocal organs. The pupil will be astonished to find how much his voice will gain in power by daily exercise. "Reading aloud and recitation," says Andrew Combe, "are more useful and invigorating muscular exercises than is generally imagined; at least, when managed with due regard to the natural powers of the individual, so as to avoid effort and fatigue. Both require the varied

activity of most of the muscles of the trunk to a degree of which few are conscious till their attention is turned to it. In forming and undulating the voice, not only the chest, but also the diaphragm and abdominal muscles, are in constant action, and communicate to the stomach and bowels a healthy and agreeable stimulus." How doubly important does the judicious and methodical exercise of the voice thus become to him who would make it at once an effective instrument of conveying truth to his fellowmen, and of improving his own physical strength and capacity!—SARGENT, *The Standard Speaker*, p. 36. (C. D., 1867.)

158. BREATH, USE OF THE, IN PUBLIC SPEAKING.—

The breath ought not to be drawn so often as to make the sentences appear to be cut through and mangled, nor need it be held until the voice is quite lost. The sound of the breath so spent is quite disagreeable, and, like that of one who has dived under water, it is drawn with difficulty, is long in recovering, and is out of character and unseasonable, because the orator does so not from inclination but through necessity. When, therefore, he has a long period to pronounce, let him make ready for it by drawing the breath quickly and noiselessly. In other parts he may take breath freely between the connections of the discourse. The breathing is to be so exercised, however, as to enable one to hold the breath as long as possible. Demosthenes, in order to do this, was accustomed to repeat in one breath, and by gradually raising his voice, as many verses as he well could; and the same orator, in order to pronounce more freely and articulately all kinds of words, made a practise of rehearsing his speeches at home, while holding a number of pebbles in his mouth. Sometimes the breath is adequate, and full enough, and clear, yet not of due consistence, and therefore tremulous; like bodies making a show of health, but scarcely able to support themselves from weakness. The Greeks call this faltering. Some do not draw in their breath, but suck it in with a hissing sound, between the interstices of their teeth. Others, by a sort of frequent panting, tho clear enough inwardly, imitate beasts of burden laboring under their yoke and load; and this not a few affect, as if pregnant with more thoughts and a greater flow of eloquence than can well pass out of their mouth.—ANONYMOUS.

159. BREATHING AND READING.—

What is the chief point to be observed in the art of inhaling? Simply this: We must take breath by means of the base of our lungs, we must employ the diaphragm itself to perform the operation. If to inhale we employ only the upper portion of our lungs, we take but a small stock of air. We never fill up our magazine. We hardly fill a third of it. What is the consequence? Our stock runs out quickly, too quickly, so that, if we have a long passage to read, we resemble the man who started on a journey across the desert with his water-pitcher only half full. We want air; we can't do without air; we must turn back then and get air—a great fatigue for yourself, and for your hearers, too, as you shall find presently. The first duty, therefore, of a reader who has some serious work on hand, is, at the very beginning, to take a good deep inspiration so as to give his lungs an abundant supply. Then comes the second part of the performance—a far more difficult one—the paying out. A bad reader never inhales enough, and always exhales too much—that is, he wastes an ill-supplied store without order or measure. He squanders his money lavishly, like the prodigal son, expending it on trifles, instead of distributing it with forethought, with science—in a word, he is totally unable to husband it habitually and systematically, so as to be always ready to display magnificently on the grand occasions. The result is inevitable; it happens as a matter of course. We see it every day. The reader or the speaker, like certain actors or singers, is obliged to make a constant appeal to the bellows, to take those noisy, wheezy, hoarse catches of breath, so well known in theatrical language as gasps—more painful even to the hearer than to the performer. A certain singer, in other respects really eminent, has this fault. He took in breath every moment, until this double action of the lungs, half singing, half hissing, at last became unsupportable. He perceived it, however, at last, himself, and corrected it—a proof that such a fault can be corrected.—LEGOUVÉ, *The Art of Reading*, p. 37. (L., 1885.)

160. BREATHING AND SPEAKING.—

When we are silent and the lips are closed as they should always be, easily, but yet firmly, when we are not using the voice, the air can only enter the lungs by the nostrils; and this, happily, is the way in which the generality of us are accustomed to breathe; for it is not very often, I think, that we meet with individuals who are always seen with

the mouth open more or less. To say nothing of the irresolute, vacant, idiotic look which such a habit always gives the countenance, I can certainly, from my own observation of such cases, assert that such persons always have a tendency to hesitation, stammering, or other impediments of speech, or the voice is wanting in purity and clearness of tone, and there is a constant liability to colds, coughs, and other bronchial affections. But those persons who always, when silent, keep the lips closed, and so consequently breathe through the nostrils, are yet (unless they have been made acquainted with the art) generally in the habit, when they are called upon to speak in public or read aloud, of breathing by the open mouth, and even in this mode of inadequately filling the lungs with air, and replenishing them on no kind of system. Dryness of the mouth, soreness of the throat (most frequently that form of inflammation termed "clerical sore throat"), hoarseness of voice, and a general sense of fatigue and exhaustion after prolonged and continued efforts of this nature, soon make them aware that something is wrong. Now, none of these ill effects would have been experienced if they had had recourse to the second method of supplying the lungs with air by the nostrils, which is this: There is no occasion at the end of every sentence, or during the various pauses in a long sentence, to stop and close the lips, and then to take the breath by the nostrils; for, if done to any great extent in this way, it is apt to be heard even at some little distance, and the sound is not agreeable. But if at the moment of taking in the breath, the upper surface of the tongue is just pressed gently but firmly against the middle part of the hard palate, it serves in that position as a barrier to prevent the passage of any air beyond. Then if the head and neck are very slightly drawn back, and the chest is properly expanded, a large amount of air enters by the nostrils, and in a very few seconds completely fills the lungs quite inaudibly; for not a sound should be heard even by the nearest bystanders. This is the "great secret" that was sold at such a heavy price by the older elocutionists to their pupils. But in order to inspire the requisite amount of air quietly, inaudibly, and yet effectually, the inspiratory effort should not be made with the external orifices of the nostrils, but at the back of the posterior nares, where the canal opens into the pharynx. By the former passage it is scarcely possible to avoid the inspiratory effort being both seen and heard, but by the latter the inspiration is as

inaudible as it is invisible.—PLUMPTRE, *King's College Lectures on Elocution*, p. 80. (T. & Co., 1893.)

161. BREATHING, DEEP.—Correct management of the breath is of first importance to the student of elocution. When the voice is not in use, breathe exclusively through the nose, so that the air may be warmed and purified before reaching the lungs. This habit will, in large measure, obviate the disagreeable effects of dry mouth and sore throat, so common to public speakers. Practise as much as possible in the open air. Be enthusiastic and in earnest. It is now generally conceded that the abdominal method is the natural and correct way to breathe. In inhalation the abdominal wall moves outward, the diaphragm contracts and descends, while the lungs resting upon the latter are expanded to their fullest capacity. In exhalation the reverse movement takes place. To inflate the chest and draw in the abdomen is to breathe wrongly.—KLEISER, *How to Speak in Public*, p. 3. (F. & W., 1910.)

162. BREATHING, DEEP, AND EXERCISE.—The first great requisite for the public speaker physically is a well-developed chest. This may be rapidly brought about by deep breathing exercises in the open air, combined breathing and physical exercises at home. After expanding the lungs somewhat fully, the chest should be gently tapped with the palms of the hands. It is helpful to rub the chest vigorously with salt and water, finishing with a rough towel. Habitually carry the chest high and full without undue straining. The abdominal and waist muscles should be developed in a similar way. In taking a full breath, endeavor to expand the entire circle of the waist, then in exhaling allow the same muscles to contract. Inhale and exhale suddenly several times, while expanding and contracting the abdominal muscles. During these exercises the breath may be taken through the mouth and nose, but in repose use the nose exclusively. Through diligent practise, deep breathing should become an unconscious habit. Many of our most successful pulpit and platform speakers attribute their power of endurance to deep breathing and the proper use of the abdominal muscles.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 14. (F. & W., 1909.)

163. BREATHING FREQUENTLY.—Very few persons breathe sufficiently often,

when reading, speaking, or singing. All the directions the author has seen on this subject are at variance with truth and nature. There are a few instances when a long breath is necessary, but they are very rare. To acquire a long breath, exercise on all the difficulties of respiration, and pursue a similar course for strengthening a weak voice; also, practise long quantity, walking uphill, and running when reciting. In the following, breathe at least once while reading each period: "He died young (breathe), but he died happy. His friends have not had him long (breathe), but his death (breathe) is the greatest trouble and grief (breathe) they ever had. He has enjoyed the sweets of the world (breathe) only for a little while (breathe), but he never tasted its bitters." The writer is aware of being, in this respect, in opposition to authorities; but he can not be influenced by that, so long as he is persuaded that truth and nature are with him. If one does not breathe sufficiently often, he will be almost sure to speak too rapidly; and, as the object of elocution is to convince and persuade, how can one expect to do this if he does not give his hearers time to think, or reason, about what he says? How can a jury keep pace with a lawyer, whose language rides post-haste? If his reason, and arguments, are hurled upon the ear, like flashes of lightning upon the eye, how can they be remembered, or produce the intended effect? If one does not breathe at the proper times and places, the sense is not fully conveyed, and the lungs are injuriously affected. Too infrequent breathing, and rapid speaking, must be avoided; but beware of the opposite extreme, unless you wish to lull your hearers to sleep.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 97. (J. P. M. & Co., 1845.)

164. BREATHING FRESH AIR.—Whether the voice is used as by a reader or not, those who value their lungs and vocal powers should attend particularly to the ventilation of their apartments, especially those in which they sleep. They should never sit or sleep in a room that is not properly aired. The author, even in mid-winter, has his windows lowered several inches, both day and night, or in some manner a door ajar, leading to another apartment or to a hallway through which fresh air is constantly admitted. The vocal organs become enervated and paralyzed for want of action, but a far worse fate awaits them if deprived of pure air, for then they become diseased.—FROBISHER, *Voice and Action*, p. 20. (I. B. & Co., 1867.)

165. BREATHING FRESH AIR, IMPORTANCE OF.—All irritation of the throat, as far as regards its use in public speaking, arises from the comparative exclusiveness of its employment, and thus making it do nearly all the work, when it should be used merely as an assistant. This straining the throat, instead of energizing the voice, proves the ruin and misery of many who might, under proper cultivation, become celebrated among the gifted. The lungs are the great means; the throat, mouth, tongue, teeth, lips, and even the nose, only assist in forming that wonderful feature, the human voice. They would all work with comparative ease and comfort to their individual owners, from the first beam of intelligence upon infantile mind, even into advanced age, were they not cramped by enervating, artificial habits. The atmosphere of ill-ventilated, overheated school-rooms, dwellings, churches, places of business, public halls, colleges, and, in fact, in all sedentary pursuits, has the strongest tendency to weaken the lungs and prevent their proper action. The air breathed in such places, and under such circumstances, becomes greatly insufficient and impure; the lack of exercise also lessens the animal heat of the body, and artificial heat is supplied and kept in the rooms with closed doors and windows, till it is breathed over and over again, and rendered fearfully poisonous and totally unfit for further use. This weakens all parts of the system, but chiefly the lungs, and the muscles, membranes, and delicate linings of the throat. These lose their vigor, and become doubly susceptible to the slightest chafing.—FROBISHER, *Voice and Action*, p. 12. (I. B. & Co., 1867.)

166. BREATHING, RULES FOR.—The quantity of breath should be greater than for vital wants. No command without breath. It is a rule without exception never to exhaust the lungs. One should fill the lungs quickly, deeply, with the least noise, and be able to economize so as to continue an incredible length of time. A gradual increase of tone, on such power, gives an alarming, mighty sound—like roaring, raging—and the mind becomes filled and overwhelmed; too great for soul to bear. Even in decrease it can be made sublimely soft and delicate. Make the most of breath; too large a stream injures the pitch and quality of tone. Artistically, systematically practise breathing—intone every portion emitted, making the stream as small as possible to produce prolongation with clearness and

completeness of perfect vocalization. A practised reader breathes imperceptibly; his voice is strong by capacity of lungs, and strong respiratory action; his words flow with his breath. Let a moderate breath be taken and then with a small stream commence suddenly as if by the quick opening of a valve without further effort. This prompt "attack" will give vibration and the mouth will be filled with solid sound. This will produce modulation, breadth, and expansion; but the effort must be all tone. Unnatural force will diminish the brilliancy by destroying the outline. The sensation of "laying hold" should be constantly remembered. The vocal organs being delicate, to obtain the most flexible execution and the nicest intonation, their power must not be forced nor their action oppress, but free scope given to their natural movements. The sound must be fitted, not fixt. The full, open mouth prevents twang. The raising of even the uvula may become self-acting and performed at pleasure; it imparts freedom and beauty to the voice. Free air outside and around the neck hardens the skin and invigorates the muscles of the throat.—FROBISHER, *Acting and Oratory*, p. 19. (C. of O. & A., 1879.)

167. BREVITY OF DISCOURSE.—Why preach so long? I know not how we have allowed ourselves to be led into these lengthy discourses. What is the good of it? What is the object? We speak in God's name. Now, power and majesty are always chary of words; yet such are not the less efficacious for being few. The instructions of our blessed Lord, who is the Divine Master of us all, were uniformly short. Even the Sermon on the Mount, which has revolutionized the world, does not appear to have lasted more than half an hour. Saint François de Sales, too, recommends short sermons, and remarks that excessive length was the general fault in the preachers of his time. He says: "The good Saint François, in his rules to the preachers of his Order, directs that their sermons should be short. Believe me—and I speak from experience—the more you say, the less will the hearers retain; the less you say, the more they will profit. By dint of burdening their memory, you will overwhelm it; just as a lamp is extinguished by feeding it with too much oil, and plants are choked by immoderate irrigation. When a sermon is too long, the end erases the middle from the memory, and the middle the beginning. Even mediocre preachers are acceptable, provided their discourses are short; whereas even the best preachers are a bur-

den when they speak too long." Is not long preaching very much like an attempt to surpass these men, who were so highly imbued with the spirit of Christianity? On the other hand, we have to deal with the most intelligent, keen, and sensible people in the world. They understand a thing when only half stated, and very often divine it. You hardly speak before they are moved to accept or to reject; and yet we overcharge them with long and heavy dissertations. To act in this way, is to evince an utter acquaintance with one's people, and to display our own ignorance, in spite of all the learning which we may possess. Moreover, it tends to excite antipathy. The Frenchman does not care to be treated like a German: he does not wish to be told everything, thereby depriving him of the pleasure of working out the truth for himself. Open the vein, lance his imagination and feelings, let them flow on the road to truth, and he will pursue it alone: perchance more quickly and further than you. Nothing impairs intelligence, sentiment, and the effusion of thought so much as redundancy of words and even of ideas.—MULLOIS, *The Clergy and the Pulpit*, p. 184. (The C. P. S., 1867.)

168. BREVITY OF SPEECH.—The great difficulty for the forensic orator is not to develop his matter, or to discover what to say, but, on the contrary, to restrict it, to concentrate it, and to say nothing but what is necessary. Advocates are generally prolix and diffuse, and it must be said in their excuse they are led into this by the nature of their subject, and by the way in which they are compelled to treat it. Having constantly facts to state, documents to interpret, contradictory arguments to discuss, they easily become lost in details to which they are obliged to attach great importance; and indeed more or less subtle discussion on the articles of the law, of facts, and of objections occupies a very large space. It requires an exceedingly clear mind and no ordinary talent, to avoid being carried along by the current of this too easy eloquence, which degenerates so readily into mere fluency. Here, more than elsewhere, moderation and sobriety deserve praise, and the aim should be, not to say a great deal, but to avoid saying too much.—BAUTAIN, *Art of Extempore Speaking*, p. 136. (S., 1901.)

169. BREVITY, PROLIXITY, AND DIFFUSENESS.—It is obvious, and has often been remarked that extreme conciseness is ill-suited to hearers or readers whose

intellectual powers and cultivation are but small. The usual expedient, however, of employing a prolix style by way of accommodation to such minds, is seldom successful. Most of those who could have comprehended the meaning, if more briefly expressed, and many of those who could not do so, are likely to be bewildered by tedious expansion; and being unable to maintain a steady attention to what is said, they forget part of what they have heard, before the whole is completed. Add to which, that the feebleness produced by excessive dilution (if such an expression may be allowed), will occasion the attention to languish; and what is imperfectly attended to, however clear in itself, will usually be but imperfectly understood. Let not an author, therefore, satisfy himself by finding that he has expressed his meaning so that, if attended to, he can not fail to be understood; he must consider also what attention is likely to be paid to it. If, on the one hand, much matter is expressed in very few words to an unreflecting audience, or if, on the other hand, there is a wearisome prolixity, the requisite attention may very probably not be bestowed.—WHATELY, *Elements of Rhetoric*, p. 168. (L. G. R. & D., 1867.)

170. BRIEF-DRAWING.—A knowledge of brief-drawing is of great practical value to the man who would argue with force and effectiveness. It enables him to grasp his subject as a whole, to fasten it securely in his mind, and to present it in clear and logical order to others. A brief is divided into three parts, as follows: The Introduction, which should clearly state the issue, explain the proposition, or define the terms of the discussion that is to follow. The Discussion, which sets forth the arguments and proofs to be offered. This constitutes the main portion of a speech. The order should be climactic, leading from the known and conceded to the unknown and disputed. The Conclusion, which sums up, or reviews, the essential points already enumerated in the discussion.—KLEISER, *How to Argue and Win*, p. 175. (F. & W., 1910.)

171. BRIEF-DRAWING, RULES FOR.—GENERAL: (1) A brief should be divided into three parts, marked "Introduction," "Brief Proper," and "Conclusion." (2) Ideas should be phrased in complete statements, arranged in headings and sub-headings. (3) The relation of each idea to every other should be indicated by means of numbers, letters, or other symbols. (4) A

change of symbol should always denote a change of relation. (5) Headings or sub-headings should never be marked twice. INTRODUCTION: (6) The Introduction should contain all the information necessary for an intelligent reading of the Brief Proper. (7) The Introduction should always contain a statement of the Special Issues. (8) In the Introduction ideas bearing upon the truth or the falsity of the proposition in dispute should be so phrased as not to produce immediate discussion. (9) In the Introduction the connectives "for" and "because" should be avoided. BRIEF PROPER: (10) In the Brief Proper every main heading should read as proof of the truth of the proposition, and every subheading as proof of the truth of the heading to which it is subordinate, never as mere explanation. (11) The relation between subheadings or series of subheadings and their headings is never expressed by "hence" or "therefore," but by "for" or "because." (12) Subheadings should be arranged in the order of climax, unless this order violates the logical order. (13) Each heading or subheading should contain but a single proposition. (14) Refutation should be so phrased as to make the objection perfectly clear. (15) Refutation of objections, not to the proposition, but to details of proof, should meet such objections where they arise. CONCLUSION: (16) The Conclusion should state concisely the steps by which the decision is reached. (17) The Conclusion should never contain new evidence. (18) The decision should never qualify the proposition, but should be an affirmation or denial of it in its original form.—BAKER AND HUNTINGTON, *The Principles of Argumentation*, p. 255. (G. & Co., 1905.)

172. BRIEF, MODE OF MAKING A.—I follow a brief penned at my table during a short interval. I made it thus: Mere catch-words—took a general thought to start with, let the next come of itself, then the next, and so on without effort. It served well. The thing to be noted is, that in a few moments, by letting the mind flow, and not interfering with the flow, one may jot down materials for a long discourse. It was not merely heads; these are barren; they are disconnected; it was concatenation, it was genesis. I consider this a little new, but Nevins showed me something like it for Sabbath lectures; I have done too much in the way of naked skeleton. I wish I could embody my thoughts in a formula; try it thus: (1) Write rapid sketch, the faster the better. (2) In first draft omit all partition, and do not force

your mind to method. (3) Let thought generate thought. (4) Do not dwell on particulars; leave all amplification for the pulpit. (5) Keep the mind in a glow. (6) Come to it with a full mind. (7) Forget all care of language. (8) Forget all previous cramming, research, quotation, and study. (9) In delivery, learn to know when to dwell on a point; let the enlargement be, not where you determined in your closet it should be; but where you feel the spring flowing as you speak—let it gush. Let contemplation have place while you speak.—ALEXANDER, *Thoughts on Preaching*, p. 27. (S., 1862.)

173. BRIEFING, RULES FOR.—Before attempting to draw a brief, these rules should be carefully fixt in the mind: Rule 1: Set down each statement by itself. Rule 2: Make each statement clear and concise. Rule 3: Place your principal ideas as main headings. Rule 4: Place your subordinate ideas as subheadings. Rule 5: Indicate each and every statement by a separate symbol.—KLEISER, *How to Argue and Win*, p. 176. (F. & W., 1910.)

174. BRIGHT, JOHN.—Born at Rochdale, Nov. 16, 1811. Died March 27, 1889. He was of middle height, had a commanding, magnificent face, square jawed. There was a touching simplicity about him. He read the Bible to his family every morning, drawing from it illustration and argument. Was self-taught. When he denounced, his voice trembled with agitation. There was at times humor and pathos in his speech. His voice could reach 15,000 with ease. He used much scriptural imagery, and at one time is said to have carried "Paradise Lost" about with him. An irresistible advocate—spontaneous grace and gesture. Lord Salisbury said of Bright: "He was the greatest master of English oratory that this generation has produced, or I may perhaps say several generations back. I have met men who have heard Pitt and Fox, and in whose judgment their eloquence at its best was inferior to the finest efforts of John Bright." Bright spoke seldom, and required time for preparation.

175. BRILLIANCY, UNIFORM, IN SPEAKING.—It is an important rule that the boldest and most striking, and almost poetical, turns of expression should be reserved for the most impassioned parts of a discourse, and that an author should guard against the vain ambition of expressing every thing in an equally high-wrought, brilliant, and forcible style. The neglect of this cau-

tion often occasions the imitation of the best models to prove detrimental. When the admiration of some fine and animated passages leads a young writer to take those passages for his general model, and to endeavor to make every sentence he composes equally fine, he will, on the contrary, give a flatness to the whole, and destroy the effect of those portions which would have been forcible if they had been allowed to stand prominent. To brighten the dark parts of a picture, produces much the same result as if one had darkened the bright parts; in either case there is a want of relief and contrast; and composition, as well as painting, has its lights and shades, which must be distributed with no less skill, if we would produce the desired effect.—WHATELY, *Elements of Rhetoric*, p. 187. (L. G. R. & D., 1867.)

176. BRITISH PARLIAMENTARY SPEECH.—The British Parliament is essentially and substantially a place of business. The show days, the party fights, the speech-makings, are exceptional. An oration upon a matter of business, however eloquent, would be properly deemed an impertinence and perhaps the offender would be summarily put down by those who have come there for work and will not have their precious time wasted by abstractions. It is in committee that the business speech is most in requisition and most esteemed, and the reputation of a young member in the House will depend upon the success with which he performs this part of his senatorial duties. The style of the business speech will be gathered from this statement of its objects. It should be a clear, straightforward, unadorned statement of facts and arguments. Its purpose is not to excite passion or awaken sympathy, to command or to persuade—but to convince the sober judgment. Hence fine words, polished sentences, and flights of eloquence are inadmissible. Breath should not be wasted upon a formal introduction. Go at once to the point. Sedulously avoid committing to paper a single sentence you propose to say. Arm yourself well with facts and figures. Keep clearly in your mind the argument by which you apply them to "the question," and trust to your mother-wit to express them in the fittest language—the fittest being, not the best, but that which is most likely to be understood most readily by your audience. Such are the words that come spontaneously whenever we really have something to say. But altho you should on no account write even a sentence of a business speech—if you are about to cite figures, you should come well

armed with them upon paper. Do not trust your memory with these, for it may prove treacherous at any moment and throw you into utter confusion. Some small skill is required in so arraying figures that their results may be readily intelligible to your audience. Hence the necessity for the exercise of much forethought in the marshalling of your facts. This is study-work. It must be performed upon paper, with due deliberation, arranged and rearranged, until all is cast into the most conclusive and convincing form.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 259. (H. C., 1911.)

177. BROOKS, PHILLIPS.—Born at Boston, Mass., in 1835, graduated at Harvard in 1855 and studied theology at the P. E. Seminary, Alexandria, Va. He was elected rector of the Church of Advent, Philadelphia, in 1859, and three years later to that of Holy Trinity in the same city. In 1869 he became rector of Trinity Church, Boston, and was consecrated Bishop of Massachusetts in 1891. He died in 1893. He was in every sense a large man, large in simplicity and sympathy, large in spiritual culture. In his lectures to the students at Yale he spoke of the preparation for the ministry as being nothing less than the making of a man. Said he: "It can not be the mere training to certain tricks. It can not be even the furnishing with abundant knowledge. It must be nothing less than the kneading and tempering of a man's whole nature till it becomes of such a consistency and quality as to be capable of transmission. This is the largeness of the preacher's culture." Doctor Brastow describes him thus: "The physical equipment was symbol of his soul; and the rush of his speech was typical of those mental, moral, and spiritual energies that were fused into unity and came forth in a stream of fiery intensity."

178. BROUGHAM AND CANNING COMPARED.—The character of Lord Brougham's eloquence corresponds to the subjects he has chosen. "For fierce, vengeful, and irresistible assault," says John Foster, "Brougham stands the foremost man in all this world." His attack is usually carried on under the forms of logic. For the materials of his argument he sometimes goes off to topics the most remote and apparently alien from his subject, but he never fails to come down upon it at last with overwhelming force. He has wit in abundance, but it is usually dashed with scorn or contempt. His irony and sarcasm are terrible. None of our

orators have ever equaled him in bitterness. His style has a hearty freshness about it, which springs from the robust constitution of his mind and the energy of his feelings. He sometimes disgusts by his use of Latinized English, and seems never to have studied our language in the true sources of its strength—Shakespeare, Milton, and the English Bible. His greatest fault lies in the structure of his sentences. He rarely puts forward a simple, distinct proposition. New ideas cluster around the original framework of his thoughts; and instead of throwing them into separate sentences, he blends them all in one; enlarging, modifying, interlacing them together, accumulating image upon image, and argument upon argument, till the whole becomes perplexed and cumbersome, in the attempt to crowd an entire system of thought into a single statement. Notwithstanding these faults, however, we dwell upon his speeches with breathless interest. They are a continual strain of impassioned argument, intermingled with fearful sarcasm, withering invective, lofty declamation, and the earnest majesty of a mind which has lost every other thought in the magnitude of its theme. The following comparison between the subject of this sketch and his great parliamentary rival will interest the reader, as presenting the characteristic qualities of each in bolder relief from their juxtaposition. It is from the pen of one who had watched them both with the keenest scrutiny during their conflicts in the House of Commons. The scene described in the conclusion arose out of a memorable attack of Mr. Canning on Lord Folkestone for intimating that he had "trucked to France." "The Lacedæmonians," said Mr. Canning, "were in the habit of deterring their children from the vice of intoxication by occasionally exhibiting their slaves in a state of disgusting inebriety. But, sir, there is a moral as well as a physical intoxication. Never before did I behold so perfect a personification of the character which I have somewhere seen described as 'exhibiting the contortions of the Sibyl without her inspiration.' Such was the nature of the noble lord's speech." Mr. Brougham took occasion, a few evenings after, to retort on Mr. Canning and repeat the charge, in the manner here described: but first we have a sketch of their characteristics as orators. "Canning was airy, open, and prepossessing; Brougham seemed stern, hard, lowering, and almost repulsive. Canning's features were handsome, and his eye, tho deeply ensconced under his eyebrows, was full of sparkle and gayety; the features of Brougham were harsh in the

extreme, while his forehead shot up to a great elevation, his chin was long and square, his mouth, nose, and eyes seemed huddled together in the center of his face, the eyes absolutely lost amid folds and corrugations, and while he sat listening they seemed to retire inward or to be veiled by a filmy curtain, which not only concealed the appalling glare which shot from them when he was aroused, but rendered his mind and his purpose a sealed book to the keenest scrutiny of man. Canning's passions appeared upon the open champaign of his face, drawn up in ready array, and moved to and fro at every turn of his own oration and every retort in that of his antagonist. Those of Brougham remained within, as in a citadel which no artillery could batter and no mine blow up; and even when he was putting forth all the power of his eloquence, when every ear was tingling at what he said, and while the immediate object of his invective was writhing in helpless and indescribable agony, his visage retained its cold and brassy hue; and he triumphed over the passions of other men by seeming to be without passion himself. When Canning rose to speak, he elevated his countenance, and seemed to look round for applause as a thing dear to his feelings; while Brougham stood coiled and concentrated, reckless of all but the power that was within himself. "From Canning there was expected the glitter of wit and the glow of spirit—something showy and elegant; Brougham stood up as a being whose powers and intentions were all a mystery—whose aim and effect no living man could divine. You bent forward to catch the first sentence of the one, and felt human nature elevated in the specimen before you; you crouched and shrunk back from the other, and dreams of ruin and annihilation darted across your mind. The one seemed to dwell among men, to join in their joys, and to live upon their praise; the other appeared a son of the desert, who had deigned to visit the human race merely to make it tremble at his strength. The style of their eloquence and the structure of their orations were just as different. Canning arranged his words like one who could play skilfully upon that sweetest of all instruments, the human voice; Brougham proceeded like a master of every power of reasoning and the understanding. The modes and allusions of the one were always quadrable by the classical formulæ; those of the other could be squared only by the higher analysis of the mind; and they soared, and ran, and pealed, and swelled on and on, till a single sentence was often a

complete oration within itself; but still, so clear was the logic, and so close the connection, that every member carried the weight of all that went before, and opened the way for all that was to follow after. The style of Canning was like the convex mirror, which scatters every ray of light that falls upon it, and shines and sparkles in whatever position it is viewed; that of Brougham was like the concave speculum, scattering no indiscriminate radiance, but having its light concentrated into one intense and tremendous focus. Canning marched forward in a straight and clear track; every paragraph was perfect in itself, and every coruscation of wit and of genius was brilliant and delightful; it was all felt, and it was felt all at once. Brougham twined round and round in a spiral, sweeping the contents of a vast circumference before him, and uniting and pouring them onward to the main point of attack. Such were the rival orators, who sat glancing hostility and defiance at each other during the session of eighteen hundred and twenty-three—Brougham as if wishing to overthrow the Secretary by a sweeping accusation of having abandoned all principle for the sake of office, and the Secretary ready to parry the charge and attack in his turn. An opportunity at length offered. Upon that occasion the oration of Brougham was disjointed and ragged, and apparently without aim or application. He careered over the whole annals of the world, and collected every instance in which genius had prostituted itself at the footstool of power, or principle had been sacrificed for the vanity or the lucre of place; but still there was no allusion to Canning, and no connection, that ordinary men could discover, with the business before the House. When, however, he had collected every material which suited his purpose—when the mass had become big and black, he bound it about and about with the cords of illustration and argument; when its union was secure, he swung it round and round with the strength of a giant and the rapidity of a whirlwind, in order that its impetus and its effects might be the more tremendous; and while doing this he ever and anon glared his eye, and pointed his finger, to make the aim and the direction sure. Canning himself was the first that seemed to be aware where and how terrible was to be the collision, and he kept writhing his body in agony and rolling his eye in fear, as if anxious to find some shelter from the impending bolt. The House soon caught the impression and every man in it was glancing fearfully, first toward the orator, and then

toward the Secretary. There was, save the voice of Brougham, which growled in that undertone of muttered thunder which is so fearfully audible, and of which no speaker of the day was fully master but himself, a silence as if the angel of retribution had been flaring in the faces of all parties the scroll of their personal and political sins. The stiffness of Brougham's figure had vanished, his features seemed concentrated almost to a point, he glanced toward every part of the House in succession, and sounding the death-knell of the Secretary's forbearance and prudence with both his clinched hands upon the table, he hurled at him an accusation more dreadful in its gall, and more torturing in its effects than had ever been hurled at mortal man within the same walls. The result was instantaneous—was electric. It was as when the thunder-cloud descends upon the Giant Peak: one flash—one peal—the sublimity vanished and all that remained was a small and cold pattering of rain. Canning started to his feet, and was able only to utter the unguarded words, 'It is false!' to which followed a dull chapter of apologies. From that moment the House became more a scene of real business than of airy display and angry vituperation."—GOODRICH, *Select British Eloquence*, p. 88. (H. & Bros., 1853.)

179. **BROUGHAM, LORD.**—Lord Brougham was born at Edinburgh, in 1779, and received the rudiments of education at the High School of that famous city, under the celebrated Dr. Adams. It is enough for our present purpose to mention that he afterwards removed to London and entered Parliament by the influence of the Russell family. The character of Lord Brougham's eloquence was in every way remarkable, and secured for him a distinguished place among his contemporaries. "For fierce, vengeful, and irresistible assault," says John Foster, "Brougham stands the foremost man in all the world." His attack was usually carried on under the forms of logic. For the materials of his argument he sometimes went off to topics the most remote, and apparently alien from his subject, but he never failed to come down upon it at last with overwhelming force. He had wit in abundance, but it was usually dashed with scorn and contempt. His irony and sarcasm were terrible. None of our orators have ever equalled him in bitterness. His style had a hearty freshness about it, which sprang from the robust constitution of his mind and the energy of his feelings. He sometimes disgusted by his use of Latinized English, and seemed never

to have studied our language in the true sources of its strength—Shakespeare, Milton, and the English Bible. His greatest fault lay in the structure of his sentences. He rarely put forward a simple, distinct proposition. New ideas clustered round the original framework of his thoughts, and instead of throwing them into separate sentences, he blended them all in one; enlarging, modifying, interlacing them together, accumulating image upon image, and argument upon argument, till the whole became perplexed and cumbersome, in the attempt to crowd an entire system of thought into a single statement. Notwithstanding these faults, however, his speeches were listened to with breathless interest. They were a continual strain of impassioned argument, intermingled with fearful sarcasm, withering invective, lofty declamation, and the earnest majesty of a mind which had lost every other thought in the magnitude of its theme. Lord Brougham has, like Cicero, discoursed largely upon his art; and not Cicero himself has insisted more strenuously upon the absolute necessity of incessant study of the best models, and the diligent use of the pen. His speeches are an evidence that he has done both in his own person. His familiarity with Demosthenes is attested by his imitation of some of his noblest passages; and he is generally understood to have written several of his celebrated perorations again and again. "No man has spoken," remarks a contemporary writer, "more frequently offhand, or has had a more inexhaustible supply of language, knowledge, and sarcasm at command. He, if any one, might have been supposed capable of dispensing with the preparation he has practised and enforced; and we could desire no stronger illustration of the eternal truth that excellence and labor are never disjoined. In the speeches of Pitt, Fox, Sheridan, and Canning we seek in vain for specimens of oratory which, when separated from the context, would give an adequate idea of their powers, and do justice to their renown. Their most perfect pages would disappoint those whose opinion of their genius is chiefly derived from traditional fame."—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 61. (W. L. & Co.)

180. **BROUGHAM'S ADVICE ON ORATORY.**—In 1823 Lord Brougham addressed the following letter to Mr. Zachary Macaulay, the father of the late Lord Macaulay: "My Dear Friend,—My principal object in writing to you to-day is to offer you some suggestions in consequence of some conver-

sation I have just had with Lord Grey, who has spoken of your son (at Cambridge) in terms of the greatest praise. He takes his account from his son; but from all I know and have learned in other quarters, I doubt not that his judgment is well formed. Now you, of course, destine him for the bar; and assuming that this and the public objects incidental to it are in his views, I would fain impress upon you (and through you upon him) a truth or two which experience has made me aware of, and which I would have given a great deal to have been acquainted with earlier in life, from the experience of others. First, that the foundation of all excellence is to be laid in early application to general knowledge is clear—that he is already aware of; and equally so it is (of which he may not be so well aware) that professional eminence can only be attained by entering betimes into the lowest drudgery, the most repulsive labors of the profession; even a year in an attorney's office, as the law is now practised, I should not hold too severe a task, or too high a price to pay for the benefit it must surely lead to; but at all events the life of a special pleader, I am quite convinced, is the thing before being called to the bar. A young man whose mind has once been well imbued with general learning, and has acquired classical propensities, will never sink into a mere drudge. He will always save himself harmless from the dull atmosphere he must live and work in, and the sooner he will emerge from it, and arrive at eminence. But what I wish to inculcate especially, with a view to the great talent for public speaking which your son happily possesses, is that he should cultivate that talent in the only way in which it can reach the height of the art; and I wish to turn his attention to two points. I speak upon this subject with the authority both of experience and observation; I have made it very much my study in theory; have written a great deal upon it which may never see the light, and something which has been published; have meditated much, and conversed much on it with famous men; have had some little practical experience in it, but have prepared for much more than I ever tried by a variety of laborious methods—reading, writing, much translation, composing in foreign languages, etc.—and I have lived in times when there were great orators among us, therefore I reckon my opinion worth listening to, and the rather, because I have the utmost confidence in it myself, and I should have saved a world of trouble and much time had I started with a conviction of its truth.

1. The first point is this: the beginning of the art is to acquire a habit of easy speaking; and in whatever way this can be had (which individual inclination or accident will generally direct, and may safely be allowed to do so), it must be had. Now, I differ from all other doctors of rhetoric in this. I say, let him first of all learn to speak easily and fluently, as well and as sensibly as he can, no doubt, but at any rate let him learn to speak. This is to eloquence, or good public speaking, what the being able to talk in a child is to correct grammatical speech. It is the requisite foundation, and on it you must build. Moreover, it can only be acquired young; therefore, let it by all means, and at any sacrifice, be gotten hold of forthwith. But in acquiring it, every sort of slovenly error will also be acquired. It must be got by a habit of easy writing (which, as Wyndham said, proved hard reading) by a custom of talking much in company; by debating in speaking societies, with little attention to rule, and more love of saying something at any rate than of saying anything well. I can even suppose that more attention is paid to the matter in such discussions than to the manner of saying it, yet still to say it easily, *ad libitum*, to be able to say what you choose, and what you have to say. This is the first requisite; to acquire which everything else must for the present be sacrificed. 2. The next step is the grand one; to convert this style of easy speaking into chaste eloquence. And here there is but one rule. I do earnestly entreat your son to set daily and nightly before him the Greek models. First of all he may look to the best modern speeches (as he probably has already); Burke's best compositions, as the "Thoughts on the Cause of the Present Discontent," "Speech on the American Conciliation," and "On the Nabob of Arcot's Debt;" Fox's "Speech on the Westminster Scrutiny" (the first part of which he should pore over till he has it by heart); "On the Russian Armament," and "On the War, 1803;" with one or two of Wyndham's best, and very few, or rather none, of Sheridan's; but he must by no means stop here; for, if he would be a great orator, he must go at once to the fountain head, and be familiar with every one of the great orations of Demosthenes. I take it for granted that he knows those of Cicero by heart; they are all very beautiful, but not very useful, except perhaps the Milo pro Ligario, and one or two more; but the Greek must positively be the model; and merely reading it, as boys do, to know the language, won't do at all; he must enter into the spirit of each speech,

thoroughly know the position of both parties, follow each turn of the argument, and make the absolutely perfect and most chaste and severe composition familiar to his mind. His taste will improve every time he reads and repeats to himself (for he should have the fine passages by heart), and he will learn how much may be done by a skilful use of a few words, and a rigorous rejection of all superfluities. In this view I hold a familiar knowledge of Dante to be next to Demosthenes. It is vain to say that imitations of these models won't do for our times. First, I do not counsel any imitation, but only an imbibing of the same spirit. Secondly, I know from experience that nothing is half so successful in these times (bad though they be) as what has been formed on the Greek models. I use a very poor instance in giving my own experience; but I do assure you that both in course of law and Parliament, and even to mobs, I have never made so much play (to use a very modern phrase) as when I was almost translating from the Greek. I composed the peroration of my speech for the Queen, in the Lords, after reading and repeating Demosthenes for three or four weeks, and I composed it twenty times over at least, and it certainly succeeded in a very extraordinary degree, and far above any merits of its own. This leads me to remark that, though speaking without writing beforehand is very well till the habit of easy speaking is acquired, yet after that he can never write too much; this is quite clear. It is laborious, no doubt; and it is more difficult beyond comparison than speaking offhand; but it is necessary to perfect oratory, and at any rate it is necessary to acquire the habit of correct diction. But I go further, and say, even to the end of a man's life he must prepare, word for word, most of his finer passages. Now, would he be a great orator or no? In other words, would he have almost absolute power of doing good to mankind in a free country, or no? So he wills this, he must follow these rules. Believe me, yours, H. Brougham."—BEETON, *Art of Public Speaking*, Appendix, from *Complete Orator*, p. 119. (W. L. & Co.)

181. BROUGHAM'S STYLE DESCRIBED.—Lord Brougham was a rare illustration of the use of the will in public speaking of self-reliance, and knowing what you are about, and making the most of yourself when you get upon your legs before an audience. He had an oratorical ambition and an oratorical temperament. He made a study of himself and of every other speaker. He

picked up any quality or device that he found in the effective barristers and preachers, and incorporated it in his own style. That is the way he secured his famous "Brougham whisper." He noticed that a preacher made up for the feebleness of his voice by lowering it at certain times on certain passages. He cultivated a whisper which commanded attention, but he knew what he and his voice were about too well to be always whispering. He knew when to whisper and when to blow upon his bugle. He knew enough to be dull enough when it suited his purpose. He could rest himself, and save himself, and husband his resources for the emergency. He knew, as every speaker should, where he was strong and where weak, and in what kind of rhetorical harness he worked best. He was great in making or repelling an attack. He was a striking illustration of how much the combative element has to do with the working of the animal galvanic battery on two legs. His delivery expressed his mood and created it as well. When he rose the storm rose within him; when he sat down the storm subsided. He spoke as much with his body as he did with his mind. And his body, like Mirabeau's, was a powerful auxiliary of the mind. He had a bold forehead and a shaggy shock of coarse hair—a rock covered with thorns and briars. His nose was a huge crag, and his eyes glared. He was awkward, but his awkwardness became him. It was in keeping with his style of rhetoric and elocution. For such a speaker to take on the effeminate graces of a Chesterfield would be to reduce him to—a Chesterfield.—SHEPPARD, *Before an Audience*, p. 54. (F. & W., 1888.)

182. BURKE, EDMUND.—This prince of imaginative orators was an Irishman. He was born in 1730, and graduated in Dublin University at the age of twenty. For a short time afterward he studied law, but soon grew weary of it and turned his attention to philosophy and literature. The productions of his pen speedily won an enviable reputation. A "Vindication of Natural Society" was speedily followed by the celebrated "Essay on the Sublime and Beautiful." His appearance in Parliament, the great arena of British eloquence, was comparatively late in life, but as soon as elected he gave promise of the great brilliancy he afterward displayed. For more than thirty years he had no superior in that august body, and scarcely an equal. He stood side by side with Pitt in defense of America, and endeared himself to every lover of liberty in both hemispheres. The great impeachment of Warren Hastings

was mainly brought about by his influence, and afforded room for all his powers. The war with France was the last great theme upon which his eloquence was employed, and in it his strongly conservative views alienated him from most of his former friends. During all this time his eloquence was a wonder both to friend and foe, and in its own style was never equalled in the House of Commons, or in the world. His speech on the impeaching of Warren Hastings, made at the bar of the House of Lords, was an unparalleled effort. It extended over a period of four days, and bore everything before it. On the third day of this great speech, he described the cruelties inflicted on some of the natives of India by one of Hastings's agents, with such vividness that one convulsive shudder ran through the whole assemblage, while the speaker was so much affected by the picture he had penciled, that he dropped his head upon his hands, and was for some moments unable to proceed. Some, who were present, fell in a swoon, while even Hastings himself, who disclaimed all responsibility for these things, was overwhelmed. In speaking of the matter afterwards he says: "For half an hour I looked upon the orator in a reverie of wonder, and actually felt myself to be the most culpable man on earth." Lord Thurlow, who was present, declares that long after, many who were present had not recovered from the shock, and probably never would.—PITTINGER, *Oratory Sacred and Secular*, p. 150. (S. R. W., 1869.)

183. BURKE, ELOQUENCE OF.—Perhaps Burke's most memorable appearance was on the trial of Warren Hastings in 1788. This trial commenced in Westminster Hall on the 13th of February. Two days were spent in preliminary proceedings, and then the case was opened by Mr. Burke in a speech which lasted four days, and was intended to give the members of the court a view of the character and condition of the people of India; the origin of the power exercised by the East India Company; the situation of the natives under the government of the English; the miseries they had endured through the agency of Mr. Hastings; and the motives by which he had been influenced in his multiplied acts of cruelty and oppression. This speech has, perhaps, been characterized as the greatest intellectual effort ever made before the Parliament of Great Britain. A writer adverse to the impeachment has remarked that "Mr. Burke astonished even those who were most intimately acquainted with him by the vast ex-

tent of his reading, the variety of his resources, the minuteness of his information, and the lucid order in which he arranged the whole for the support of his subject, and to make a deep impression on the minds of his auditory." On the third day, when he described the cruelties inflicted upon the natives by Debi Sing, one of Mr. Hastings's agents, a convulsive shudder ran throughout the whole assembly. "In this part of his speech," says the reporter, "his descriptions were more vivid, more harrowing, more horrible than human utterance, in either fact or fancy, perhaps ever formed before." Mr. Burke himself was so much overpowered at one time that he dropped his head upon his hands and was unable for some minutes to proceed, while "the bosoms of the auditors became convulsed with passion, and those of more delicate organs swooned away." Even Mr. Hastings himself, who, not having ordered these inflictions, had always claimed that he was not involved in this guilt, was utterly overwhelmed. In describing the scene afterwards he said, "For half-an-hour I looked up at the orator in a reverie of wonder, and actually felt myself to be the most culpable man on earth." "But at length," he added (in reference to the grounds just mentioned) "I recurred to my own bosom, and there found a consciousness that consoled me under all I heard and all I suffered."—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 38. (W. L. & Co.)

184. BURKE, INDEPENDENCE OF.—A prominent feature in the character of Mr. Burke, which prepared him for a wide exercise of his powers, was his intellectual independence. He leaned on no other man's understanding, however great. In the true sense of the term, he never borrowed an idea or image. Like food in a healthy system, everything from without was perfectly assimilated; it entered by a new combination into the very structure of his thoughts as when the blood, freshly formed, goes out to the extremities under the strong pulsations of the heart. On most subjects, at the present day, this is all we can expect of originality; the thoughts and feeling which a man expresses must be truly his own. In the structure of his mind he had a strong resemblance to Bacon, nor was he greatly his inferior in the leading attributes of his intellect. In imagination he went far beyond him. He united more perfectly than any other man the qualities of the philosopher and the poet, and this union was equally the source of his greatest excellences and faults as an orator.

The first thing that strikes us in a survey of his understanding is its comprehensiveness. He had an amplitude of mind, a power and compass of intellectual vision, beyond that of most men who ever lived. He looked on a subject like a man standing on an eminence, taking a large and rounded view of it on every side, contemplating each of its parts under a vast variety of relations, and those relations often extremely complex or remote. To this wide grasp of original thought he added every variety of information gathered from abroad. There was no subject on which he had not read, no system relating to the interests of man as a social being which he had not thoroughly explored. All those treasures of acquired knowledge he brought home to amplify and adorn the products of his own genius as the ancient Romans collected everything that was beautiful in the spoils of conquered nations, to give new splendor to the seat of empire. To this largeness of view he added a surprising subtlety of intellect and a remarkable power of generalization. With these qualities and habits of mind the oratory of Burke was of necessity didactic. His speeches were lectures, and tho often impassioned, enlivened at one time with wit and rising at another into sublimity or pathos, they usually became wearisome to the House from their minuteness and subtlety.—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 39. (W. L. & Co.)

185. BURKE, INTELLECTUAL POWER OF.—As an orator Edmund Burke derived little or no advantage from his personal qualifications. He was tall, but not robust; his gait and gesture were awkward; his countenance, though intellectual, was destitute of softness, and rarely relaxed into a smile; and as he always wore spectacles, his eye gave him no command over an audience. "His enunciation," says Wraxall, "was vehement and rapid, and his Irish accent, which was strong as if he had never quitted the banks of the Shannon, diminished to the ear the effect of his eloquence on the mind." The variety and extent of his powers in debate were greater than that of any other orator in ancient or modern times. No one ever poured forth such a flood of thought—so many original combinations of inventive genius, so much knowledge of man and the working of political systems, so many just remarks on the relation of government to the manners, the spirit, and even the prejudices of a people, so many wise maxims as to a change in constitutions and laws, so many

beautiful effusions of lofty and generous sentiment, such exuberant stores of illustration, ornament, and apt allusion, all intermingled with the liveliest sallies of wit or the boldest flights of a sublime imagination. In actual debate, as a contemporary informs us, he passed more rapidly from one exercise of his powers to another, than in his printed productions. During the same evening, sometimes in the space of a few moments, he would be pathetic and humorous, acrimonious and conciliating, now giving vent to his indignant feelings in lofty declamation, and again, almost in the same breath, convulsing his audience by the most laughable exhibitions of ridicule or burlesque. In respect to the versatility of Mr. Burke as an orator, Dr. Parr says, "Who among men of eloquence and learning was ever more profoundly versed in every branch of science? Who is there that can transfer so happily the results of laborious research to the most familiar and popular topics? Who is there that possesses so extensive yet so accurate an acquaintance with every transaction recent or remote? Who is there that can deviate from his subject for the purposes of delight with such engaging ease, and insensibly conduct his hearers or readers from the severity of reasoning to the festivity of wit? Who is there that can melt them, if the occasion requires, with such resistless power to grief or pity? Who is there that combines the charm of inimitable grace and urbanity with such magnificent and boundless expansion?" A prominent feature in the character of Mr. Burke, which prepared him for this wide exercise of his powers, was intellectual independence. He leaned on no other man's understanding, however great. In the true sense of the term, he never borrowed an idea or an image. Like food in a healthy system, everything from without was perfectly assimilated; it entered by a new combination into the very structure of his thoughts, as when the blood, freshly formed, goes out to the extremities under the strong pulsations of the heart. On most subjects, at the present day, this is all we can expect of originality, the thoughts and feelings which a man expresses must be truly his own. In the structure of his mind he had a strong resemblance to Bacon, nor was he greatly his inferior in the leading attributes of his intellect. In imagination he went far beyond him. He united more perfectly than any other man the discordant qualities of the philosopher and the poet, and this union was equally the source of some of his greatest excellences and faults as an orator. The

first thing that strikes us in a survey of his understanding is its remarkable comprehensiveness. He had an amplitude of mind, a power and compass of intellectual vision beyond that of most men that ever lived. He looked on a subject like a man standing upon an eminence, taking a large and rounded view of it on every side, contemplating each of its parts under a vast variety of relations, and those relations often extremely complex or remote. To this wide grasp of original thought he added every variety of information gathered from abroad. There was no subject on which he had not read, no system relating to the interests of man as a social being which he had not thoroughly explored. All these treasures of acquired knowledge he brought home to amplify and adorn the products of his own genius, as the ancient Romans collected everything that was beautiful in the spoils of conquered nations, to give new splendor to the seat of empire. To this largeness of view he added a surprising subtlety of intellect. So quick and delicate were his perceptions that he saw his way clearly through the most complicated relations, following out the finest thread of thought without once letting go his hold, or becoming lost or perplexed in the intricacies of the subject. This subtlety, however, did not usually take the form of mere logical acuteness in the detection of fallacies. He was not remarkable for his dexterity as a disputant. He loved rather to build up than to pull down, he dwelt not so much on the differences of things, as on some hidden agreement between them when apparently most dissimilar. The association of resemblance was one of the most active principles of his nature. While it filled his mind with all the imagery of the poet, it gave an impulse and direction to his researches as a philosopher. It led him, as his favorite employment, to trace out analogies, correspondences, or contrasts (which last, as Brown remarks, are the necessary result of a quick sense of resemblance); thus filling up his originally comprehensive mind with a beautiful series of associated thoughts, showing often the identity of things which appeared the most unlike, and binding together in one system what might seem the most unconnected or contradictory phenomena. To this he added another principle of association, still more characteristic of the philosopher, that of cause and effect. "Why?" "Whence?" "By what means?" "For what end?" "With what results?" These questions from childhood were continually pressing upon his mind. To answer them in respect to man in all his

multiplied relations as the creature of society, to trace out the working of political institutions, to establish the principles of wise legislation, to lay open the sources of national security and advancement, was the great object of his life; and he here found the widest scope for that extraordinary subtlety of intellect of which we are now speaking. In these two principles of association, we see the origin of Mr. Burke's inexhaustible richness of thought. We see, also, how it was that in his mode of viewing a subject there was never anything ordinary or commonplace. If the topic was a trite one, the manner of presenting it was peculiarly his own. As in the kaleidoscope, the same object takes a thousand new shapes and colors under a change of light, so in his mind the most hackneyed theme was transformed and illuminated by the radiance of his genius, or placed in new relations which gave it all the freshness of original thought. This amplitude and subtlety of intellect, in connection with his peculiar habits of association, prepared the way for another characteristic of Mr. Burke, his remarkable power of generalization. Without this he might have been one of the greatest of poets, but not a philosopher or a scientific statesman. "To generalize," says Sir John Mackintosh, "is to philosophize; and comprehension of mind, joined to the habit of careful and patient observation, forms the true genius of philosophy." But it was not in his case a mere "habit," it was a kind of instinct of his nature, which led him to gather all the results of his thinking, as by an elective affinity, around their appropriate centers, and, knowing that truths are valuable just in proportion as they have a wider reach, to rise from particulars to generals, and so to shape his statements as to give them the weight and authority of universal propositions. His philosophy, however, was not that of abstract truth, it was confined to things in the concrete, and chiefly to man, society, and government. He was no metaphysician. He had, in fact, a dislike, amounting to weakness, of all abstract reasoning in politics, affirming, on one occasion, as to certain statements touching the rights of man, that just "in proportion as they were metaphysically true, they were morally and politically false!" He was, as he himself said, "a philosopher in action;" his generalizations embraced the great facts of human society and political institutions as affected by all the interests and passions, the prejudices and frailties of a being like man. The impression he made was owing, in a great degree, to the remoteness

of the ideas which he brought together, the startling novelty and yet justness of his combinations, the heightening power of contrast, and the striking manner in which he connected truths of imperishable value with the individual case before him. It is here that we find the true character and office of Mr. Burke. He was the man of principles, one of the greatest teachers of "civil prudence" that the world has ever seen. A collection of maxims might be made from his writings, infinitely superior to those of *Rochefoucauld*; equally true to nature and adapted, at the same time, not to produce selfishness and distrust, but to call into action all that is generous and noble and elevated in the heart of man. His high moral sentiment and strong sense of religion added greatly to the force of these maxims, and as a result of these fine generalizations, Mr. Burke has this peculiarity, which distinguishes him from every other writer, that he is almost equally instructive whether he is right or wrong as to the particular point in debate. He may fail to make out his case; opposing considerations may induce us to decide against him; and yet every argument he uses is full of instruction. It contains great truths which, if they do not turn the scale here, may do it elsewhere, so that he whose mind is filled with the maxims of Burke has within him not only one of the finest incentives of genius, but a fountain of the richest thought, which may flow forth through a thousand channels in all the efforts of his own intellect, to whatever subject those efforts may be directed. With these qualities and habits of mind, the oratory of Mr. Burke was of necessity didactic. His speeches were lectures, and, tho often impassioned, enlivened at one time with wit, and rising at another into sublimity or pathos, they usually became wearisome to the House from their minuteness and subtlety, as

"He went on refining,
And thought of convincing while they
thought of dining."

We see, then, in the philosophical habits of his mind (admirable as the results were in most respects), why he spoke so often to empty benches, while Fox, by seizing on the strong points of the case, by throwing away intermediate thoughts, and striking at the heart of the subject, never failed to carry the House with him in breathless attention. His method was admirable, in respect at least to his published speeches. No man ever bestowed more care on the arrangement of his

thoughts. The exceptions to this remark are apparent, not real. There is now and then a slight irregularity in his mode of transition, which seems purposely thrown in to avoid an air of sameness; and the subordinate heads sometimes spread out so widely that their connection with the main topic is not always obvious. But there is reigning throughout the whole a massive unity of design like that of a great cathedral, whatever may be the intricacy of its details. In his reasonings (for he was one of the greatest masters of reason in our language, tho some have strangely thought him deficient in this respect) Mr. Burke did not usually adopt the outward forms of logic. He has left us, indeed, some beautiful specimens of dialectical ability, but his arguments, in most instances, consisted of the amplest enumeration and the clearest display of all the facts and principles, the analogies, relations, or tendencies which were applicable to the case, and were adapted to settle it on the immutable basis of the nature and constitution of things. Here again he appeared, of necessity, more as a teacher than a logician, and hence many were led to underrate his argumentative powers. The exuberance of his fancy was likewise prejudicial to him in this respect. Men are apt to doubt the solidity of a structure which is covered all over with flowers. As to this peculiarity of his eloquence Mr. Fox truly said, "It injures his reputation, it casts a veil over his wisdom. Reduce his language, withdraw his images, and you will find that he is more wise than eloquent; you will have your full weight of metal tho you melt down the chasing." In respect to Mr. Burke's imagery, however, it may be proper to remark that a large part of it is not liable to any censure of this kind; many of his figures are so finely wrought into the texture of his style that we hardly think of them as figures at all. His great fault in other cases is that of giving them too bold a relief or dwelling on them too long, so that the primary idea is lost sight of in the image. Sometimes the prurience of his fancy makes him low and even filthy. He is like a man depicting the scenes of nature, who is not content to give us those features of the landscape that delight the eye, but fills out his canvas with objects which are coarse, disgusting, or noisome. Hence no writer in any language has such extremes of imagery as Mr. Burke. . . . His language, tho copious, was not verbose. Every word had its peculiar force and application. His chief fault was that of overloading his sentences with secondary thoughts, which weakened the blow by divid-

ing it. His style is at times more careless and inaccurate than might be expected in so great a writer. But his mind was on higher things. His idea of a truly fine sentence, as once stated to a friend, is worthy of being remembered. It consists, said he, in a union of thought, feeling, and imagery—of a striking truth and a corresponding sentiment, rendered doubly striking by the force and beauty of figurative language. There are more sentences of this kind in the pages of Mr. Burke than of any other writer.—GOODRICH, *Select British Eloquence*, p. 237. (H. & Bros., 1853.)

186. BURKE, VERSATILITY OF.—As an orator Burke derived little or no advantage from his personal qualifications. He was tall, but not robust; his gait and gesture were awkward; his countenance, tho intellectual, was destitute of softness, and rarely relaxed into a smile; and as he always wore spectacles, his eye gave him no command over an audience. "His enunciation," says Wraxall, "was vehement and rapid, and his Irish accent, which was as strong as if he had never quitted the banks of the Shannon, diminished the effect of his eloquence on the mind." The variety and extent of his powers in debate were greater than those of any other orator in ancient or modern times. No one ever poured forth such a flood of thought—so many original combinations of inventive genius; so much knowledge of man, and the working of political systems; so many just remarks on the relation of government to the manners, the spirit, and even the prejudices of a people; so many wise maxims as to the change in the constitution and laws; so many beautiful effusions of lofty and generous sentiment; such exuberant stores of illustration, ornament, and apt allusion; all intermingled with the liveliest sallies of wit or the boldest flights of a sublime imagination. In actual debates, as a contemporary informs us, he passed more rapidly from one exercise of his powers to another than in his printed productions. During the same evening, sometimes in the space of a few moments, he would be pathetic and humorous, acrimonious and conciliating, now giving vent to his indignant feelings in lofty declamation, and again, almost in the same breath, convulsing his audience by the most laughable exhibitions of ridicule or burlesque. In respect to the versatility of Mr. Burke, Dr. Parr says: "Who among men of eloquence and learning was ever more profoundly versed in every branch of science? Who is there that can transfer so happily the results of laborious

research to the most familiar and popular topics? Who is there that possesses so extensive yet so accurate an acquaintance with every transaction recent or remote? Who is there that can deviate from his subject for the purposes of delight with such engaging ease, and insensibly conduct his hearers or readers from the severity of reasoning to the festivity of wit? Who is there that can melt them, if the occasion requires, with such resistless power to grief or pity? Who is there that combines the charm of inimitable grace and urbanity with such magnificence and boundless expansion?"—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 39. (W. L. & Co.)

187. BUSHNELL, HORACE.—Born at Litchfield, Conn., April 14, 1802. Died at Hartford, Conn., Feb. 17, 1876. He was modest, imaginative, sensitive to a degree, and forceful without being dogmatic. An unconscious geniality pervaded his personality. He was broad-minded, tolerant, many-sided. As a thinker he was bold, original, and profound, with "piercing glances" of insight. He had a full, rich vocabulary, skilful handling of language, intertwining rhetoric with logic, practical down to the plainest detail. His utterances were commended for their intellectual beauty. From 1833 to 1859 he was pastor of the North Congregational Church at Hartford. The "Vicarious Sacrifice" was published in 1866.

188. CAIRD, JOHN.—Born at Greenock, Scotland, in 1820. He attained great popularity as a preacher in Edinburgh. In 1862 he was called to Park Church, Glasgow, and in 1873 became Principal of Glasgow University. His deep and earnest thought was clothed almost invariably in clear and beautiful language. He had many gifts as a pulpit speaker. His voice was full and deep-toned, his manner gracious and sympathetic, and his gestures, tho infrequent, were always significant and graceful. He died in 1898.

189. CALHOUN, JOHN CALDWELL.—Born at Abbeville County, S. C., March 18, 1782. Died March 31, 1850. Had flashing eye, rapid action and enunciation. Voice powerful, but not melodious. Easy manners, affable, dignified; fascinating conversationalist. Sincere, vigorous, determined, deep convictions, self-reliant mind. Style terse, concise, strong. His eloquence lay chiefly in closeness of reasoning, plainness in expression of his proposition. His superlative pow-

ers of argumentation attracted admiration of friends and foes alike. His logic was remorseless, it is said, and he gave little place to the arts of rhetoric.

190. CALVIN, JOHN.—Born in 1509, at Noyon, France. He has been called the greatest of Protestant commentators and theologians, and the inspirer of the Puritan exodus. He often preached every day for weeks in succession. He posset two of the greatest elements in successful pulpit oratory, self-reliance, and authority. It was said of him, as it was afterward said of Webster, that "every word weighed a pound." His style was simple, direct, and convincing. He made men think. His splendid contributions to religious thought, and his influence upon individual liberty, give him a distinguished place among great reformers and preachers. His idea of preaching is thus expressed in his own words: "True preaching must not be dead, but living and effective. No parade of rhetoric, but the Spirit of God must resound in the voice in order to operate with power." He died at Geneva in 1564.

191. CANNING, GEORGE.—Canning made his maiden speech in Parliament on the 31st of January, 1794, in his second session in parliament. It was in favor of a subsidy proposed to be granted to the King of Sardinia. He thus describes his first appearance in a letter dated March 20th, 1794, address to Lord Boringdon: "I intended to have told you at full length what were my feelings at getting up and being pointed at by the Speaker, and hearing my name called from all parts of the House; how I trembled lest I should hesitate, or misplace a word in the first two or three sentences; while all was dead silence around me, and my own voice sounded to my ears quite like some other gentleman's; how, in about ten minutes or less, I got warmed in collision with Fox's arguments, and did not even care twopence for anybody or anything; how I was roused, in about half an hour, from this pleasing state of self-sufficiency by accidentally casting my eyes toward the Opposition Bench, and for the purpose of paying compliments to Fox, and assuring him of my respect and admiration, and there seeing certain members of the Opposition laughing (as I thought) and quizzing me; how this accident abashed me, and together with my being out of breath, rendered me incapable of uttering; how those who sat below me on the Treasury Bench, seeing what it was that distressed me, cheered loudly, and the House joined them;

and how, in less than a minute, straining every nerve in my body, and plucking up every bit of resolution in my heart, I went on more boldly than ever, and getting into a part of my subject that I liked, and having got the House with me, got happily and triumphantly to the end." This first speech seems on the whole to have been a failure. It posset, it has been remarked, in an eminent degree all the ordinary faults of clever young men. Its arguments were much too refined, its arrangements much too systematic: cold, tedious, and parliamentary; it would have been twice as good if it had attempted half as much; for the great art in speaking, as in writing, consists in knowing what should not be said or written. In general, it may be remarked that he rose slowly into those higher qualities as a speaker, for which he was so justly distinguished during the later years of his life. He was from the first easy and fluent; he knew how to play with an argument when he could not answer it; he had a great deal of real wit, and too much of that ungenerous raillery and sarcasm by which an antagonist may be made ridiculous and the audience turned against him, without once meeting the question on its true merits. There was added to this an air of disregard for the feelings of others, and even of willingness to offend, which doubled the sense of injury every blow he struck; so that during the first ten years of his parliamentary career he never made a speech, it is said, on which he particularly plumed himself, without making likewise an enemy for life.—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 59. (W. L. & Co.)

192. CANNING, GEORGE, STYLE OF.—The reader will be interested in the following beautiful sketch of Mr. Canning's character by Sir James Mackintosh, slightly abridged and modified in the arrangement of its parts: "Mr. Canning seems to have been the best model among our orators of the adorned style. The splendid and sublime descriptions of Mr. Burke—his comprehensive and profound views of general principles—tho they must ever delight and instruct the reader, must be owned to have been digressions which diverted the mind of the hearer from the object on which the speaker ought to have kept it steadily fixed. Sheridan, a man of admirable sense and matchless wit, labored to follow Burke into the foreign regions of feeling and grandeur. The specimens preserved of his most celebrated speeches show too much of the exaggeration

and excess to which those are peculiarly liable who seek by art and effort what nature has denied. By the constant part which Mr. Canning took in debate, he was called upon to show a knowledge which Sheridan did not possess, and a readiness which that accomplished man had no such means of strengthening and displaying. In some qualities of style Mr. Canning surpassed Mr. Pitt. His diction was more various—sometimes more simple—more idiomatical, even in its more elevated parts. It sparkled with imagery, and was brightened by illustration, in both of which Mr. Pitt, for so great an orator, was defective. Had he been a dry and meager speaker, Mr. Canning would have been universally allowed to have been one of the greatest masters of argument, but his hearers were so dazzled by the splendor of his diction that they did not perceive the acuteness and the occasional excessive refinement of his reasoning; a consequence which, as it shows the injurious influence of a seductive fault, can with the less justness be overlooked in the estimate of his understanding. Ornament, it must be owned, when it only pleases or amuses, without disposing the audience to adopt the sentiments of the speaker, is an offense against the first law of public speaking; it obstructs instead of promoting its only reasonable purpose. But eloquence is a widely extended art, comprehending many sorts of excellence, in some of which ornamented diction is more liberally employed than in others, and in none of which the highest rank can be attained without an extraordinary combination of mental powers. No English speaker used the keen and brilliant weapon of wit so long, so often, or so effectively, as Mr. Canning. He gained more triumphs, and incurred more enmity by it than by any other. Those whose importance depends much on birth and fortune are impatient of seeing their own artificial dignity, or that of their order, broken down by derision; and perhaps few men heartily forgive a successful jest against themselves, but those who are conscious of being unhurt by it. Mr. Canning often used this talent imprudently. In sudden flashes of wit, and in the playful description of men or things, he was often distinguished by that natural felicity which is the charm of pleasantry, to which the air of art and labor is more fatal than to any other talent. The exuberance of fancy and wit lessened the gravity of his general manner, and perhaps also indisposed the audience to feel his earnestness where it clearly showed itself. In that important quality he was inferior to Mr. Pitt,

“Deep on whose front engraven,
Deliberation sat, and public care;”

“and no less inferior to Mr. Fox, whose fervid eloquence flowed from the love of his country, the scorn of baseness, and the hatred of cruelty, which were the ruling passions of his nature. On the whole, it may be observed that the range of Mr. Canning’s powers as an orator was wider than that in which he usually exerted them. When mere statement only was allowable, no man of his age was more simple. When infirm health compelled him to be brief, no speaker could compress his matter with so little sacrifice of clearness, ease, and elegance. As his oratorical faults were those of youthful genius, the progress of age seemed to purify his eloquence, and every year appeared to remove some speck which hid, or at least dimmed, a beauty. He daily rose to larger views, and made, perhaps, as near approaches to philosophical principles as the great difference between the objects of the philosopher and those of the orator will commonly allow. Mr. Canning possessed, in a high degree, the outward advantages of an orator. His expressive countenance varied with the changes of his eloquence; his voice, flexible and articulate, had as much compass as his mode of speaking required. In the calm part of his speeches, his attitude and gesture might have been selected by a painter to represent grace rising toward dignity. In social intercourse, Mr. Canning was delightful. Happily for the true charm of his conversation, he was too busy not to treat society as more fitted for relaxation than for display. It is but little to say that he was neither disputatious, declamatory, nor sententious—neither a dictator nor a jester. His manner was simple and unobtrusive; his language always quite familiar. If a higher thought stole from his mind, it came in its conversational undress. From this plain ground his pleasantry sprang with the happiest effect; and it was nearly exempt from that alloy of taunt and banter which he sometimes mixed with more precious materials in public contest. He may be added to the list of those eminent persons who pleased most in their friendly circle. He had the agreeable quality of being more easily pleased in society than might have been expected from the keenness of his discernment and the sensibility of his temper; still he was liable to be discomposed, or even silenced, by the presence of anyone whom he did not like. His manner in company betrayed the political vexations or anxieties which preyed

on his mind: nor could he conceal that sensitiveness to public attacks which their frequent recurrence wears out in most English politicians. These last foibles may be thought interesting as the remains of natural character, not destroyed by refined society and political affairs."—GODRICH, *Select British Eloquence*, p. 856. (H. & Bros., 1853.)

193. CAUSE AND EFFECT.—The inference from effect to cause is more conclusive than that from cause to effect. Thus the material world, both in reason and in scripture, is the foundation of a never-answered argument to prove the existence of the Creator. The visible things are the effect; and they prove beyond dispute the invisible things, the eternal power and godhead of the Creator. But this argument can not be inverted. The existence of the Creator is not in itself a proof of the creation. A necessary caution in the use of this argument from effect to cause is not to trace the connection too far, by ascending to a cause too remote. The reasoning in such cases becomes ludicrous. Thus Shakespeare's Polonius undertakes with great solemnity to find out the cause of Hamlet's madness. And, after much circumlocution in praise of brevity, and much prologue to introduce nothing, when he comes to assign the cause, it is, "I have a daughter"; and then, through a long and minute deduction, infers, from his having a daughter, the lord Hamlet's madness; to make all which elaborate reasoning the more ridiculous, you will recollect that the madness so shrewdly deduced from its cause by Polonius, was all the time feigned.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 214. (H. & M., 1810.)

194. CAUSE AND PROOF.—The premise by which anything is proved is not necessarily the cause of the fact being such as it is; but it is the cause of our knowing, or being convinced, that it is so; *e.g.*, the wetness of the earth is not the cause of rain, but it is the cause of our knowing that it has rained. These two things—the premise which produces our conviction, and the cause which produces that of which we are convinced—are the more likely to be confounded together, in the looseness of colloquial language, from the circumstance that they frequently coincide; as *e.g.*, when we infer that the ground will be wet, from the fall of rain which produces that wetness. And hence it is that the same words have come to be applied, in common, to each kind of sequence; *e.g.*, an effect is said to "follow" from a

cause, and a conclusion to "follow" from the premises; the words "cause" and "reason" are each applied indifferently, both to a cause, properly so called, and to the premise of an argument; tho "reason," in strictness of speaking, should be confined to the latter. "Therefore," "hence," "consequently," etc., and also "since," "because," and "why," have likewise a corresponding ambiguity. The multitude of the words which bear this double meaning (and that, in all languages) greatly increases our liability to be misled by it; since thus the very means men resort to for ascertaining the sense of any expression, are infected with the very same ambiguity; *e. g.*, if we inquire what is meant by a "cause," we shall be told that it is that from which something "follows," etc., all which expressions are as equivocal and uncertain in their signification as the original one. It is in vain to attempt ascertaining by the balance the true amount of any commodity, if uncertain weights are placed in the opposite scale. Hence it is that so many writers, in investigating the cause to which any fact or phenomena is to be attributed, have assigned that which is not a cause, but only a proof that the fact is so; and have thus been led into an endless train of errors and perplexities.—WHATELY, *Elements of Rhetoric*, p. 36. (L. G. R. & D., 1867.)

195. CHALMERS' SUCCESS IN PREACHING, SECRET OF.—One great secret of Dr. Chalmers' success was that he held it to be a duty to bestow upon a composition to be used in God's service not less but more labor than upon any ordinary literary production. He showed but little sympathy with those preachers who, eschewing all ornaments of style, indulged in a labored simplicity or offensive familiarity; and tho at times he has himself been charged with going to the opposite extreme, and offending by his turgidity of expression, yet from the excellence of the motive it may well be regarded as a fault on the right side. We do not, indeed, question the sincerity of those who hold a different opinion, yet we can not but regard the fact of their so doing as a very curious and contradictory phenomenon of religious experience, and one which we can no more account for than we can for the somewhat kindred inconsistency of those persons who, while content themselves to dwell in houses of cedar, would begrudge the smallest expense incurred for the beautifying the house of God. Lest the marvellous power to which some men have attained should seem to place them beyond our reach

as examples, we must remember that we necessarily hear more of the successes than the failures of great orators; and many of those who at times have produced the profoundest impression have been on other occasions powerless even to keep the attention of an audience. Burke, for instance, in spite of his rich imagination, commanding intellect, and matchless eloquence, spoke oftener to empty benches or slumbering hearers than any of his contemporaries. And we are told that on one occasion a member hurrying to the House, and finding it rapidly emptying, asked with the greatest naïveté, "Is the House broken up, or is Burke on his legs?" If such, therefore, has been the manner in which some of the greatest orators which the world ever knew have been appreciated, we conclude that, in spite of all their study, it would be the height of presumption in any, but especially in the young and inexperienced, to expect to obtain a uniformly attentive hearing.—HALCOMBE, *The Speaker at Home*, p. 110. (B. & D., 1860.)

196. CHALMERS, THOMAS.—Thomas Chalmers was born at Anstruther in the year 1780. As a boy, he was remarkable for his extreme vivacity, idleness, and good nature—characteristics which in early youth gave place to enthusiasm, perseverance, and gentle kind-heartedness. At the age of nineteen he received his license to preach from the college of St. Andrew's, where he had studied for some years previously; and at the age of thirty-five we find that his literary productions, as well as his extraordinary powers as a preacher, had brought him into considerable notice. His oratory has been thus described: "His voice is neither strong nor melodious, his gestures neither graceful nor easy, but, on the contrary, extremely rude and awkward; his pronunciation is not only broadly national, but broadly provincial, distorting almost every word he utters into some barbarous novelty, which, had his hearers leisure to think of such things, might be productive of an effect at once ludicrous and offensive in a singular degree; but of a truth these are things which no listener can attend to. This great preacher stands before him, armed with all the weapons of the most commanding eloquence, and swaying all around him with its imperial rule. At first, indeed, there is nothing to make one suspect what riches are in store; he commences in a low, drawing key, which has not even the merit of being solemn, and advances from sentence to sentence, and from paragraph to paragraph, while you seek in vain to catch a

single echo that gives promise of that which is to come. There is, on the contrary, an appearance of constraint about him that affects and distresses you. You are afraid that his chest is weak, and that even the slightest exertion he makes may be too much for it. But, then, with what tenfold richness does this dim preliminary curtain make the glories of his eloquence to shine forth, when the heated spirit at length shakes from it its chill confining fetters, and bursts out elate and rejoicing in the full splendor of its disimprisoned wings . . . I have heard many men deliver sermons far better arranged in regard to argument, and have heard very many deliver sermons far more uniform in elegance, both of conception and of style; but most unquestionably I have never heard, either in England or Scotland, or in any other country, any preacher whose eloquence is capable of producing an effect so strong and irresistible as his."—HALCOMBE, *The Speaker at Home*, p. 108. (B. & D., 1860.)

197. CHALMERS, THOMAS, GRAPHIC POWER OF.—For power of presenting graphic and vivid pictures before the mind few would excel Dr. Chalmers. The conclusion of a sermon on Proverbs i:29 warning his hearers of the folly of trusting to a death-bed repentance, both by its wonderful power, and by the effect which it produced, may be compared with the well-known passage of Massillon, in which he anticipates the results of the final judgment of his hearers. One of his hearers, speaking of this sermon, writes thus: "The power of his oratory and the force of his delivery were at times extraordinary; at length, when near the close of his sermon, all on a sudden, his eloquence gathered triple force, and came down in one mighty whirlwind, sweeping all before it. Never can I forget my feelings at the time, neither can I describe them. It was a transcendently grand—a glorious burst. The energy of the Doctor's action corresponded; intense emotion beamed from his countenance. I can not describe the appearance of his face better than by saying, as Foster said of Hall's, it was "lighted up almost into a glare." The congregation, in so far as the spell under which I was allowed me to observe them, were intensely excited, leaning forward in the pews like a forest bending under the power of the hurricane, looking steadfastly at the preacher, and listening in breathless wonderment. One young man, apparently by his dress a sailor, who sat in a pew before me, started to his feet, and stood till it was over. So soon as it

was concluded, there was (as invariably was the case at the close of the Doctor's bursts) a deep sigh, or rather gasp, for breath, accompanied by a movement through the whole audience.—HALCOMBE, *The Speaker at Home*, p. 110. (B. & D., 1860.)

198. CHALMERS, THOMAS, STYLE OF.—He is like the very genius or demon of theological controversy personified. He has neither airs nor graces at command; he thinks nothing of himself: he has nothing theatrical about him (which can not be said of his successor and rival); but you see a man in mortal throes and agony with doubts and difficulties, seizing stubborn, knotty points with his teeth, tearing them with his hands, and straining his eyeballs till they almost start out of their sockets, in pursuit of a train of visionary reasoning, like a Highland-seer with his sight. . . . Dr. Chalmers' manner, the determined way in which he gives himself up to his subject, or lays about him and buffets sceptics and gain-sayers, arrests attention in spite of every other circumstance, and fixes it on that, and that alone, which excites such interest and such eagerness in his own breast! Besides, he is a logician, has a theory in support of whatever he chooses to advance, and weaves the tissue of his sophistry so close and intricate that it is difficult not to be entangled in it, or to escape from it.—HAZLITT, *The Spirit of the Age*, p. 59. (1825.)

199. CHANNING, WILLIAM EL-LERY.—Born at Newport, R. I., April 7, 1780. Died at Bennington, Vt., Oct. 2, 1842. Somewhat insignificant in appearance, short, slight, of delicate health. Voice soft, musical, persuasive, vast and "undulating" variety of modulation. Style natural, transparent, devoid of ornamentation. Dwelt on the abstract and other than the material. As a preacher, he was zealous, spiritual-minded, and enthusiastic. Not a great man, yet, as one has said of him, "There is a superior light in his mind, that sheds a pure, bright gleam on everything that comes from it. He talks freely upon common topics when he speaks of them. There is the influence of the sanctuary, the holy place, about him."

200. CHANNING, WILLIAM EL-LERY, VOICE OF.—The most singular thing in his utterance was the extraordinary flexibility of his voice, its vast and "undulating" variety of modulation. It seemed to us like one of those delicate, scientific instru-

ments, invented to detect and measure the subtlest elements in nature, and sensitive to the slightest influence—as, for instance, those nicely adjusted scales which vibrate under the small dust on the balance or the weight of a hair. It rose and fell so strangely in the course of the simplest and most commonplace sentence, in the utterance of a single word often, that his hearers felt immediately that here was a speaker of a novel kind, and they watched to see how he could possibly become, according to any ordinary sense of the word, eloquent. If our readers who were wont to hear him will recall the word "immortality," as spoken by Dr. Channing, they will understand what we endeavor to describe. His style of speaking, from this peculiarity, was instantly felt to be his own—not the product of any art, but the gift of nature; if indeed it could be thought a gift, and not a misfortune, when only its singularity was apparent, before its capabilities were witnessed and its wondrous power felt. There was no want of firmness in his tones, and yet they fluctuated continually. And the power of his voice lay in this, that, being thus flexible, it was true to every change of emotion that arose in his mind.—FURNESS, *Memoir of Channing*, Christian Examiner, 1848, vol. 45, p. 274.

201. CHARACTER, BELIEF IN THE, OF THE SPEAKER.—In any description of composition, except the speech of an advocate, a man's maintaining a certain conclusion, is a presumption that he is convinced of it himself. Unless there be some special reason for doubting his integrity and good faith, he is supposed to mean what he says, and to use arguments that are at least satisfactory to himself. But it is not so with a pleader; who is understood to be advocating the cause of the client who happens to have engaged him, and to have been equally ready to take the opposite side. The fullest belief in his uprightness goes no further, at the utmost, than to satisfy us that he would not plead a cause which he was conscious was grossly unjust, and that he would not resort to any unfair artifices. But to allege all that can fairly be urged on behalf of his client, even tho, as a judge, he might be inclined to decide the other way, is regarded as his professional duty. If, however, he can induce a jury to believe not only in his own general integrity of character, but also in his sincere conviction of the justice of his client's cause, this will give great additional weight to his pleading, since he will thus be regarded as a sort of witness in the cause.

And this accordingly is aimed at, and often with success, by practised advocates. They employ the language, and assume the manner, of full belief and strong feeling.—WHATELY, *Elements of Rhetoric*, p. 140. (L. G. R. & D., 1867.)

202. CHARACTER, HIGH, OF THE SPEAKER.—It contributes much to success in speaking, that the morals, principles, conduct, and lives of those who plead causes, and of those for whom they plead, should be such as to merit esteem; and that those of their adversaries should be such as to deserve censure; and also that the minds of those before whom the cause is pleaded should be moved as much as possible to a favorable feeling, as well toward the speaker as toward him for whom he speaks. The feelings of the hearers are conciliated by a person's dignity, by his actions, by the character of his life; particulars which can more easily be adorned by eloquence, if they really exist, than be invented, if they have no existence. But the qualities that attract favor to the orator are a soft tone of voice, a countenance expressive of modesty, a mild manner of speaking; so that if he attacks any one with severity, he may seem to do so unwillingly and from compulsion. It is of peculiar advantage that indications of good nature, of liberality, of gentleness, of piety, of grateful feelings, free from selfishness and avarice, should appear in him; and everything that characterizes men of probity and humility, not acrimonious, nor pertinacious, nor litigious, nor harsh, very much conciliates benevolence, and alienates the affections from those in whom such qualities are not apparent. The contrary qualities to these, therefore, are to be imputed to your opponents. This mode of address is extremely excellent in those causes in which the mind of the judge can not well be inflamed by ardent and vehement incitation; for energetic oratory is not always desirable, but often smooth, submissive, gentle language, which gains much favor for *rei*, or defendants, a term by which I designate not only such as are accused, but all persons about whose affairs there is any litigation; for in that sense people formerly used the word. To describe the character of your clients in your speeches, therefore, as just, full of integrity, religious, unassuming, and patient of injuries, has an extraordinary effect; and such a description, either in the commencement, or in your statement of facts, or in the peroration, has so much influence, if it is agreeably and judiciously managed, that it

often prevails more than the merits of the cause. Such influence, indeed, is produced by a certain feeling and art in speaking, that the speech seems to represent, as it were, the character of the speaker; for, by adopting a peculiar mode of thought and expression, united with action that is gentle and indicative of amiableness, such an effect is produced that the speaker seems to be a man of probity, integrity, and virtue.—CICERO, *On Oratory and Orators*, p. 271. (B., 1909.)

203. CHARACTER, KNOWN, OF THE SPEAKER.—In March, 1880, a gentleman went to the Music Hall, Edinburgh, to hear a great orator. "I did not believe," he said, "in his politics; but when, amid a perfect tempest of applause, the veteran statesman appeared on the platform, and I saw before me the man who for the last fifty years had been before the public as a most earnest thinker and worker, who had kept his mind open on all sides to the truth, and had never been ashamed to confess when he was in the wrong, who had during his leisure moments ranged with avidity the whole provinces of literature and science, whose eloquent voice on great emergencies had sounded like a clarion through Europe, cheering the heart of the poor political prisoner in his dungeon, and making the tyrant quake upon his throne, and who, at the age of threescore and ten, was as active and enthusiastic as ever, and ready to do battle for his convictions against all comers—when, I say, I saw this man, and remembered what he had done and what he was still anxious to do, I was half-converted to his opinions even before he opened his lips." "Of eloquence," says Channing, "there is but one fountain, and that is inward life—force of thought, and force of feeling." Aristotle also says: "There are three cases of a speaker deserving belief; and these are prudence, excellence, and the having our interests at heart." Personal character, therefore, is the most essential of all the orator's qualifications. Without it, the others would fall short of the effect. It is the proof; the others are merely the propositions. It is the example; the others are merely the promissory notes. It is the substance; the others are merely the shadow which the substance casts before. Character—high personal character—must, in the end, clench all the orator's able arguments and stirring appeals. He must be—and not only be, but appear to the audience manifestly to be—modest, wise, and, above all, brimful of sympathy and philanthropy. In this qualification, the prophets, apostles, and martyrs of old had great ad-

vantage over men of the present day. Their lives—what they had suffered and what they were still prepared at a moment's notice to suffer—spoke trumpet-tongued. What an impressive figure Paul must have been to an audience who knew something of his history! For his Divine Master's sake, he had given up his home, his kindred, his profession, and had become an outcast and a wanderer on the face of the earth. He had been shipwrecked, imprisoned, scourged, stoned, almost torn to pieces by the mob, tossed into the bloody arena to fight with wild beasts. As he stood before his audience in his poor, travel-stained garments, with his body wasted by hunger, his hands hard with toil, his face marred by manifold suffering, and, above all, his eyes glowing with holy zeal, he must have been a living sermon full of pathos and of power. No wonder that, aided by the grace of God, he stirred the Roman empire to its depths, and, in the phrase of his enemies, "turned the world upside down."—PRYDE, *Highways of Literature*, p. 134. (F. & W.)

204. CHARACTER, MORAL, OF THE SPEAKER.

—It is important to observe that a speaker, to become great, must be a good man. This was a favorite maxim of the ancient rhetoricians. They, perhaps, in their illustration of it, dealt somewhat in exaggeration, but it may be received as a certain rule that a bad man can never be a consummate orator. His mind is certain to lack that openness and power without which the noblest impressions can not be received or reproduced with effect. The consciousness of guilt, in whatever form, fetters a man's spirit: the feeling of remorse, which accompanies it, weighs him down, and forbids his soaring into pure regions of lofty thought. There is nothing like the freedom and elasticity of spirit given by the consciousness of virtue. They are not only very favorable to study, but give great ease in imparting the results of that study to others. On the former of these points Quintilian has touched very happily. He says: "If the managing of an estate, if anxious attention to domestic economy, a passion for hunting, or whole days given up to places of public amusement, consume so much time that is due to study, how much greater waste must be occasioned by licentious desires, avarice, or envy? Nothing is so hurried and agitated, so contradictory to itself, or so violently torn and shattered by conflicting passions, as a bad heart. Amidst the distractions which it produces what room is left for the cultivation of letters, or the pursuit of any honorable art?

No more, assuredly, than there is for the growth of corn in a field that is overrun with weeds." It is still more sure that a known bad man can never exercise influence as a public speaker. The very fact that we are aware of the baseness of corruption of a speaker's morals forbids our listening with anything but distrust to his opinions; whereas a knowledge of his honesty and uprightness would predispose us in favor of anything he might say. To be really virtuous, and to be known to be so, are two necessary things. There is something worthy of notice, as exhibiting the ideas of the ancients as to the length to which an advocate might go on behalf of his client, in the views of Quintilian on this point. In his professional capacity he shows, with great strength and felicity of argument, that a great orator must be a good man, and he recommends the strictest abstinence from all licentiousness or immorality in language. Yet he never forgot that he was a pleader, or that a pleader thinks himself justified in resorting to every possible means for the establishment of his case. He thought, with Cicero, that a good orator and a good man may sometimes tell a lie, provided it be told with a good motive; that the ignorant may be misled with a view to their benefit; that the mind of a judge may be drawn away from the contemplation of truth; that we may sometimes speak in favor of vice to promote a virtuous object; that if a dishonorable course be advisable, it may be advocated in plausible forms; and that vices may sometimes be honored with the names of the proximate virtues. But his worst offence against morality is that he sanctions the subornation of witnesses to declare what they know to be false. He seems to have thought, indeed, that a pleader might do all manner of evil if he could but persuade himself that good would come of it.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 8. (W. L. & Co.)

205. CHARACTER OF THE ORATOR.

—It is unquestionably true that in forming that ideal model of an all-accomplished orator, that perfect master of the art, which a fruitful imagination is able to conceive, the first quality with which he should be endowed is uprightness of heart. In mere speculation we can not separate the moral character from the oratorical power. If we assume as a given point that a man is deficient in the score of integrity, we discard all confidence in his discourse, and all benevolence to his person. We condemn his argument as sophistry. We detest his pathos

as hypocrisy. If the powers of creation could be delegated to mortal hands, and we could make an orator, as a sculptor molds a statue, the first material we should employ for the composition would be integrity of heart. The reason why this quality becomes so essential is that it forms the basis of the hearer's confidence, without which no eloquence can operate upon his belief. Now if the profession and the practise of virtue were always found in unison with each other, it would inevitably follow that no other than a good man could possess high powers of oratory; but as the world is constituted, the reputation of integrity will answer all the purpose of inspiring confidence, which could be attained by the virtue itself. The reputation of integrity is sometimes enjoyed without being deserved, and sometimes deserved without being enjoyed. There is, however, no safer maxim upon which a young man can proceed in the career of life than that the reputation is to be acquired and maintained by the practise of virtue.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 345. (H. & M., 1810.)

206. CHARACTER OF THE PREACHER.—A part of your preparation for the Christian ministry consists in such a ripening of your disposition that you yourselves shall be exemplars of what you preach. And by an exemplar I do not mean simply that you must be a man who does not cheat his neighbor, or who unites in himself all the scrupulosities of the neighborhood; but a minister ought to be entirely, inside and out, a pattern man; not a pattern man in abstinence, but a man of grace, generosity, magnanimity, peaceableness, sweetness, tho of high spirit, and self-defensory power when required; a man who is broad, and wide, and full of precious contents. You must come up to a much higher level than common manhood, if you mean to be a preacher. You are not to be a needle to carry a thin thread, and sew up old rags all your life long. That is not the thing to which you are called. You are called to be men of such nobleness and largeness and gentleness, so Pauline, and so Christlike, that in all your intercourse with the little children, and with the young people of your charge, you shall produce a feeling that they would rather be with the minister than with any gentleman in the State—always fresh, always various, always intent on the well-being of others, well understanding them and their pleasures and sympathies, promoting enjoyment, promoting instruction, promoting all that is noble in its noblest form

and purest Christlikeness—that is what it is your business to be.—BEECHER, *Yale Lectures on Preaching*, p. 37. (J. B. F. & Co., 1872.)

207. CHARACTER OF THE PUBLIC SPEAKER.—There is an advantage which genuine integrity will secure to the speaker, independent of the fallacious estimates of his hearers, which no baseless reputation can usurp, and no delusive prejudice can destroy. The advantage of that natural alliance which always subsists between honesty and truth, guided by that spirit of truth, which is no other than the perception of things as they exist in reality, an orator will never use, for he will never need any species of deception. He will never substitute falsehood for fact, nor sophistry for argument. Always believing himself what he says, he will possess the first of instruments for obtaining the belief of others. Nor is the respect for truth in a fair and ingenuous mind a passive or inert quality. It is warm with zeal. It never suffers carelessness to overlook, nor indolence to slumber. It spurs to active exertion; it prompts to industry, to perseverance, to fortitude. Integrity of heart is a permanent and ever active principle, exercising its influence over the heart throughout life. It is friendly to all the energetic virtues; to temperance, to resolution, to labor. It trims the midnight lamp in pursuit of that general knowledge which alone can qualify the orator of ages. It greets the rising dawn in special application to the cause for which its exertions may be required. Yet more; integrity of heart must be founded upon an enlarged and enlightened morality. A truly virtuous orator must have an accurate knowledge of the duties incident to man in a state of civil society. He must have formed a correct estimate of good and evil; a moral sense, which in demonstrative discourse will direct him with the instantaneous impulse of intuition to the true sources of honor and shame; in judicial controversy, to those of justice; in deliberation, to the path of real utility; in the pulpit, to all that the wisdom of man, and all that the revelation of heaven have imparted of light for the pursuit of temporal or eternal felicity.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 355. (H. & M., 1810.)

208. CHARACTER OF THE SPEAKER.—The man who in the long run is certain to win and keep an honorable place in political life, and in so far to make his public addresses powerful and effective, is one whose aims are noble; whose principles are

sound; who seeks to accomplish his purposes by steady, patient, self-denying, enlightened, and undaunted perseverance; who cannot be turned aside from the course he has laid before himself by love of ease, wealth, or popularity; who knows no standard of judgment but truth and duty; who acts from the decision of his own mind; masters his passions and faculties so as to harmonize them with the resolves which animate him. Such a man carries within himself one of the paramount powers of eloquence—the power of mastery, control, conviction, influence. When a man is what he seems, and seems what he is, opportunity alone is wanting to make him a power among his fellows wheresoever his lot may be cast—if for good, great; if for evil, lamentable. Hence the need of recognizing character as an oratorical influence—an influence which, in direct address, makes itself powerfully and palpably felt, not only because it creates a presumption in favor of the opinions expressed, but because dependence can be placed in the honesty of that opinion.—NEIL, *The Art of Public Speaking*, p. 43. (H. & W., 1868.)

209. CHARACTER, PERSONAL, OF THE SPEAKER.—The value of personal character in the speaker is emphasized in the phrase, "What you are prevents me from hearing what you say." What an audience may know about a man goes to determine the mental image they have of him when he stands before them to speak, and in a very large degree this affects the importance they attach to his utterance. A sneak need not try to be an orator, for he can not be. His real character will shortly betray him, if his reputation does not, and he will be appraised at his true value. His soul's emphasis will unconsciously disclose the soul itself.—KLEISER, *Great Speeches and How to Make Them*, p. 9. (F. & W., 1911.)

210. CHATHAM, LORD.—It may well be doubted whether the eloquence of this great and wonderful man did not surpass that of either Cicero or Demosthenes. It is certain that the effects he repeatedly produced have never been surpassed. And he had not to deal with a populace easily moved, altho cultivated in some particulars, as they had; but his mightiest triumphs were won in the British Parliament, from an acute, critical, and often hostile assembly. His example, with that of his son, who was almost equally great, afford an irrefutable answer to those who doubt the capacity of unwritten speech to convey impressions as mighty as any ever

produced by man. He was born in 1708, and was educated at Oxford, quitting it without a degree, but with a brilliant reputation. Soon after he entered Parliament, and gained such power that he was shortly advanced to the office of Prime Minister. This was in the reign of George II. and at the opening of the Seven Years' War, by which England won the province of Canada, and became the most powerful empire in the world. But when he took the reins of government, it was far different. The armies of the nation had been beaten in every quarter, and the people were almost in despair. But he infused new spirit into them, and by his energy and far-sighted combinations, won the most glorious series of triumphs that ever crowned the arms of England. His fame did not cease when he left the ministry, and, in America at least, he is best known for his friendly words to us during the revolutionary war. He opposed with all the strength of his wondrous eloquence the oppressive measures that provoked the colonists to revolution. Yet there was no element of fear or compromise in his disposition. He only opposed the ministry in their government of our country because he believed their measures to be unjust. But when, after seven years of defeat and disaster, the body of the nation became convinced that the Americans never could be conquered, and the proposition was made to recognize their independence, Chatham fought against the accomplishment of the separation with all his vigor. He made his last speech on this subject, and while the house was still under the solemn awe that followed his address, he was stricken down by apoplexy and borne home to die.—PITTINGER, *Oratory, Sacred and Secular*, p. 143. (S. R. W., 1869.)

211. CHATHAM, LORD, ORATORY OF.—The leading characteristic of eloquence is force; and force in the orator depends mainly on the action of strongly excited feeling on a powerful intellect. The intellect of Chatham was of the highest order, and was peculiarly fitted for the broad and rapid combination of oratory. It was at once comprehensive, acute, and vigorous; enabling him to embrace the largest range of thought, to see at a glance what most men labor out by slow degrees, and to grasp his subject with a vigor, and hold on to it with a firmness, which have rarely, if ever, been equaled. But his intellect never acted alone. It was impossible for him to speak on any subject in a dry or abstract manner; all the operations of his mind were pervaded and

governed by intense feeling. This gave rise to certain characteristics of his eloquence which may here be mentioned. First, he did not, like many in modern times, divide it into separate compartments—one designed to convince the understanding, and another to move the passions and the will. They were too closely united in his mind to allow of such a separation. All went together, conviction and persuasion, intellect and feeling, like chain-shot. Secondly, the rapidity and abruptness with which he often flashed his thoughts upon the mind arose from the same source. Deep emotion strikes directly at its object. It struggles to get free from all secondary ideas—all mere accessories. Hence the simplicity, and even bareness of thought, which we usually find in the great passages of Chatham and Demosthenes. The whole turns often on a single phrase, a word, an allusion. They put forward a few great objects, sharply defined and standing boldly out in the glowing atmosphere of emotion. They pour their burning thoughts instantaneously upon the mind as a person might catch the rays of the sun in a concave mirror, and turn them on their object with a sudden and consuming power. Thirdly, his power of reasoning, or rather of dispensing with the forms of argument, resulted from the same cause. It is not the fact, tho sometimes said, that Lord Chatham never reasoned. In most of his early speeches, and in some of his later ones, especially those on the right of taxing America, we find many examples of argument; brief, indeed, but remarkably clear and stringent. It is true, however, that he endeavored, as far as possible, to escape from the trammels of formal reasoning. When the mind is all aglow with a subject, and sees its conclusions with a vividness and certainty of intuitive truths, it is impatient of the slow process of logical deduction. It seeks rather to reach the point by a bold and rapid process, throwing away the intermediate steps, and putting the subject at once under such aspects and relations as to carry its own evidence along with it. The strength of Lord Chatham's feelings bore him directly forward to the results of argument. He affirmed them earnestly, positively, not as mere assertions, but on the ground of their intrinsic evidence and certainty. John Foster has finely remarked "that Lord Chatham struck on the results of reasoning as a common shot strikes the mark, without your seeing its course in the air." Perhaps a bomb-shell would have furnished even a better illustration. It explodes when it strikes, and thus becomes the most powerful of argu-

ments. Fourthly, this ardor of feeling, in connection with his keen penetration of mind, made him often indulge in political prophecy. His predictions were in many instances surprisingly verified. It was so in the case of Admiral Hawke's victory, and in his quick foresight of a war with Spain in 1762. Eight years after, in the midst of a profound peace he declared to the House of Lords that the inveterate enemies of England were, at the moment he spoke, striking "a blow of hostility" at her possessions in some quarter of the globe. News arrived at the end of four months, that the Spanish governor of Buenos Ayres was, at that very time, in the act of seizing the Falkland Islands, and expelling the English. When this prediction was afterward referred to in parliament, he remarked, "I will tell these young ministers the true secret of intelligence. It is sagacity—sagacity to compare causes and effects; to judge of the present state of things, and discern the future by a careful review of the past. Oliver Cromwell, who astonished mankind by his intelligence, did not derive it from spies in the cabinet of every prince in Europe; he drew it from the cabinet of his own sagacious mind." As he advanced in years, his tone of admonition, especially on American affairs, became more and more lofty and oracular. He spoke as no other man ever spoke in a great deliberative assembly—as one who felt that the time of his departure was at hand; who, withdrawn from the ordinary concerns of life, in the words of the great eulogist, "came occasionally into our system to counsel and decide." Fifthly, his great preponderance of feeling made him, in the strict sense of the term, an extemporaneous speaker. His mind was, indeed, richly furnished with thought upon every subject which came up for debate, and the matter he brought forward was always thoroughly matured and strikingly appropriate; but he seems never to have studied its arrangement, much less to have bestowed any care on the language, imagery, or illustrations. Everything fell into its place at the moment. He poured out his thoughts and feelings just as they arose in his mind, and hence, on one occasion, when dispatches had been received which could not safely be made public, he said to one of his colleagues, "I must not speak to-day; I shall let out the secret." It is also worthy of remark that nearly all these great passages which came with such startling power upon the House arose out of some unexpected turn of the debate, some incident or expression which called forth, at the moment, these sudden

bursts of eloquence. In his attack on Lord Suffolk, he caught a single glance at "the tapestry which adorned the walls" around him, and one flash of his genius gave us the most magnificent passage in our eloquence. His highest power lay in these sudden bursts of passion. To call them hits, with Lord Brougham, is beneath their dignity and force. "They form," as his lordship justly observes, "the great charm of Lord Chatham's oratory; they were the distinguishing excellence of his great predecessor, and gave him at will to wield the fierce 'democritie of Athens and to fulmine over Greece.'"—BEE-TON, *British Orators and Oratory*, from *Complete Orator*, p. 17. (W. L. & Co.)

212. CHATHAM, LORD, SPEAKING

OF.—Lord Chatham has been generally regarded as the most powerful orator of modern times. He certainly ruled the British senate as no other man has ever ruled over a great deliberative assembly. There have been stronger minds in that body, abler reasoners, profounder statesmen, but no man has ever controlled it with such absolute sway by the force of his eloquence. He did things which no human being but himself would ever have attempted. He carried through triumphantly what would have covered any other man with ridicule and disgrace. His success, no doubt, was owing, in part, to his extraordinary personal advantages. Few men have ever received from the hand of Nature so many of the outward qualifications of an orator. In his best days, before he was crippled by the gout, his figure was tall and erect, his attitude imposing, his gestures energetic even to vehemence, yet tempered with dignity and grace. Such was the power of his eye that he very often cowed down an antagonist in the midst of his speech, and threw him into utter confusion by a single glance of scorn or contempt. Whenever he rose to speak his countenance glowed with animation, and was lighted up with all the varied emotions of his soul, so that Cowper describes him, in one of his bursts of patriotic feeling,

"With all his country beaming in his face."

"His voice," says a contemporary, "was both full and clear. His lowest whisper was distinctly heard, his middle notes were sweet and beautifully varied, and when he elevated his voice to its highest pitch the House was completely filled with the volume of sound. The effect was awful, except when he wished to cheer or animate. Then he had spirit-stirring notes which were perfect-

ly irresistible." The prevailing character of his delivery was majesty and force. "The crutch in his hand became a weapon of oratory." Much, however, as he owed to these personal advantages, it was his character as a man which gave him his surprising ascendancy over the minds of his countrymen. There was a fascination for all hearts in his lofty bearing, his generous sentiments, his comprehensive policy, his grand conceptions of the height to which England might be raised as arbiter of Europe, his preference of her honor over all inferior material interests. The range of his powers as a speaker was uncommonly wide. He was equally qualified to conciliate and subdue. When he saw fit, no man could be more plausible and ingratiating, no one had ever a more winning address, or was more adroit in obviating objections and allaying prejudice. When he changed his tone and chose rather to subdue, he had the sharpest and most massy weapons at command—wit, humor, irony, overwhelming ridicule and contempt. His *forte* was the terrible, and he employed with equal ease the indirect mode of attack with which he so often tortured Lord Mansfield, and the open, withering invective with which he trampled down Lord Suffolk. His burst of astonishment and horror at the proposal of the latter to let loose the Indians on the settlers of America, is without a parallel in our language for severity and force. In all such conflicts the energy of his will and his boundless self-confidence secured him the victory. Never did that "erect countenance" sink before the eye of an antagonist. Never was he known to hesitate or falter. He had a feeling of superiority over every one around him, which acted on his mind with the force of an inspiration. He *knew* he was right! He *knew* he could save England, and that no one else could do it! Such a spirit, in great crises, is the unfailing instrument of command both to the general and the orator. We may call it arrogance, but even arrogance here operates upon most minds with the potency of a charm, and when united to a vigor of genius and a firmness of purpose like his, men of the strongest intellect fall down before it and admire—perhaps hate—what they can not resist. The leading characteristic of eloquence is force, and force in the orator depends mainly on the action of strongly excited feeling on a powerful intellect. The intellect of Chatham was of the highest order, and was peculiarly fitted for the broad and rapid combinations of oratory. It was at once comprehensive, acute, and vigorous,

enabling him to embrace the largest range of thought, to see at a glance what most men labor out by slow degrees, and to grasp his subject with a vigor and hold on to it with a firmness, which have rarely, if ever, been equaled. But his intellect never acted alone. It was impossible for him to speak on any subject in a dry or abstract manner; all the operations of his mind were pervaded and governed by intense feeling. This gave rise to certain characteristics of his eloquence which may here be mentioned. First, he did not, like many in modern times, divide a speech into distinct compartments, one designed to convince the understanding, and another to move the passions and the will. They were too closely united in his own mind to allow of such a separation. All went together, conviction and persuasion, intellect and feeling, like chain-shot. Secondly, the rapidity and abruptness with which he often flashed his thoughts upon the mind arose from the same source. Deep emotion strikes directly at its object. It struggles to get free from all secondary ideas—all mere accessories. Hence the simplicity, and even bareness of thought, which we usually find in the great passages of Chatham and Demosthenes. The whole turns often on a single phrase, a word, an allusion. They put forward a few great objects, sharply defined, and standing boldly out in the glowing atmosphere of emotion. They pour their burning thoughts instantaneously upon the mind, as a person might catch the rays of the sun in a concave mirror, and turn them on their object with a sudden and consuming power. Thirdly, his mode of reasoning, or, rather, of dispensing with the forms of argument, resulted from the same cause. It is not the fact, tho sometimes said, that Lord Chatham never reasoned. In most of his early speeches, and in some of his later ones, especially those on the right of taxing America, we find many examples of argument; brief, indeed, but remarkably clear and stringent. It is true, however, that he endeavored as far as possible to escape from the trammels of formal reasoning. When the mind is all aglow with a subject and sees its conclusions with the vividness and certainty of intuitive truths, it is impatient of the slow process of logical deduction. It seeks rather to reach the point by a bold and rapid progress, throwing away the intermediate steps, and putting the subject at once under such aspects and relations as to carry its own evidence along with it. Fourthly, this ardor of feeling, in connection with his keen penetration of mind, made him often indulge in political

prophecy. His predictions were in many instances surprizingly verified. Fifthly, his great preponderance of feeling made him, in the strictest sense of the term, an extemporaneous speaker. His mind was, indeed, richly furnished with thought upon every subject which came up for debate, and the matter he brought forward was always thoroughly matured and strikingly appropriate; but he seems never to have studied its arrangement, much less to have bestowed any care on the language, imagery, or illustrations. Everything fell into its place at the moment. He poured out his thoughts and feelings just as they arose in his mind, and hence on one occasion, when dispatches had been received which could not safely be made public, he said to one of his colleagues, "I must not speak to-day; I shall let out the secret." It is also worthy of remark that nearly all these great passages, which came with such startling power upon the House, arose out of some unexpected turn of the debate, some incident or expression which called forth, at the moment, these sudden bursts of eloquence. To this intense emotion, thus actuating all his powers, Lord Chatham united a vigorous and lofty imagination, which formed his crowning excellence as an orator. It is this faculty which exalts force into the truest and most sublime eloquence. In this respect he approached more nearly than any speaker of modern times, to the great master of Athenian art. It was here, chiefly, that he surpassed Mr. Fox, who was not at all his inferior in ardor of feeling or robust vigor of intellect. Mr. Burke had even more imagination, but it was wild and irregular. It was too often on the wing, circling around the subject, as if to display the grace of its movement for the beauty of its plumage. The imagination of Lord Chatham struck directly at its object. It "flew an eagle flight, forth and right on." It never became his master. Nor do we ever find it degenerating into fancy, in the limited sense of that term: it was never fanciful. It was, in fact, so perfectly blended with the other powers of his mind—so simple, so true to nature even in its loftiest flights—that we rarely think of it as imagination at all.—GOODRICH, *Select British Eloquence*, p. 71. (H. & Bros., 1853.)

213. CHOATE, RUFUS.—Born at Essex, Mass., Oct. 1, 1799. Died at Halifax, Nova Scotia, July 13, 1859. He was tall, with black hair, bronzed complexion, black eyes that could be gentle and winning or brilliant and commanding. His voice was

melodious, authoritative, emotional, with great flexibility. To an inexhaustible store of broad sympathy and genial tolerance, were added great original genius, vast capacity of mind. He loved study, and seemed to acquire knowledge without any effort. His vocabulary was remarkably extensive. He had "wealth of language and opulence of fancy." "For combination of accurate memory, logical acumen, vivid imagination, profound learning in the law, exuberance of literary knowledge, and command of language, united with strategic skill," said Loring, "I should place him at the head of all whom I have ever seen in the management of a cause at the bar." When preparing an argument or a speech, he became completely absorbed with it. It is said that he would arise a score of times during the night to make a note of some thought that had just flashed through his wakeful mind. He was impetuous, brilliant, exotic—a great extempore speaker, combining a most wonderful voice with all the arts of rhetoric and oratory. It is doubtful if any other man was ever his equal in swaying his hearers. His great knowledge of human nature, his extraordinary personal fascination, together with the captivating richness of his voice, carried every one along with him.

215. CHRIST'S PREACHING.—The form of Christ's teaching was as varied and as simple as were its methods. It was the spontaneous outcome of the requirements of the moment. Whatever was most exactly needed for the defence of a truth, or the blighting of a hypocrisy, or the startling of self-satisfaction into penitence, or the consolation of despondency, was instantaneously clothed in its best form, whether of reproach, or question, or deep irony, or tender apostrophe, or exquisitely poetic image. It was "a richly variegated wisdom," which, like the King's daughter, was "*circumamicta varietatibus*—clothed in raiment of various colors." His lessons were not, it would seem, often exprest in long and didactic addresses to which the Sermon on the Mount offers the nearest approach. There was in them nothing of recondite metaphysics. "What Jesus had to offer," it has been said, "was not a new code with its penal enactments, not a new system of doctrine with its curse upon all who should dare to depart from it, but a sure promise of deliverance from misery, of consolation under all suffering, and perfect satisfaction for all the wants of the soul." And this was set forth, not in gorgeous metaphor, or sonorous rhetoric, but in language

of the most perfect simplicity, unencumbered by the pedantry of scholasticism, or the minutiae of logic. There ran throughout His discourses "the two weighty qualities of impressive pregnancy and popular intelligibility." And to make what He said more clear in its brevity, His words were illuminated with constant illustrations, not drawn from remote truths of science, but suggested by the commonest sights, sounds, and scenes of nature, and the most familiar incidents of humble life—the rejoicing shepherd carrying back on his shoulders the recovered lamb; the toiling vine-dressers; the harvesters in the fields of ripe corn; the children busy in gathering the tares for burning; the woman seeking for the lost coin out of her forehead-circlet; the man going to borrow from his neighbor a loaf for his hungry and unexpected guest. He taught by picturesque and concrete examples, or when He laid down general rules applied them to actual cases.—FARRAR, *The Life of Lives*, p. 215. (D. M. & Co., 1900.)

215. CICERO AND DEMOSTHENES

COMPARED.—On the subject of comparing Cicero and Demosthenes, much has been said by critical writers. The different manners of these two princes of eloquence, and the distinguishing characters of each, are so strongly marked in their writings that the comparison is, in many respects, obvious and easy. The character of Demosthenes is vigor and austerity; that of Cicero is gentleness and insinuation. In the one you find more manliness, in the other more ornament. The one is more harsh, but more spirited and cogent; the other more agreeable, but withal looser and weaker. To account for this difference without any prejudice to Cicero, it has been said that we must look to the nature of their different auditories; that the refined Athenians followed with ease the concise and convincing eloquence of Demosthenes; but that a manner more popular, more flowery and declamatory, was requisite in speaking to the Romans, a people less acute and less acquainted with the arts of speech. But this is not satisfactory. For we must observe that the Greek orator spoke much oftener before a mixed multitude than the Roman. Almost all the public business of Athens was transacted in popular assemblies. The common people were his hearers and his judges. Whereas Cicero generally address himself to his "*Patres Conscripti*," or in criminal courts to the *Prætor*, and the select judges; and it cannot be imagined that the persons of highest rank and best educa-

tion in Rome required a more diffuse manner of pleading than the common citizens of Athens, in order to make them understand the cause, or relish the speaker. Perhaps we shall come nearer the truth by observing that to unite all the qualities, without the least exception, that form a perfect orator, and to excel equally in each of those qualities, is not to be expected from the limited powers of human genius. The highest degree of strength is, we suspect, never found united with the highest degree of smoothness and ornament; equal attentions to both are incompatible; and the genius that carries ornament to its utmost length is not of such a kind as can excel as much in vigor. For there plainly lies the characteristic difference between these two celebrated orators. It is a disadvantage to Demosthenes, that besides his conciseness, which sometimes produces obscurity, the language in which he writes is less familiar to most of us than the Latin, and that we are less acquainted with the Greek antiquities than we are with the Roman. We read Cicero with more ease and, of course, with more pleasure. Independent of this circumstance, too, he is, no doubt, in himself, a more agreeable writer than the other. But notwithstanding this advantage, we are of opinion that were the state in danger, or some great national interest at stake, which drew the serious attention of the public, an oration in the spirit and strain of Demosthenes would have more weight and produce greater effects than one in the Ciceronian manner. Were Demosthenes' philippics spoken in a British assembly, in a similar conjuncture of affairs, they would convince and persuade at this day. The rapid style, the vehement reasoning, the disdain, anger, boldness, freedom, which perpetually animate them, would render their success infallible over any modern assembly. It may be questioned whether the same can be said of Cicero's orations; whose eloquence, however beautiful, and however well suited to the Roman taste, yet borders oftener on declamation, and is more remote from the manner in which we now expect to hear real business and causes of importance treated.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 208. (A. S., 1787.)

216. CICERO, THE ORATOR.—The literary high-water mark was reached at Rome during the first century before the Christian era, and its prose representative was the orator, Marcus Tullius Cicero. Born in 106 B. C., at Arpinum, he was educated at Rome from his fourteenth year in grammar,

philosophy, and the technical rules of verse, altho the poet Archias, his teacher, could not give to the greater orator his own poetic faculty. After he was sixteen years of age, Cicero frequented the forum, and, by carefully exercising himself in composition, made the eloquence of the celebrated orators to whom he listened his own. At twenty-five he argued his first cause. Afterward he traveled in Greece and Asia, employing his time in the cultivation of oratory. At thirty-nine he began to distinguish himself as a deliberative orator, his speeches hitherto having been entirely of the judicial kind. At forty-three, when he attained to the consulship, the moral qualities of his character were the highest, and his genius shone forth with the greatest splendor. It was at this time that the famous oration against Catiline was delivered, and the plot which had been dignified with the title of war was broken up by the eloquence of one who wore the peaceful toga. Other triumphs of his oratorical power followed, until the year of his death, when he delivered the twelve Phillippic orations—"that torrent of indignant and eloquent invective."—SEARS, *History of Oratory*, p. 116. (S. C. G. & Co., 1896.)

217. CICERO'S STYLE.—Cicero's virtues are, beyond controversy, eminently great. In all his orations there is high art. He begins generally with a regular exordium; and with much preparation and insinuation prepossesses the hearers, and studies to gain their affections. His method is clear, and his arguments are arranged with great propriety. His method is indeed more clear than that of Demosthenes; and this is one advantage which he has over him. We find everything in its proper place; he never attempts to move till he has endeavored to convince, and in moving, especially the softer passions, he is very successful. No man knew the power and force of words better than Cicero. He rolls them along with the greatest beauty and pomp, and in the structure of his sentences is curious and exact to the highest degree. He is always full and flowing, never abrupt. He is a great amplifier of every subject; magnificent, and in his sentiments highly moral. His manner is on the whole diffuse, yet it is often happily varied, and suited to the subject. In his four orations, for instance, against Catiline, the tone and style of each of them, particularly the first and last, is very different, and accommodated with a great deal of judgment to the occasion and the situation in which they were spoken. When a great public object

roused his mind and demanded indignation and force, he departs considerably from that loose and declamatory manner to which he leans at other times, and becomes exceedingly cogent and vehement. This is the case in his orations against Antony, and in those two against Verres and Catiline. Together with those high qualities which Cicero possesses, he is not exempt from certain defects, of which it is necessary to take notice. For the Ciceronian eloquence is a pattern so dazzling by its beauties that if not examined with accuracy and judgment, it is apt to betray the unwary into a faulty imitation, and it can hardly be doubted that it has sometimes produced this effect. In most of his orations, especially those composed in the earlier part of his life, there is too much art, even carried to the length of ostentation. There is too visible a parade of eloquence. He seems often to aim at obtaining admiration, rather than at producing conviction, by what he says. Hence, on some occasions, he is showy rather than solid; and diffuse where he ought to have been pressing. His sentences are at all times round and sonorous; they can not be accused of monotony, for they possess variety of cadence; but, from too great a study of magnificence, he is sometimes deficient in strength. On all occasions, where there is the least room for it, he is full of himself. His great actions, and the real services which he had performed to his country, apologise for this in part; ancient manners, too, imposed fewer restraints from the side of decorum; but, even after these allowances made, Cicero's ostentation of himself can not be wholly palliated; and his orations, indeed all his works, leave on our minds the impression of a good man, but, withal, of a vain man.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 204. (A. S., 1787.)

218. CLAY, HENRY.—Born in Hanover County, Virginia, April 12, 1777. Died at Washington, D. C., June 29, 1852. Tall, sinewy, erect, commanding; graceful, affable, and dignified; nervously constituted, sensitive to a degree. Prominent nose, large mouth, clear, gray eyes. Clear, rotund, indescribably melodious voice, of wide compass and distinct enunciation. "His conversation, his gestures, his very look, were magisterial, persuasive, seductive, irresistible; and his ap-
plianee of all these was courteous, patient, and indefatigable," said William Seward. He was entirely self-educated. He was frank, ardent, fearless, chivalrous, optimistic, patriotic, of strong impulses and vivid imagination, with brilliancy of intellect; but lacking

somewhat in accuracy of knowledge, clarity of insight, and depth of logic. His honest convictions possess him. When speaking on a great occasion, he was absolutely engrossed in his subject. He was vehement and impassioned, and his personal fascination was amazing. His printed speeches give no adequate idea of his powers. Said William Mathews: "His eloquence is generally of a warm and popular rather than of a strictly argumentative cast, and abounds in just those excellences which lose their interest when divorced from the orator's manner and from the occasion that produced them, and in those faults that escape censure only when it can be pleaded for them that they are the inevitable overflow of a mind too vividly at work to restrain the abundance of its current. The subtle charm of his peculiarly musical voice reached the very heart-strings of his audience. He spoke to win then and there, with no thought for posterity."

219. CLAY, HENRY, STYLE OF.—

The vast power of Clay as an orator was early displayed. When only twenty-two years of age, he, with another very able speaker, address a popular meeting. While the other spoke there was great applause and deafening acclamations, but Clay's address was so much more thrilling and effective that the popular feeling became too deep for utterance, and he closed amid unbroken silence. It was some moments before the crowd recovered sufficiently to give vent, in thundering cheers, to the emotion that he had kindled. It is hardly necessary to follow the career of Clay through all the years that were devoted to the public service, for the country is still familiar with it. Many of the measures with which he was connected may not meet our approval, but no one will question the honesty of his motives or the ability with which they were advocated. In Congress he had scarcely a rival. Calhoun was equally active and more logical, but had not the magic of voice and eye, the nameless graces of delivery, that distinguished the Kentucky orator. Webster spoke more like a giant, but was hard to call out in his full force, and on ordinary occasions did not speak nearly as well as Clay. The voice of the latter was an instrument of great power, and he well knew how to use it. "Nature," he said, on one occasion, referring to an effort made years before, "had singularly favored me by giving me a voice peculiarly adapted to produce the effects I wished in public speaking. Now," he added, "its melody is changed, its sweetness gone." These

words were pronounced as if in mockery, in tones of exquisite sweetness. One who heard him often, says: "Mr. Clay's voice has prodigious power, compass, and richness; all its variations are captivating, but some of its base tones thrill through one's whole frame. To those who have never heard the living melody, no verbal description can convey an adequate idea of the diversified effects of those intonations which, in one strain of sentiment, fall in whispering gentleness like the first words of love upon a maiden's lips, and anon in sterner utterances ring with the maddening music of the main." A gentleman who witnessed an oratorical encounter between Clay and Webster describes it as inconceivably grand: "The eloquence of Mr. Webster was the majestic roar of a strong and steady blast pealing through the forest; but that of Mr. Clay was the tone of a god-like instrument, sometimes visited by an angel touch, and swept anon by all the fury of the raging elements." Clay, Webster, and Calhoun were all extempore speakers. Webster sometimes prepared very elaborately, but never confined himself to his preparation. And some of his very best efforts were made on the spur of the moment when circumstances conspired to arouse his vast but somewhat sluggish genius. Both the others prepared their discourses in thought alone, and those who were obliged to rely on their manuscripts or their memories stood no chance at all with them in the fiery debates through which they passed.—PITTINGER, *Oratory, Sacred and Secular*, p. 176. (S. R. W., 1869.)

220. CLEARNESS AND ELEGANCE IN SPEAKING.—The pronunciation will be clear, first, if all words be articulated, part of which is often eaten up, and part left unpronounced, and many do not pronounce the last syllables, while they lean upon the sound of the first. It is necessary to give a full sound to words, but to tell over, as it were, and reckon every letter, must be very troublesome and disagreeable; for vowels frequently suffer an elision, and the sound of some consonants, when a vowel follows, is partly drowned. The second thing to be observed for clear pronunciation is keeping distinct parts of the discourse, that he who speaks may begin and end where he ought. It will also be necessary to take notice in what place the sense ought to be kept up, and, as it were, suspended, and where it is to end as being complete. In these distinctions, likewise, we should observe sometimes longer and sometimes shorter pauses, for there is a

difference between a distinction ending a sense and a period. Pronunciation is elegant when seconded by a voice that is easy, loud, fine, flexible, strong, sweet, durable, clear, pure, sonorous, and dwelling upon the ear. For there is a certain voice fit for being heard, not so much by its loudness as by its propriety, being manageable at pleasure, and susceptible of all manner of tones and inflexions, as a musical instrument that is perfect and well-mounted. As adjuncts to this voice, the lungs should be strong and the breath be of good continuance, proof against labor. A tone greatly upon the base, or greatly upon the treble, may occasionally agree well with music, but never with an oratorical discourse. The one, little clear, but too full, can not affect minds with any emotion; the other, too sharp, and overstrained in clearness, and surpassing what is natural, can neither admit of a due inflexion from pronunciation nor bear to be held for any time on the stretch. For the voice is like the strings of a musical instrument: the slacker it is, the graver and fuller it will be; and the more it is stretched, the more will it be thin and sharp. Thus flats have no force, and sharps are in danger of breaking asunder. Middle tones therefore will best suit the orator, and when his vehemence is upon the swell these are to be raised higher, but will require to be tempered upon a lower key when he subsides into strains more peaceful.—ANONYMOUS.

CLEARNESS.—See also *Perspicuity*.

CLERGYMEN.—See *Preachers*.

221. CLIMAX AND ITS USE.—When several successive steps are employed to raise the feelings gradually to the highest pitch, which is the principal employment of what rhetoricians call the climax, a far stronger effect is produced than by the mere presentation of the most striking object at once. It is observed by all travelers who have visited the Alps, or other stupendous mountains, that they form a very inadequate notion of the vastness of the greater ones, till they ascend some of the less elevated, which yet are huge mountains, and thence view the others still towering above them. And the mind, no less than the eye, cannot so well take in and do justice to any vast object at a single glance, as by several successive approaches and repeated comparisons. Thus in the well-known climax of Cicero in the oration against Verres, shocked as the Romans were likely to be at the bare mention of the crucifixion of

one of their citizens, the successive steps by which he brings them to the contemplation of such an event, were calculated to work up their feelings to a much higher pitch: "It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost parricide; but to crucify him—what shall I call it?"—WHATELY, *Elements of Rhetoric*, p. 127. (L. G. R. & D., 1867.)

222. COMMON SENSE AND ELEGANCE IN SPEAKING.—One thing there will certainly be, which those who speak well will exhibit as their own: a graceful and elegant style, distinguished by a peculiar artifice and polish. But this kind of diction, if there be not matter beneath it clear and intelligible to the speaker, must either amount to nothing, or be received with ridicule by all who hear it. For what savors so much of madness, as the empty sound of words, even the choicest and most elegant, when there is no sense or knowledge contained in them? Whatever be the subject of a speech, therefore, in whatever art or branch of science, the orator, if he has made himself master of it, as of his client's cause, will speak on it better and more elegantly than even the very originator and author of it can. If indeed any one shall say that there are certain trains of thought and reasoning properly belonging to orators, and a knowledge of certain things circumscribed within the limits of the forum, I will confess that our common speech is employed about these matters chiefly; but yet there are many things, in these very topics, which those masters of rhetoric, as they are called, neither teach nor understand. For who is ignorant that the highest power of an orator consists in exciting the minds of men to anger, or to hatred, or to grief, or in recalling them from these more violent emotions to gentleness and compassion? which power will never be able to effect its object by eloquence, unless in him who has obtained a thorough insight into the nature of mankind, and all the passions of humanity, and those causes by which our minds are either impelled or restrained. But all these are thought to belong to the philosophers, nor will the orator, at least with my consent, ever deny that such is the case; but when he has conceded to them the knowledge of things, since they are willing to exhaust their labors on that alone, he will assume to himself the treatment of oratory, which without that knowledge is nothing. For the proper concern of an orator, as I have already often said, is language

of power and elegance accommodated to the feelings and understandings of mankind.—CICERO, *On Oratory and Orators*, p. 156. (B., 1909.)

223. COMMON SENSE IN SPEAKING.—Common sense is an original source of knowledge common to all mankind, but prevailing in different degrees of strength in different persons. Idiots and changelings are exceptions to the general truth that all men are endowed with common sense; in madness it is not always totally lost. It is purely hence that we derive our assurance of such truths as these: "Whatever has a beginning has a cause." "When there is in the effect a manifest adjustment of the several parts to a certain end, there is intelligence in the cause." "The course of nature will be the same to-morrow that it is to-day; or, the future will resemble the past." "There is such a thing as body; or, there are material substances independent of the mind's conceptions." "There are other intelligent beings in the universe beside me." "The clear representations of my memory, in regard to past events, are indubitably true." These and a great many more of the same kind, it is impossible for any man by reasoning to evince, as might easily be shown were this a proper place for the discussion. And it is equally impossible, without a full conviction of them, to advance a single step in the acquisition of knowledge, especially in all that regards mankind, life, and conduct. In point of evidence, this ranks with mathematical axioms. The faith we give to memory differs from consciousness, into which it is not resolvable. By that firm belief in sense which, under the second branch of intuitive evidence, I resolved into consciousness, I meant no more than to say I am certain I see, and feel, and think what I actually see, and feel, and think. As in this I pronounce only concerning my own present feelings, whose essence consists in being felt, and of which I am at present conscious, my conviction is reducible to this action or co-incident with it. "It is impossible for a thing to be and not to be at the same time." Now when I say I trust entirely to the clear report of my memory, I mean a good deal more than "I am certain that my memory gives such a report, or represents things in such a manner," for this conviction I have indeed from consciousness; but I mean, "I am certain that things happened heretofore at such a time, in the precise manner in which I now remember that they then happened." Thus there is a reference in the ideas of memory, to former sensible impres-

sions, to which there is nothing analogous in sensation. At the same time, it is evident that remembrance is not always accompanied with this full conviction. Experience assists us in judging of languid and confused suggestions of memory, but it is not from experience we come to know that faith in every case is due to memory. To maintain propositions the reverse of the primary truths of common sense, implies insanity, not a contradiction. If any one please to call the evidence of memory instinctive, his use of the term will not derogate in the least from the dignity, the certainty, or the importance of the truths themselves. Such instincts are no other than the oracles of eternal wisdom. Axioms of this last kind are as essential to moral reasoning as those of the first kind to the sciences of geometry and arithmetic. Without the aid of some of them, these sciences would be utterly inaccessible to us. The whole conduct and business of human life depend on matter of fact. All reasoning necessarily supposes that there are certain principles in which we must acquiesce, and beyond which we can not go, principles clearly discernible by their own light, which can derive no additional evidence from anything besides. On the contrary supposition, the investigation of truth would be an endless and a fruitless task; we should be eternally proving, whilst nothing could ever be proved; because, by the hypothesis, we could never ascend to premises which require no proof. If there be no first truths, there can be no second truths, nor third, nor indeed any truth at all. The extensive meaning we have given to the phrase *intuitive evidence*, shows that it includes everything whose evidence results from the simple contemplation of the ideas or perceptions which form the proposition under consideration, and requires not the intervention of any third idea as a medium of proof. The truths of pure intellection may be denominated metaphysical; those of consciousness, physical; those of common sense, moral; and all of them natural, original, and unaccountable.—CAMPBELL, *The Philosophy of Rhetoric*, p. 40. (G. & W. B. W., 1823.)

224. COMPARISON AS A FIGURE OF SPEECH.—The comparison is a figure in which the properties or relations of the object are represented by means of similar properties or relations in another object of the same class. The comparison differs from the metaphor chiefly in being more extended. It is not essential to the comparison that the words of comparison, "like," "as," "so," etc., be actually expressed; altho the term, "meta-

phor," or "metaphorical comparison," is more commonly applied when those words are omitted. The figure is in this case bolder, and makes a stronger demand on the imagination of the reader; as all the properties of the representative object are in form attributed to the other, and the reader is left to distinguish and select from among them such as may be appropriate. The use of the comparative particles and words, on the other hand, indicate only a partial resemblance. If the poet had said, "Be not dumb, driven cattle," the expression, if allowed by the meter, would be felt at once to be stronger and bolder than the comparative form which he adopts, "Be not like dumb, driven cattle."—DAY, *The Art of Discourse*, p. 321. (C. S. & Co., 1867.)

225. COMPASSION, APPEALS TO.—"Appeals to compassion should be brief," it has been said, "for nothing dries more quickly than a tear." And a great master of rhetoric warns us not to attempt the pathetic kind of oratory, unless we are conscious of great powers. It is certain that a failure in an attempt to move to tears is more than a mere failure; it chills and even disgusts. At the same time, every preacher must attempt at times to appeal to the compassion of his people. He is the appointed pleader for the needy, the sick, for them that sit in darkness; and he must do his best for these unhappy clients. But he must not think it a first condition to assume a pathetic manner. There need not be a tear in his eye, nor even what the French call "tears in the voice." Anything like a forced manner, in subjects of this kind, would be fatal. Many of us know how painful is that lachrymose tone which sometimes becomes habitual to a preacher. The great point for a young preacher is to let his subject, rather than his manner, work on the feelings.—THOMSON, *Homiletical and Pastoral Lectures*, p. 98. (A., 1880.)

226. COMPOSITION, CORRECTING THE.—The business of correcting is to add, retrench, and alter. Adding and retrenching are effected with greater ease, but to keep down what swells, to raise what is low, to restrain what is luxuriant, to dispose of what is not in order, to make compact what is loose, to circumscribe within its just bounds what is otherwise extravagant, imply more than ordinary labor and sagacity, as we must condemn the things that pleased, and find others that escaped us. The best way, undoubtedly, of correcting our compositions is to lay them by for some time, and after-

wards to return to them as something new and executed by another; to prevent our being possessed with that parental fondness which is so natural in regard to every newly born offspring. But this counsel can not always be followed, more especially by an orator, who, to satisfy the duties of his profession, is obliged to write oftener than another. The manner of correcting ought likewise to have certain bounds fixed to it; for some return to all they have written as faulty, and as if nothing was allowed to be right which is first, they deem anything else better; and this they do as often as they take in hand their compositions. Thus do their works turn out full of scars, and bloodless, and much the worse for all this accuracy. Let there be, then, some time or other something that may please, or at least be sufficient, that the file may polish the work, and not wear it down.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 236. (B. L., 1774.)

227. COMPOSITION, DISCIPLINE IN.—It is said to have been the usual practice of Alexander Hamilton, who was one of the most original and prolific thinkers who has enlightened the world in modern times, when he had an important subject under deliberation, to concentrate his thoughts upon it in the silence of night, then to retire to rest, and immediately on awaking from sleep, to inscribe his views on paper. Apart from the encouragement for adopting this mode of procedure, in an example so attractive and impressive as that of Hamilton, there is a sort of invisible charm or magical influence associated with nocturnal meditation on a subject, which powerfully commends it to the young mind. This species of mental labor may be compared to the act of sowing seeds which are to vegetate during the indulgence of sleep, and to exhibit with the light of the morning sun, the plant fully developed both in its stem and leaves. Those who have had difficult exercises assigned them to be committed to memory, during their youth, will remember with delight how vividly some portion of an author was painted on the page of memory in the morning, which they had carefully studied on the preceding night. The success connected with this specific mode of reflection may be traced to the principle or fact that the last thoughts which hang on the mind, previous to sleep, will be the first to visit it after awaking. The repose of sleep may be regarded in the light of an isthmus intervening between two seasons of labor, and the images or objects which were

most carefully observed and cultivated on the commencing side of that isthmus, will certainly be the first to accost the memory at its terminating boundary.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 201. (H. & B., 1860.)

228. COMPOSITION, EXAMINING THE.—A young writer should cultivate the habit of correcting his productions. During composition, he should allow his thoughts to flow on without interruption, and should surrender himself entirely to his subject. But when this work is performed, he should, after some interval, carefully examine his style, with particular reference to its perspicuity and energy; he should transpose clauses and recast whole sentences, if necessary, to make them more lucid and forcible; diluted and tame expressions should give place to others; and, in general, the phraseology should be conformed to a just conception of a spoken discourse. Adaptation should be observed throughout, in argument, illustration, and language, to the particular assembly which is to be addressed. Experience, indeed, is requisite in order to attain this; but attention should be directed to it at the very commencement of public labors. Young preachers, who have just entered public life, should remember that they are more conversant with books than are the mass of hearers; and that, though their thoughts may not be at all beyond the capacity of the common mind, yet their sources of illustration and their diction may be widely different from those which the common mind requires, and may, therefore, rather impede than promote their object.—RIPLEY, *Sacred Rhetoric*, p. 157. (G. K. & L., 1849.)

229. COMPOSITION, NUMBERS, OR RHYTHMS IN.—Numbers are nowhere so much lacking, nor so remarkable, as at the end of periods; because every sense has its bounds, and takes up a natural space, by which it is divided from the beginning of what follows: next, because the hearers following the flow of words, and drawn, as it were, down the current of the oration, are then more competent judges, when that impetuosity ceases and gives time for reflection. There should not, therefore, be anything harsh nor abrupt in that ending, which seems calculated for the respite and recreation of the mind and ear. This, too, is the resting-place of the oration, this the auditor expects, and here burst forth all his effusions of praise. The beginning of periods demands as much care as the closing of them,

for here, also, the auditor is attentive. But it is easier to observe numbers in the beginning of periods, as they are not depending on, nor connected with, what went before. But the ending of periods, however graceful it may be in composition and numbers, will lose all its charm if we proceed to it by a harsh and precipitate beginning. As to the composition of the middle parts of a period, care must be taken not only of their connection with each other, but also that they may not seem slow, nor long, nor, what is now a great vice, jump and start, from being made up of many short syllables, and producing the same effect on the ear as the sounds from a child's rattle. For as the ordering of the beginning and ending is of much importance, as often as the sense begins or ends; so in the middle, too, there is a sort of stress which slightly insists; as the feet of people running, which, tho they make no stop, yet leave a track. It is not only necessary to begin and end well the several members and articles, but the intermediate space, tho continued without respiration, ought also to retain a sort of composition, by reason of the insensible pauses that serve as so many degrees for pronunciation.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 158. (B. L., 1774.)

230. COMPOSITION OF SERMONS.

—The first and most essential principle is, that a sermon must be a vertebrate composition. It must have a vertebral column—a back-bone. When this has been secured, other things may be attended to; and just as the higher vertebrate animals have appendages in the shape of limbs, so may this vertebrate composition—a sermon—be the better for an appendage or two. You may depart occasionally from the direct line of the column of construction to append here what may serve as a leg, to give the body of the discourse as it were a little movement, and here what may serve as an arm, to smite the wrong-doer, or to raise the distressed in mind, body, or estate. But these must grow naturally from it, and their use must be obvious. They will give to what is being said motion and action; but the vertebral column itself is the body and substance of the sermon: these additions are the means it uses for effecting its immediate objects. Sometimes we hear of a speaker having lost the thread of his discourse; sometimes also we hear an extemporary preacher accused of having repeated himself. Here we have an accident and a fault, both of which may be avoided by the observance of the rule I have

just laid down; for if his sermon be so composed, the preacher must begin at the beginning and go on to the end. What he has to say will then not admit of his doubling back. He will always know just where he is, what he has said, and what he has still to say.—ZINCKE, *Extemporary Preaching*, p. 78. (S., 1867.)

231. COMPOSITION, ORDER OF WORDS IN.—

Care must be taken that there be no decrease by adding a weaker word to a stronger, as accusing one of sacrilege, and giving him afterwards the name of thief; or adding the character of wanton fellow to that of a highwayman. The sense ought to increase and rise, which Cicero observes admirably where he says: "And thou, with that voice, those lungs, and that gladiator-like vigor of thy whole body." Here each succeeding thing is stronger than the one before; but if he had begun with the whole body, he could not with propriety have descended to the voice and lungs. There is another natural order in saying men and women, day and night, east and west. Words in prose not being measured, as are the feet which compose verse, they are therefore transferred from place to place, that they may be joined where they best fit, as in a building where the irregularity, however great, of rough stones is both suitable and proper. The happiest composition language can have, however, is to keep to a natural order, just connection, and a regularly flowing cadence. Sometimes there is something very striking about a word. Placed in the middle of a sentence, it might pass unnoticed, or be obscured by the other words that lie about it, but when placed at the end the auditor can not help noting it and retaining it in his mind.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 149. (B. L., 1774.)

232. COMPOSITION, PRACTISE IN.

—Take a writer of good English,—Swift, Addison, Dryden, Macaulay, Cobbett, or even leading articles of the Times (usually models of pure, nervous English)—and read half a page twice or thrice; close the book and write, in your own words, what you have read, borrowing nevertheless from the author so much as you can remember. Compare what you have written with the original, sentence by sentence and word by word, and observe how far you have fallen short of the skilful author. You will thus not only find out your faults, but you will take the measure of them and discover where they lie and how they may be mended. Repeat the

lesson with the same passages twice or thrice if your memory is not filled with the words of the author, and observe at each trial the progress you have made, not merely by comparison with the original but by comparison with the previous exercises. Do this day after day, changing your author for the purpose of varying the style, and continue to do so long after you have passed on to the second and more advanced stages of your training. Preserve all your exercises and occasionally, compare the latest with the earliest, and so measure your progress periodically. I pray you to give especial attention to the words, which, to my mind, are of greater importance than the sentences. First, take your nouns and compare them with the nouns by your author. You will probably find your words to be very much bigger than his, more sounding, more far-fetched, more classical or more poetical. All young writers and speakers fancy that they can not sufficiently revel in fine words. Comparison with the great masters of English will rebuke this pomposity of inexperience and chasten your aspirations after magniloquence. You will discover, to your surprise, that our best writers eschew big words and abhor fine words. Where there is a choice, they prefer the pure, plain, simple English noun—the name by which the thing is known to all their countrymen and which, therefore, is instantly understood by every audience. These great authors call a spade “a spade”; only small scribblers or penny-aliners term it “an implement of husbandry.” If there is a choice of names, good writers prefer the homeliest, while you select the most uncommon, supposing that you have thus avoided vulgarity. The example of the masters of the English tongue should teach you that the commonness (if I may be allowed to coin a word to express that for which I can find no precise equivalent) and vulgarity are not the same in substance. Vulgarity is shown in assumption and affectation of language quite as much as in dress and manners. It is never vulgar to be natural. Your object is to be understood. You will be acquired to address all sorts and conditions of men. To be successful, you must write and talk in a language that all classes of your countrymen can understand; and such is the natural vigor, picturesqueness and music of our tongue, that you could not possess yourself of a more powerful instrument for expression. It is well for you to be assured that by this choice of homely English for the embodying of your thoughts, while you secure the ears of the common people

you will at the same time please the most highly educated and refined. The words that have won the applause of a mob at an election are equally successful in securing a hearing in the House of Commons, provided that the thoughts exprest and the manner of their expression be adapted to the changed audience.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 22. (H. C., 1911.)

233. COMPOSITION, PRACTISE OF WRITTEN.—The speaker must accustom himself to written composition. It is one of the best of exercises, accustoming him to precision and closeness of style, and helping to correct slovenliness. Slipshod sentences which he would readily utter with his mouth he will often hesitate to put down on paper with his pen. Every sort of written composition is to be indulged in—narrative, argument, even poetry, if the student have a turn that way. And the exercises not to be taken up by fits and starts, but to be practised regularly and systematically. There is a good rule sometimes given for the preparation of written compositions to be submitted to the public, and it will be found alike servicable in the case of those intended for no eye but the student's own. It is, when you are about to write on any theme, never begin by seeking to consult all who have written on the same. Begin by pondering it over in your own thoughts; collect your ideas; form a plan of some sort for yourself; set it down in writing, and then see how others have dealt with the matter. Practise in writing is insisted on by Quintilian with much force. It is attended, he says, with most labor, but it is attended also with the greatest advantage.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 16. (W. L. & Co.)

234. COMPOSITION, RAPID.—When we come to the actual composition of the sermon, I am inclined to think that, for the sake of energy and freshness in the word spoken, it is good that within limits it be rapid. My own consideration and experience lead me to recognize characteristic advantages both in the sermon written and the sermon in which the words are really extemporary. They do not recommend the sermon delivered *memoriter*, which, however, is, I know, sanctioned by high authority. But in whatever way we compose, I do not think that for our ordinary sermons it is good to compose slowly and elaborately. What we gain in abstract perfection, we are apt to lose in energy and life. In many instances,

when we complain that sermons are not sufficiently studied, it is rather that study is misplaced—too much bestowed on the words, too little on the thought—too much on the parts, too little on the whole. It may be asked, "Is there not frequent necessity for speaking without study on the spur of the moment? Are not sudden inspirations occasionally the fullest of energy and of fruit?" Undoubtedly; but it is the habit of study in general which gives such readiness and clearness of mind as may enable us to dispense with it in exceptional cases. What we think to be sudden flashes of thought are often the final outcome of long silent gatherings of force.—BARRY, *Homiletical and Pastoral Lectures*, p. 210. (A., 1880.)

235. COMPOSITION, REGULAR PRACTISE IN.—All our thoughts please us at the time of their birth, otherwise we should not have written them. Still let us consult our judgment, and revise any suspicious facility. So we learn Sallust wrote; and indeed the pains he took appear evident from his labored composition. Virgil, too, as Varus tells us, wrote but very few verses in a day. But the orator not being so circumstanced, I therefore require this delay and care in the beginning. To write as well as we possibly can must be our principal aim, and we must exact it from ourselves. Practise will create expedition. Things gradually will present themselves with more facility, words will correspond with them, composition will follow; everything, at last, as in a well-regulated family, will be ready in its own place. The whole point is that swift writing does not make us write well, but good writing will make us write swiftly. Having acquired this facility, then it is that we are to stop short and look before us and check, as with a curb, our impetuosity, which is like a mettlesome horse striving to run away with his rider. This care, far from retarding, will supply us with new vigor to proceed. On the other hand, I would not have those whose style has reached a certain degree of maturity, harass themselves by perpetually finding fault with their compositions. And indeed how shall that orator acquit himself of his duty to the public, who should waste so much time on each part of a pleading? There are some who never are satisfied with what they do. They would alter and say everything otherwise than as it occurs; mistrustful and deserving ill of their ability for thinking that to be exact which they make an embarrassment to themselves in writing. I can not well say which

I think more in the wrong, they who are pleased with everything in their productions, or they who like nothing in them.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 228. (B. L., 1774.)

236. COMPOSITION, REVISION OF A.—It will be advisable for a tyro in composition to look over what he has written, and to strike out every word and clause which he finds will leave the passage neither less perspicuous nor less forcible than it was before; remembering that, as has been aptly observed, "nobody else knows what good things you leave out"; if the general effect is improved, that advantage is enjoyed by the reader, unalloyed by the regret which the author may feel at the omission of anything which he may think in itself excellent. But this is not enough, he must study contraction as well as omission. There are many sentences which would not bear the omission of a single word consistently with perspicuity, which yet may be much more concisely expressed, with equal clearness, by the employment of different words, and by recasting a great part of the expression.—WHATELY, *Elements of Rhetoric*, p. 196. (L. G. R. & D., 1867.)

237. COMPOSITION, SELF-INSTRUCTION IN.—It has been said that whoever can talk well, can write. It might be added, that if one can write elegantly, it will be sure to exert a favorable influence on his conversation. If a young man has had absolutely no practise whatever in committing his thoughts to paper, he would do well to obtain some simple and well written work and copy from it until the general forms of expression become familiar to him. Letters are excellent subjects for such practise. Having done this until he has filled a few quires, let him form a few reflections of as natural a character as tho he were telling something to a friend, and note them on a slate. From these he should write a letter; and, what is of greater importance, should then rewrite it, with the utmost care, at least once. I have observed that unpractised letter-writers are always perfectly satisfied with the first effort. Epistolary writing is an art which rapidly cultivates the mind. It is said that during the Revolutionary war, men who were at its beginning very ignorant of composition, yet who were raised to offices which obliged them to correspond extensively, became excellent writers. It has the advantage of being the easiest road to ready expression. By writing on a great

variety of subjects, and by the occasional introduction of humor into composition, the student will rapidly improve in the management of language, and his letters will be received and read with pleasure. It will be found well worth the while to enter into a book, from time to time, subjects to introduce into correspondence. When confident that you can write a good letter, correctly, (and not before), you may begin to commit your thoughts to paper in the form of "compositions." Do not begin by selecting "Love," or "Ambition," as a subject. Rather describe, as accurately as possible, scenes which you have witnessed; and events which have come under your observation. Let your language be plain and simple, such as you would like to hear from a friend in conversation, and endeavor to use short words. "Fine writing," as it is called, is rapidly going out of fashion, and "sensational" efforts are peculiar to the vulgar. So far as it is possible, write as you should talk, and talk as you would write.—CARLETON, *The Art of Conversation*, p. 149. (C., 1867.)

238. COMPOSITION, VALUE OF.—If you have time for preparation, never undertake to speak without having put on paper the frame of what you have to say, the links of your ideas; and this for two reasons: The first and weightiest is, that you thus possess your subject better, and accordingly you speak more closely and with less risk of digressions. The second is, that when you write down a thought you analyse it. The division of the subject becomes clear, becomes determinate, and a crowd of things which were not before perceived present themselves under the pen. Speaking is thinking aloud, but it is more; it is thinking with method and more distinctly, so that in uttering your idea you not only make others understand it, but you understand it better yourself while spreading it out before your own eyes and unfolding it by words. Writing adds more still to speech, giving it more precision, more fixity, more strictness, and by being forced more closely to examine what you wish to write down, you extract hidden relations, you reach greater depths, wherein may be disclosed rich veins or abundant lodes. We are able to declare that one is never fully conscious of all that is in one's own thought, except after having written it out. So long as it remains shut up in the inside of the mind, it preserves a certain haziness; one does not see it completely unfolded; and one can not consider it on all sides, in each of its

facets, in each of its bearings.—BAUTAIN, *The Art of Extempore Speaking*, p. 194. (S., 1901.)

239. CONCENTRATION, DEVELOPMENT OF.—It is a mistake to think that concentration means a straining of the mind. On the contrary, it is power in repose. It is not a nervous habit of doing one's work under pressure, but the ease of self-control. Every man should have one great ideal in life toward which he directs his best powers. By constantly keeping that aim before him, by bending his energies to it, he may hope eventually to attain to his highest ideal. When a successful financier was asked the secret of his great success, he said that as a young man he made a strong mental picture of what some day he would become. Day and night he concentrated his powers upon that one goal. There was no feverish haste, no nervous overreaching, no squandering of mental and physical power, but a strong, reposeful, never-wavering determination to make that picture of his youth a living reality. Such is the power of concentration, such is the secret of success.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 81. (F. & W., 1910.)

240. CONCISENESS AND DIFFUSENESS.—The construction and use of sentences and rhetorical figures determine the style of the composition in which they are employed. No style can be commendable that is not clear, correct, natural, dignified, and harmonious; but within these limits its character depends in part upon its copiousness, or the quantity of words used in expressing the ideas, in part upon its ornamentation by rhetorical figures, and in part upon its energy, or the impressiveness with which, through the use of proper words and figures, the ideas are conveyed. Style, as to its copiousness or quantity is either concise or diffuse. A concise style communicates ideas in the fewest possible words, and introduces no rhetorical figures, or only such as add force rather than grace to its assertions. A diffuse style indulges in an unrestricted flow of words, presents the thought in many different aspects, and clothes it with all available and appropriate ornaments. Carried to an extreme, each of these styles becomes objectionable; too much conciseness producing undue brevity, with its consequent harshness and obscurity; too much diffuseness rendering the entire sentence weak and unimpressive. When properly employed, each is adapted to certain species of

composition. A concise style is suited to descriptive writing, which best accomplishes its purpose when a few striking features are portrayed; to didactic, where the precision with which the idea is expressed measures its apprehension by the hearer; and to pathetic, where the transient heat of excited passion is dissipated if the idea is kept too long before the mind. A diffuse style is required in argumentative productions, where repetition and examples are necessary to explain and enforce the demonstration; in persuasive, where new impulses are to be continually aroused to operate upon the will; and in narrative where actions and events are to be delineated in detail with their attendant circumstances and effects. In oratory a style more or less diffuse is indispensable, in order that the auditor may fully comprehend the meaning of the speaker, although pathetic and descriptive portions must, for the reasons above stated, be as much as possible condensed.—ROBINSON, *Forensic Oratory*, p. 255. (L. B. & Co., 1893.)

241. CONCISENESS AND PERSPICUITY.—Herbert Spencer, in his profound and analytic essay on the Philosophy of Style, says: "Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A listener has, at each moment, but a limited amount of mental power available. To recognize and interpret the symbols presented to him requires part of this power; to arrange and combine the images suggested requires a further part, and only that part which remains can be used for realizing the thought conveyed." Keeping this law in view, it is clear that simplicity, lucidity and directness of address, both in vocabulary and rhetoric, are of primary consequence. As in the transference of electrical energy, it is important to avoid waste in the process, so there is no more important problem in the transmission of thought than how to produce a maximum of impression with a minimum of tax on the attention, since whatever mental energy the hearer expends in getting at the speaker's meaning leaves so much less for grasping the value of his thought.—KENNARD, *Psychic Power in Preaching*, p. 65. (G. W. J. & Co., 1901.)

242. CONCISENESS AND PROLIXITY.—Long and short sentences ought to be interspersed, so as to relieve each other. It is very tiresome to hear a string of sentences about the same length, and uttered with the same tone and cadence, like couplets of long and short verses in the mouth of a school-boy. But conciseness and prolixity depend, not so much on actual length or shortness, as on the diffuseness or condensation of matter. In some kinds of writing, conciseness could not well be excessive, as in maxims, proverbs, precepts: "Cease to do evil, learn to do well"; "Waste not, want not"; "Honor all men: love the brotherhood: fear God: honor the king." But in the general style of your sermon great conciseness is a considerable fault. For, if the mind of the hearer be not suffered to dwell long enough on an idea, but is hurried on to something else, before an impression is made, the matter of the discourse will be found to have had but little effect. In reading a book, if you do not catch the full sense of a passage, you may turn back and read it over again, or lay down the book and think; but when you are listening to a sermon, however interested you may be, you can not ask the preacher to repeat or explain anything which you have not fully understood, and, like Saint Augustine's hearers, signify to him when you have comprehended it. Clearly, therefore, it is better for the preacher to say too much than too little—to dwell too long than too short a time on a subject. On the other hand, you must avoid that tiresome prolixity of style, when "two grains of wheat are hid in two bushels of meal."—GRESLEY, *Letters to a Young Clergyman*, p. 138. (D. & Co., 1856.)

243. CONCISENESS OF EXPRESSION.—It is impossible to lay down precise rules as to the degree of conciseness which is, on each occasion that may arise, allowable and desirable; but to an author, or speaker, who is, in his expression of any sentiment, wavering between the demands of perspicuity and of energy (of which the former, of course, requires the first care, lest he should fail of both), and doubting whether the phrase which has the most forcible brevity will be readily taken in, it may be recommended to use both expressions; first to expand the sense sufficiently to be clearly understood, and then to contract it into the most compendious and striking form. This expedient might seem at first sight the most decidedly adverse to the brevity recommended; but it will be found in

practise that the addition of a compressed and pithy expression of the sentiment which has been already stated at greater length will produce the effect of brevity. For it is to be remembered that it is not on account of the actual number of words that diffuseness is to be condemned (unless one were limited to a certain space or time), but to avoid the flatness and tediousness resulting from it; so that if this appearance can be obviated by the insertion of such an abridged repetition as is recommended, which adds poignancy and spirit to the whole, conciseness will be practically promoted by the addition. The hearers will be struck by the forcibleness of the sentence which they will have been prepared to comprehend; they will understand the longer expression, and remember the shorter. But the force will in general be totally destroyed, or much enfeebled, if the order be reversed—if the brief expression be put first and afterward expanded and explained. Tho it is well to cultivate a concise style, yet care must be taken not to have it crowded. There must be no appearance of laborious compression, for that is highly offensive.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 37. (W. L. & Co.)

244. CONCLUSION, A GOOD.—In whatever way we terminate the discourse, it is difficult to do it well, and more rare, I think, than to begin it well. We are naturally more desirous and careful to make a good beginning. Whatever idea occurs to us as proper for the exordium, the text, the subject gives it. We are more embarrassed at the end, since, on one hand, it seems that we have said everything, and find ourselves, so to speak, in presence of nothing; while, on the other hand, we feel the necessity of saying something more. We are fatigued, exhausted; we dread a new effort, and we dispatch the peroration with some commonplace exhortation or wish, with exclamations, with passages of Scripture negligently introduced. It is, however, an essential part of the art to terminate well; it is at least as important to be assured in respect to the last impressions as to the first, on which the hearer may return; he is the conqueror who remains master of the battlefield. I cannot here apply the proverb, "All is well that ends well;" for a fine peroration cannot make amends for a bad discourse; the damage is not to be repaired, and the peroration which draws its force and its beauty from its relation to the discourse, cannot be conceived of as beautiful or good independently of that relation; but supposing the discourse to be

what it should be, it is important that the conclusion should agree with it, and confirm the effect which has already been produced. In order to do this, we must, in the peroration: (1) Introduce no new subject. I say subject; but I do not call a subject new, the general idea in which tends to expansion and enlargement, the new idea in which tends to renovate the particular idea in the subject of the discourse. (2) Present a truly distinct idea, not vague effusions. Let the bed of the river be enlarged, but let the river arrive at the sea entire and distinguishable. (3) Adhere to the idea of the discourse quite to the end, even where we seem to be throwing ourselves upon one more general.—VINET, *Homiletics*; or, *The Theory of Preaching*, p. 326. (I. & P., 1855.)

245.—CONCLUSION, APPEAL TO THE PASSIONS IN THE.—The first point in a successful conclusion will be a brief recapitulation and summary of the most striking features of the discourse, and especially of those arguments, illustrations, etc., which we deem most conducive to persuasion, and best adapted to pave the way for that grand coup, for that last final assault, which we are presently to make upon the feelings of our hearers, in order to carry all before us, in order to soften every heart, to bow every head, and bend every stubborn knee before the sweet yoke of Jesus Christ. The preacher, therefore, having disposed of the instructive, argumentative, and illustrative parts of his discourse, sees that the time has come to wind up and bring that discourse to a happy conclusion. Hence, he proceeds to recall as much of his discourse as can be recalled in a few short sentences, because he feels instinctively that by presenting his arguments, etc., in one serried, compact body, they will naturally produce a greater impression upon the mind and heart, and gain a more complete victory over his hearers, than they have yet done, brought forward as they have been without that strength and vigor which they will acquire from mutual support. But, as the argumentation has been already concluded, and we must neither venture to return upon it ourselves in any substantial measure or degree, nor allow our hearers to perceive, in so far as this may be practicable, that we are merely recapitulating, this recapitulation must be extremely brief, rapid, and, as we have just said, as imperceptible as possible to the audience. Our object here is not to return to the consideration of any special portion of our discourse, but to renew the impression of the

whole, and to do this in such a manner as to interest, to move, to persuade our hearers, or at least to dispose and prepare them to be persuaded; and nothing would be more fatal to our object than the idea that the preacher was preparing to reconduct his audience over the ground which they had already traveled with so much patient labor and so much ready and diligent attention. Having thus briefly recapitulated the leading heads of his discourse, and having done this with such energy and warmth, with such an absence of anything like formal or premeditated recapitulation, as to make it appear as if in reality he were appealing to the passions rather than to the reason, he passes on to the second part of his conclusion, which, in truth, constitutes the peroration strictly so called, and upon his skilful or unskilful management of which so much of his success will depend. This element of his peroration, or conclusion, consists in a few words, or at most in a few sentences, of earnest, burning, truly zealous exhortation. Altho brief, but warm, exhortation may have had its place in other parts of his sermon, and notably at the conclusion of each leading point, it is now that what we have called the crisis of the discourse will, as a general rule, occur. This is the moment in which the preacher is to bear down, with all his forces, upon the already wavering, or yet stubborn will. This is the moment in which, expressing in burning, but in plain and simple words, those practical conclusions, and those fervent resolutions regarding a more holy and Christian mode of life, which must be the natural fruit of every really successful discourse, he must carry, not only conviction to every mind, but persuasion to every heart. Now is the time in which the appeal to the passions, par excellence, will have full play. Now is the moment in which the speaker will prove how much or how little of the true fire burns within his heart. Now is the time for the sparkling eye, the ringing voice, the impassioned gesture of his hand, to make themselves known and felt. Now, or never, is he to stand before his audience in the fullest, truest, deepest sense of the word, their master and their lord: their master in the light of the truth, and their lord in the strength of the Gospel of Christ. Now every intellect must bow, now every heart must melt, beneath the irresistible influence of his words: of those words which are irresistible because they are the words of a man who, altho he may not be very learned, nor very deeply skilled in worldly things, speaks with the accent of one who believes what he pro-

claims, who practises what he preaches, whose soul is all on fire with ardent love for the welfare of his flock, with unquenchable zeal for the greater glory of Jesus Christ; the words of a man who never wearies of proclaiming to the world, to the willing and to the unwilling, to the just and to the unjust, to the sinner and to the saint, the rights, prerogatives, and the attributes of his Master, Jesus Christ—of Jesus Christ, the same yesterday, to-day, and forever. Now, in one word, is the moment in which the heart of the true orator answers with keen instinct and ready impulse to the demands which are made upon it; now is the moment in which the true orator will rise to the full dignity of his position as minister of Christ, as guide and teacher of his fellowmen; and now is the moment in which, having won his victory and carried his point, the man who is wise with the priceless wisdom of experience will know how to conclude his discourse, how to descend from the sacred chair, whilst the success of his appeal is at its very height, whilst the power of his language and the force of his words are as yet unquestioned and unimpaired.—POTTER, *The Spoken Word*, p. 177. (M. H. G. & Son, 1880.)

246. CONCLUSION, BREVITY IN THE.—The conclusion is a place of peril. Few things are more exasperating to hearers than to have their expectation of the end of a discourse deferred when the hearer has led them to believe or hope that it is near. The temptation is always great to say one thing more, to add a "lastly," a "finally," and an "in conclusion," with the single remark in closing. It is a wise man who knows exactly when it is flood-tide in his speech and can stop before the ebb begins. Of one thing he may be sure, that if at this point his object has not been accomplished, he will gain nothing by multiplying words.—SEARS, *The Occasional Address*, p. 105. (G. P. P. Sons, 1897.)

247. CONCLUSION, CAREFUL PREPARATION OF THE.—The conclusion, since it exhibits the legitimate results of the subject which has been treated, and aims to direct its diversified practical influences, is evidently too important a part to be omitted, or to be only slightly provided for, in the collecting of materials, or in the subsequent preparation of a sermon. It ought to receive as careful attention as any other part, and should by no means be left to the inspiration of the moment of delivery. In secular oratory, the concluding pas-

sages of speeches, as having so important a relation to the designed result, have often been elaborated with the utmost care. The conclusion of Lord Brougham's defence of Queen Caroline is said to have been wrought over as many as sixteen times before the speech was delivered. "It is a great mistake," Dr. Ware remarks, "to imagine a closing exhortation easier work than the previous management of the discourse. I know nothing which requires more intense thought, more prudent consideration, or more judicious skill, both in ordering the topics and selecting the words. One may, indeed, very easily dash out into exclamations, and make loud appeals to his audience. But to appeal pungently, weightily, effectually, in such words and emphasis, that the particular truth or duty shall be driven home and fastened in the mind and conscience—this is an arduous, delicate, anxious duty, which may well task a man's most serious and thoughtful hours of preparation. It is only by giving such preparation that he can hope to make that impression which God will bless; and he that thinks it the easiest of things, and harangues without forethought, must harangue without effect. Is it not probable that much of the vapid and insignificant verbiage which is poured out at the close of sermons originates in this notion that exhortation is a very simple affair, to which anybody is equal at any time?" As the conclusion of a sermon will often be the most fervid and moving part, and as it aims to secure the proper effect of the discourse, it is important to consider what class of feelings it should more particularly address. Regard must be paid, of course, to the nature of the subject which has been treated, and to the characters of those hearers whom it may appear specially desirable, on a given occasion, to influence. In respect to both, it may sometimes be advisable that the final impression should be that of terror. Care, however, should be taken, universally, that terror should not be an indefinite kind, but should arise from an intelligent and well-proportioned view of the whole truth concerning men's sinfulness and danger, and the divine provision for their pardon and salvation; for only thus can it directly conduce to the preacher's ultimate purpose, namely, persuading men to become reconciled to God, and to lead a life of righteousness.—RIPLEY, *Sacred Rhetoric*, p. 104. (G. K. & L., 1849.)

248. CONCLUSION, ENERGETIC.—In sermons to the people, the peroration should be energetic, captivating, fervent; not

a fervor of the head or throat, but of the soul, accompanying something to enlighten the minds of the hearers, to gain the assent of their hearts, to subdue their passions, and to electrify their spirits. Let us be on our guard against those vapid perorations which are nothing more than the ending of a discourse which we are at a loss how otherwise to wind up. The audience must not be dismissed with a wrong impression; therefore, be more affectionate at the conclusion, the more severe the truths have been which you have enunciated. In a word, the peroration should be sympathetic and vibrating. It should comprise all the power, all the marrow, and all the energy of the sermon. It should contain some of those keen thoughts, some of those proverbial phrases, which recur to the mind again and again like the strains of a familiar song which we sing involuntarily—or a single thought, which when once entertained, leads one to say: "Were I to live a hundred years, I shall never forget it."—MULLOIS, *The Clergy and the Pulpit*, p. 134. (The C. P. S., 1867.)

249. CONCLUSION, MATERIALS FOR THE.—Sometimes the development of a subject will, in its progress, furnish the most suitable opportunities for making such practical suggestions, or presenting such illustrations, as would supersede the necessity of directing attention at the close to its practical bearings. In this case, the purpose of a sermon is better secured without a formal exhibition of consequences which result from the subject. Sometimes, again, the unfolding of a religious truth will be so intimately connected with its practical uses, that its relations will be instantly discerned and felt by every hearer; and a formal conclusion might weaken the impression already made. A hortatory sermon, also, as being throughout a persuasive address, does not admit of a train of remarks in the form of a conclusion. Such a sermon is best concluded by briefly recapitulating the several considerations which have been urged, and combining the whole into one impressive view; or, when the preacher is about to present his last persuasive thought, he may advantageously restate all the preceding items, and then bring forward his concluding motive, as the close of the discourse. Materials for a conclusion properly consist of deductions from the subject which has been treated, or of remarks naturally suggested by it—deductions, or remarks, which appear necessary in order to give completeness to the discourse. They are replies to the inquiry, "What, then?"

Care should be taken, therefore, that the items of a conclusion flow severally from the subject as unfolded, and not from individual parts of the treatment, or from one another. They should all be traceable to the subject, as their source.—RIPLEY, *Sacred Rhetoric*, p. 82. (G. K. & L., 1849.)

250. CONCLUSION, OBJECT OF THE.—The object which you should have in view of your conclusion is to leave on the minds of your hearers a vivid impression of the particular matter of your discourse—not a mere intellectual perception of its sense and meaning, but a consentaneous feeling of its moral import. Whatever may be the subject of your discourse, you should make a last vigorous effort in the conclusion to stir up, or raise to the utmost, a corresponding tone of feeling, whether it be of love, gratitude, zeal, courage, faith, hope, and charity; or of sorrow, shame, self-condemnation, resolution to amend, repentance. Your language and manner must be suited to the feelings you wish to produce—entreating, expostulating, encouraging, consoling, directing, elevating; tender, or compassionate, and sometimes severe, indignant, or even threatening, in accordance with the train of feeling to which your discourse has led you. Hence, your conclusion should not be vague and general, but closely connected with the subject of the sermon. Bad preachers fall into the error of getting gradually away from the matter in hand, and falling toward the end into vague generalities, so that their conclusion would do as well for one sermon as another. It may be an earnest appeal, perhaps, on Christian faith or duty, yet lose half its effect, by deriving no weight from the previous discussion. A good conclusion should be directly and forcibly deduced from the particular subject of which you have been treating.—GRESLEY, *Letters to a Young Clergyman*, p. 256. (D. & Co., 1856.)

251. CONCLUSION OF A DISCOURSE.—There is no part of a discourse which requires to be so skilfully managed, and so thoroughly studied as the conclusion. This is the decisive moment. The victory is to be won now or never. It may be that our hearers still hang back. They can not deny the force of our arguments, the strength of our reasoning, the validity of our consequences. But, for all that, they still hang back, unwilling to make the generous sacrifice which God demands at their hands; or, with hearts hardened and seared by long habits of indulgence and disregard of the

voice of God, they shelter themselves behind a thousand petty subterfuges, and invent a thousand excuses, false and void of foundation tho they be, why they should not listen to the voice of the Lord, or render obedience to the commands and prayers of the minister. It may be that the reason and intellect are convinced, and acknowledge the truth, but the will still remains stubborn and unbending. Perhaps, nay, most likely, it wavers. It would fain bow before the voice of God, were it not for that other voice which raises itself in proud rebellion—a rebellion which, perchance, is all the more insidious and deadly because it is built upon the foundations of sensuality and pride. But whatever the motive may be, the unregenerate will hangs back, and the preacher feels that, unless it can be subdued, broken, discomfited, and routed utterly and entirely, all his labor will have been lost, all his arguments will have been thrown away, all the good seed which he has sown, with so much patient labor, and so much tearful hope, will have been choked and rendered fruitless by the thorns and briars amongst which it has fallen. He feels all this, keenly and intensely, as the man who is in earnest about his Master's business must ever feel these things; and he knows that the moment for the great assault has arrived. In these supreme moments, concentrating the sacred fire which burns so keenly within his breast, and which merely seeks some feeble expression in those ardent appeals, those brilliant turns of thought, those melting images, those torrents of hot and burning words which pour spontaneously from his lips, he throws himself with all his might upon the wavering but still stubborn foe. He rushes down upon him with all the highest, deepest efforts of his mind and heart, of his love and zeal, concentrated on this grand assault. He presses the reluctant but faltering will on every side. He leaves that will, and the irregular passions upon which it relies for its support, no loop-hole for escape. Urging, arguing, reasoning, pleading, praying, by every motive and by every power through which one man may act upon another, he presses more and more keenly upon his foe, that thus, aided and strengthened by the assistance of God's supporting grace, he may wring from every soul full and unconditional surrender to those arguments and those practical conclusions which he has laid before them, that thus he may draw from penitent and broken hearts those saving tears which are potent enough to wash the most deadly sins away; that thus he may awaken

those generous resolutions, and obtain those triumphs of conquering grace which, like a true soldier of Christ, he ardently desires to lay at his Master's feet, as the pledges of his conflict, the trophies of his fight.—PORTER, *The Spoken Word*, p. 172. (M. H. G. & Son, 1880.)

252. CONCLUSION OF A SERMON.

—It might appear that it must be easy enough to conclude, because when a speaker has said all that he has to say upon a subject, then he has arrived at the natural end of the matter. It is not so, however, with a sermon. If one were writing a disquisition, or an essay, that would generally be sufficient; but the preacher has furthermore to make the treatment of his subject impressive; he has to put it in such a way that it shall not only convince the reason, but also interest the feelings of the congregation. He has to leave an impression—to interest—to move—to persuade. Hence arises the difficulty of concluding in a satisfactory manner, for it is no easy thing that has to be done, and it has to be done in a few words; and the feeling will often be left on the preacher's mind that the effect of his sermon was short of what it might have been had there been more concentration and power in his conclusion. Several of Bishop Butler's celebrated fifteen sermons conclude with some scripture which more or less embodies his general aim, or recalls his argument. This method has great advantages. It is as if were a summary of one's own sermon in the authoritative language of the word of God. The mind receives it as a strongly corroborative argument, which produces this effect without its having been directly used, or stated as an argument. Many of our Lord's parables conclude with instances of the most wonderful condensation combined with exhortation—for example, those of the Good Samaritan, the Pharisee and publican, the unjust steward, the unforgiving servant, the wise and foolish virgins, etc. It will not often perhaps happen that such terminations as these would be suitable to our sermons, still it would be of use to the preacher to regard them as perfect models which may occasionally be imitated.—ZINCKE, *Extemporary Preaching*, p. 88. (S., 1867.)

253. CONCLUSION, PROMPT, OF A DISCOURSE.

—There is some peculiarity connected with the manner of everyone who speaks before others, which clearly indicates to intelligent observation when he is verging to the close of his remarks. And when an

intimation of this kind is once given to his audience by a speaker, since they will expect a rigid fidelity to it on his part, he should never disappoint them by taking a fresh start, should a new idea occur to his mind or an omitted fact rise to his recollection. For unless he is a speaker of uncommon fascination, who has only consumed a moiety of what would be considered a reasonable length of time, his audience will certainly look for his conclusion with some impatience when he has once manifested to them an intention to close. And an addendum which he may annex to a discourse or argument which may be predicated on freshly-discovered lights, will not only be labor lost, but it will invest with dark hues the preceding part of the argument or discourse, which, but for the after-piece, might have left a fine impression.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 185. (H. & B., 1860.)

254. CONCLUSION, SIMPLE.

—There is a way of concluding which is the most simple, the most rational, and the least adopted. True, it gives little trouble and affords no room for pompous sentences, and that is why so many despise it, and do not even give it a thought. It consists merely of winding up by a rapid recapitulation of the whole discourse, presenting in sum what has been developed in the various parts, so as to enunciate only the leading ideas with their connection—a process which gives the opportunity of a nervous and lively summary, foreshortening all that has been stated, and making the remembrance and profitable application of it easy. And since you have spoken to gain some point, to convince and persuade your hearer, and thus influence his will by impressions and considerations and finally by some paramount feeling which must give the finishing stroke and determine him to action, the epitome of the ideas must be itself strengthened, and, as it were, rendered living by a few touching words which inspirit the feeling in question at the last moment, so that the convinced and affected auditor shall be ready to do what he is required. Such, in my mind, is the best peroration, because it is alike the most natural and the most efficacious. It is the straight aim of the discourse, and as it issues from the very bowels of the subject and from the direct intention of the speaker, it goes right to the soul of the listener and places the two in unison at the close. I am aware that you may, and with success, adopt a different method of concluding, either by some pungent things which you reserve for

your peroration, and which tend to maintain to the last and even to reawaken the attention of the audience; or else by well-turned periods which flatter the ear and excite all sorts of feelings, more or less analogous to the subject—or, in fine, by any other way. Undoubtedly there are circumstances in which these oratorical artifices are in keeping, and may prove advantageous or agreeable; I do not reject them, for in war all means, not condemned by humanity and honor, and capable of procuring victory, are allowable—and public speaking is a real conflict; I merely depose that the simplest method is also the best, and that the others, belonging more to art than to nature, are rather in the province of rhetoric than of true eloquence.—BAUTAIN, *Art of Public Speaking*, p. 284. (S., 1901.)

255. CONCLUSION, SUDDEN, IN DISCOURSE.—You should endeavor to end with spirit, and in such a manner as to recall and fix the attention of any who may have become listless. And you should so manage that your congregation shall be aware when you are going to conclude. It is not well to wind up your subject, and then, when your congregation think you have finished, to start off again on some new tack; for this reason, if your sermon is not long enough, do not add to the end of it, but rather insert new matter in the middle. Nor is it good to end so abruptly that they shall say, "We did not know he was going to leave off." It should be seen by your matter and manner that you are coming to a close; or you may say plainly, "Let me now conclude in the words of—" With regard to the manner of your conclusion, it should more frequently be affectionate and encouraging than otherwise; sometimes admonitory and solemn; but rarely, and only on particular occasions, severe and menacing. For, if too painful an impression is left, there is danger lest the mind, distressed and alarmed, should cast from it the uneasy thoughts which have been suggested, or resort to the last expedient, even unbelief. A hope of mercy should be held out even to the worst of sinners. Besides—as we observed, when treating of the passions—fear, remorse, excessive grief, and the like, are apt to deaden the heart, and indispose it to action; whereas gratitude, emulation, hope, and love, make the soul buoyant and aspiring; and are much more likely to lead to those practical results which it must always be the preacher's object to effect. The language of your conclusion need not be so careful and measured as that of your exor-

dium. It is to be hoped that your hearers will have become interested in the subject, and not be disposed to criticize the language; and you will yourself be too earnest to be fastidious about your expressions. When you conclude, as you generally should, with a warm and somewhat impassioned appeal, let your language be brief and energetic, even approaching to abruptness. "What are we?" says Dwight, "worms! When born? yesterday! What do we know? nothing!" This is too abrupt, and, I should think, must have appeared affected. The following conclusion of Cooper's third sermon, vol. ii., is as good a one, for a plain discourse, as I can find. His text is, "We, then, as workers together with him, beseech you also that ye receive not the grace of God in vain." He concludes in the style of the text, "Let me then, as a worker together with God, beseech you, brethren, by the riches of Divine mercy, by the love of Christ, by the value of your never-dying souls, by the hope of glory, by the weeping and gnashing of teeth, which await the slothful and wicked servant, 'that ye receive not the grace of God in vain.' Use the means—embrace the opportunity—improve the privileges so freely, so graciously bestowed upon you. Let not the Lord spread out His hands all day unto a rebellious people; let Him not say of you, 'I called, but they refused; I stretched out My hand, but no man regarded.' Close with His offers. Accept His grace. Yield yourselves to Him as willing servants. Delay not to do it. Take notice of the words which follow the text. 'Behold, now is the appointed time: behold, now is the day of salvation.' May this be the appointed time; may this be the day of salvation to us, for His mercy's sake in Jesus Christ."—GRESLEY, *Letters to a Young Clergyman*, p. 260. (D. & Co., 1856.)

256. CONCLUSION, TARDY.—It sometimes happens, unfortunately, that you are barely into your subject when you should end; and then, with a confused feeling of all that you have omitted, and a sense of what you might still say, you are anxious to recover lost ground in some degree, and you begin some new development when you ought to be concluding. This tardy, and unseasonable, yet crude after-growth has the very worst effect upon the audience which, already fatigued, becomes impatient, and listens no longer. The speaker loses his words and his trouble, and everything which he adds by way of elucidating or corroborating what he has said, spoils what has gone before, destroying the impression of it. He repeats

himself unconsciously, and those who still listen to him follow him with uneasiness, as men watch from shore a bark which seeks to make port and can not. It is a less evil to turn short round and finish abruptly than thus to tack incessantly without advancing. For the greatest of a speaker's misfortunes is that he should bore. The bored hearer becomes almost an enemy. He can no longer attend, and yet, at that moment, he is unable to think of anything else. His mind is like an overladen stomach which requires rest, and into which additional aliment is thrust despite its distaste and repugnance; it needs not much to make it rise, rebel, and disgorge the whole of what it has received. An unseasonable or awkward speaker inflicts a downright torture on those who are compelled to hear him, a torture that may amount to sickness or a nervous paroxysm. Such is the state into which a too lengthy discourse, and, above all, a never-ending peroration, plunge the audience. It is easy to calculate the dispositions which it inspires and the fruit it produces.—BAUTAIN, *Art of Extempore Speaking*, p. 280. (S., 1901.)

CONCLUSION.—See also *Peroration*.

257. CONDESCENSION OF THE SPEAKER.—Man's upright form and noble stature are naturally attended by dignity in movement and action. An erect attitude, a lofty carriage, a commanding air, are characteristic even of the savage who spends his days in little else than asserting his dominion over the brutes, or communicating with his fellows whose habits are but a little more elevated than those of the animals which they hunt. Civilized life, by its enervating influence, brings down the erect and heroic mien, and the fearless demeanor, which are natural to man, while consciously sufficient to himself, and independent of factitious support. The courtesy and the condescensions of refinement, bring along with them tameness and feebleness in manner and in character: a bland and flexible exterior takes, in the forms of conventional habit, the place of the manly and majestic port of nature. The transition from childhood to manhood is attended with similar effects on the aspect and deportment of the human being. The unconscious, unabashed child exhibits, often, the noblest forms of attitude and action. The school-boy loses his self-possession, and shrinks and cowers, in the consciousness of being observed; he lacks the decision, the firmness, and the dignity of manner, which he possessed in earlier life, when mingling with

his equals and companions. The bearing of the youth gives still stronger evidence of being vitiated by self-consciousness, and overweening regard for the estimation of others. The speaker, who, in the maturity of manhood, addresses his fellow-beings, manifests, not unfrequently, in his crestfallen air, in his hesitating utterance and embarrassed actions, his want of conscious elevation and power, and betrays the fact that he does not approach the task with a manly reliance on himself and his subject. Self-respect seems to desert him, when subjected to observation: his nature appears to shrink, rather than to expand, with the circumstances in which he is placed. Eloquence, the result of expressive power, is a thing unattainable in such a situation; for eloquence implies freedom, manly firmness, and force, a genuine moral courage, a conscious elevation of soul, a positive inspiration of mind. It presupposes that the speaker stands, for the moment, above those whom he addresses, for the very purpose of lifting them up to the level of his own views and inspiring them with his own feelings. The persuasive condescension of the orator is never incompatible with the native majesty of man.—RUSSELL, *Pulpit Elocution*, p. 95. (D., 1878.)

CONFIDENCE.—See *Self-Confidence*.

258. CONGREGATION, MOVING A.—Cicero says of Callidius, that of the three parts of which eloquence consists, instructing and delighting and moving, he enjoyed the power of the first two in an eminent degree, but was quite wanting in the last and most important—that of touching and exciting the minds of his hearers. This verdict applied to a Christian preacher would be the severest condemnation. To speak of heaven and hell, of God, of sin, of remorse and penitence, without inspiring emotion of any kind, would be a miserable exercise of the mind. Array every precept of Holy Scripture that belongs to your subject, and support them with every scriptural example; exhaust, if possible, all the ornaments of composition to decorate your sermon; yet if from first to last there is no unction, if you are not carried forth out of yourself toward those souls—so dear to Christ—who are looking up to you for spiritual food, what gain is there to your Master or to you? Many a good man amongst us lies under the reproach of Callidius, that he seems to aim at instruction and at pleasing, without attempting to awaken and rouse his people. But I fear we must go a step farther, and must say that the Chris-

tian preacher can not stand still in the position of Callidius. If we can not move our hearers, I do not say to tears or groanings, but to any holy love, to any noble endeavor, we shall not long be able to instruct them or delight them. The hungering soul, failing of food, will no longer expect it from us; and will turn with weariness even from the truest aphorism or the aptest figure of speech.—THOMSON, *Homiletical and Pastoral Lectures*, p. 90. (A., 1880.)

CONGREGATION.—See also *Audience*.

259. CONGREGATION, SLEEPING.—

Hour-glasses used to be attached to pulpits to regulate the length of sermons. They seem to have been chiefly introduced after the Reformation, when long sermons came much into fashion. Previous to that period, pulpit discourses were generally characterised by brevity. Many of St. Austin's might be easily delivered in ten minutes; nor was it usual in the church to devote more than half an hour to the most persuasive eloquence. These old sermons were of the nature of homilies, and it was only when the church felt called upon to explain tenets attacked, or eliminate doctrinal disputes, that they altered in character, and the pulpit became a veritable "drum ecclesiastic." From the days of Luther the length of sermons increased, until the middle of the seventeenth century, when the Puritan preachers inflicted discourses of two hours and more on their hearers. In some degree, to regulate these enthusiastic talkers, hour-glasses were placed upon the desks of their pulpits, and in 1623 we read of a preacher "being attended by a man who brought after him his book and hour-glass." Some churches were provided with half-hour glasses also, and we may imagine the anxiety with which the clerk would regard the choice made by the parson of the half-hour glass or the whole-hour one, as this would regulate the length of his attendance. L'Estrange tells an amusing story of a parish clerk who had sat patiently under a preacher "till he was three-quarters through his second glass," and the auditory had slowly withdrawn tired out by his prosing; the clerk then arose at a convenient pause in the sermon, and calmly requested "when he had done," if he would be pleased to close the church door, "and push the key under it," as he himself and the few that remained were about to retire. In the book of St. Katherine's Church, Aldgate, date 1564, we find, "Paid for an hour-glass that hangeth by the pulpit where the preacher doth make a ser-

mon, that he may know how the hour passeth away, one shilling," and in the same book, among the bequests of date 1618, is an "hower-glass with a frame of iron to stand in." In the time of Cromwell, the preacher, having named the text, turned up the glass; and if the sermon did not last till the sand had run down, it was said that the preacher was lazy; but if, on the other hand, he exceeded this limit, they would yawn and stretch themselves till he had finished. Many humorous stories originated from this clerical usage. There is a print of Hugh Peters preaching, holding up the hour-glass as he utters the words, "I know you are good fellows, so let's have another glass." A similar tale is told of Daniel Burgess, the celebrated Nonconformist divine, at the beginning of the last century. Famous for the length of his pulpit harangues and the quaintness of his illustrations, he was at one time declaiming with great vehemence against the sin of drunkenness, and in his ardor had fully allowed the hour-glass to run out before bringing his discourse to a conclusion. Unable to arrest himself in the midst of his eloquence, he exclaimed, "I have something more to say on the nature and consequence of drunkenness, so let's have the other glass—and then!" the usual phrase adopted by toppers at protracted sittings.—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 155. (W. L. & Co.)

260. CONSCIENCE AND REASON IN SPEAKING.—

The profane orator is master of his own thought; he modifies it only by itself; that the contrast may appear more striking, let us put him on the same stage with the evangelical preacher—that of morality and religion. He draws his principles from his own fund, that is to say, from his reason and his moral sense; he connects with them, according to the laws of logic, their consequences and bearings; no foreign force has broken under his feet the first round of the ladder, or removed the last; his course is free over the entire ladder, master alike of his point of departure, and of his conclusions. Reason and conscience may, it is very true, pass for authorities, but they are authorities we like to recognize, which, born and developed with us, are a part of ourselves; to which we at once adhere, by which alone we take cognizance of our own existence, and which, from their very nature, are perfectly exempt from the more or less arbitrary character which is inherent in all other authority. The same, at least we suppose so, in all thinking individuals, they

ought to conciliate or subject them to us; and as all the means drawn from this source have the appearance of being at the same time ours and every one's, we have, in case of victory, the satisfaction of feeling that we are conquerors, while they, whom we have persuaded, have on that account no impression of having been conquered. An agreeable position for both parties, but very different from that in which evangelical eloquence places respectively the preacher and his auditory. The Christian minister unquestionably has much to do with reason and conscience; aided by these, he closes all the outlets through which souls would escape from the circle he would have them enter; since, when once in this enclosure, reason and conscience will retain, will fix, will establish them in it—will, in short, make them say, "It is good for us to be here, let us make tabernacles" (Matthew xvii. 4). So that he does absolutely nothing without conscience and reason. But these faculties accept, they do not create the truth; the truth is given; given as a sovereign fact, given as a divine thought, not as a deduction of our understanding; given as a fact which our faculties should explore, should employ, but which they would never have discovered. In a word, reason and conscience are the touchstones of truth, and not as in other spheres the very source of truth.—VINET, *Homiletics; or, The Theory of Preaching*, p. 235. (I. & P., 1855.)

261. CONSECRATED PERSONALITY.—The preacher should have a consecrated personality. In a materialistic and ambitious age this consideration is none too popular. In the pulpit work (and pastoral work as well) of many a popular but powerless and perplexed minister this is the one thing lacking. When the necromancers of the middle ages were spending their days and nights in experimenting toward the making of gold by chemical process, it used to seem to them that only one thing was needed to crown their efforts with complete success. Often their combinations would seem to demand but a single substance to precipitate or crystallize into golden metal. But this one substance they never found, and so their mortars and crucibles contained nothing precious. Somewhat similar to these worthless compounds lacking only a single element, are those pulpit ministrations which omit "for Christ's sake" from their strivings after success. This is the one thing which combines all thought and effort in a divine result. The one thing whose absence leaves but a poor

residuum. An audience can commonly detect the absence of this element of highest worth. Christ enthroned in the heart, every ambition, every personal aim, every effort concentrated in a sublimely humble surrender to His purposes, His love inflaming, constraining—this is power. Christ shining in the life is eloquent and persuasive ere the lips are opened, and is felt warming and illumining all the utterances of the lips. The explanation of the marvelous pulpit power of certain men of very modest talents is in one word—consecration.—KENNARD, *Psychic Power in Preaching*, p. 43. (G. W. J. & Co., 1901.)

262. CONSTRUCTION, CLEARNESS OF.—A studious writer, and especially one whose work compels a careful adjustment of language to the receptive powers of a mixed assembly, soon learns that perspicuity of style is vitally dependent on clearness of construction. Construction is as vital to style as to architecture. Stiffness of construction tends to obscurity. Anything unfriendly to the sense of ease is inimical to clearness. A hearer wearies of a measured drill of diction in which sentences file out like the squads of a regiment. Monotony of construction tends to obscurity. It lulls the thinking power. It almost necessitates monotone in delivery. Circumlocution in construction tends to obscurity. Did you never discover the cause of a certain dimness of impression in the want of quick movement of discourse? The speaker's thought is a stone in a sling from which it is never ejected. He talks around, and around, and around; yet you do not see the upshot of the business. Abruptness of construction tends to obscurity. Why is Carlyle's "French Revolution" hard reading? Mainly because of the jerks in style, by which English syntax is so rudely dealt with that half your mental force is expended in readjusting words to sense. Any defect which is pervasive in style tends so far to defeat the object of speech.—PHELPS, *English Style in Public Discourse*, p. 159. (S., 1910.)

263. CONSTRUCTION, PLAIN.—It certainly seems to me that whereas more material can be packed into the same time by writing, the spoken sermon, if well spoken, is more likely to be simple in the construction of its sentences, and so by simple folk more easily understood. The phrase plain construction may be taken in a wider sense, and may be regarded as applying to the lines upon which the sermon is built, as the skele-

ton to which the flesh of the sermon is attached. A sermon should have a skeleton, as the human body has one; but it should not wear it outside, like a crab or a lobster. The skeleton should be known to exist by the symmetrical form which it gives to the whole body. In other words, a sermon should have a beginning, a middle, and an end, and should be constructed upon a general plan well thought out before pen is put to paper. This will give unity to the whole composition. "Propose one point in one discourse," said Paley, in an ordination sermon, "and stick to it; a hearer never carries away more than one impression." Possibly the case may be overstated in this language, but anyhow it is most desirable that a person going away from church should be able to say, The subject of the sermon was this, or was that; and this result cannot possibly be secured without a plain construction of the whole discourse.—GOODWIN, *Homiletical and Pastoral Lectures*, p. 118. (A., 1880.)

264. CONTRAST AS A FIGURE OF SPEECH.—Contrast is a figure in which the object is represented by another similar object, but the attention is turned on the opposition or points of difference between them. Contrast thus involves comparison, since there can be no contrast between things entirely dissimilar. It differs from comparison in this, that while it assumes the resemblance it goes further and dwells on the points of opposition or dissimilarity.—DAY, *The Art of Discourse*, p. 322. (C. S. & Co., 1867.)

265. CONTROVERSIAL ORATORY.—This partakes of the nature of a battle, but should be something more than strife for victory. There is little danger of languid attention in this species of address, for opposition arouses both speaker and hearer. The golden rule in all controversies is to be certain of a solid basis of fact, and follow the guidance of true principles. Then we deserve success. But fair means only should be employed. It is so hard to see an adversary triumph even, when convinced of the correctness of his position, that we can scarcely forbear employing every artifice to prevent such a result. But we should never misrepresent our opponent. Even if he has been unfortunate in his explanations, and leaves the way open for a natural misconception, we should use our best efforts to understand what he really means, and give him the credit of that. We must also allow his reasoning its due force. No just argument ought ever to be weakened. Let us bring

forward our views, and, if possible, show that they are truer and more firmly based than his. And if we see that this cannot be done, there is only one manly course left—to surrender at discretion. If we can not maintain our views by clear proof, we should abandon them, and seek others that need no questionable support.—PITTINGER, *Oratory, Sacred and Secular*, p. 130. (S. R. W., 1869.)

266. CONTROVERSY AND ITS USES.—As all inductive reasoning proceeds on the basis of similitude, the most effectual means of opposition against it is the exposure of unlikeness. In all oratorical controversy, reason is the common auxiliary to both parties; and the general direction to him whose cause is defensive, must be to turn to his own advantage every defect that he can discover in the argument of his adversary. To qualify him for this purpose, one of his most indispensable faculties must be a readiness to perceive by a rapid glance the strength and the weakness of his opponent's ground. I have repeatedly urged upon you the importance of this to every public speaker, as well as to the hearers of public discourses. But to no one is it so directly and vitally necessary as to him who is charged with the risk of confutation; since this can never be accomplished until he has distinctly ascertained what he is to confute. The difficulties which in all controversy beset this inquiry are aggravated at the bar by the suddenness in which the question often presents itself, and the rapidity with which the judgment must be formed. To acquire this talent in its highest perfection, the most laborious industry of the student must be aided by the experience of long practise in the profession. There are, however, three very common errors in the management of controversy. The first may be termed answering too much; the second answering too little; and the third answering yourself and not your opponent. You answer too much when you make it an invariable principle to reply to everything which has been said or could be said by your antagonist on the other side. This is as if at the eve of a battle a general should send for a reinforcement of women and children, to increase his numbers. If you can contend against a diffuse speaker, who has wasted hour after hour in a lingering lapse of words, which had little or no bearing upon the proper question between you, it is incumbent upon you to discriminate between that part of his discourse which was pertinent, and that which was superfluous. Nor is it less necessary to

detect the artifice of an adversary who purposely mingles a flood of extraneous matter with the controversy, for the sake of disguising the weakness of his cause. In the former of these two cases, if you undertake to answer everything that has been said, you charge yourself with all the tediousness of your adversary, and double the measure by an equal burden of your own. In the latter you promote the cause of your antagonist, by making yourself the dupe of his stratagem. If, then, you have an opponent whose redundancies arise only from his weakness, whose standard of oratory is time, and whose measure of eloquence is in arithmetical proportion to the multitude of his words, your general rule should be to pass over all his general unappropriated declamation in silence; to take no more notice of it than if it had never been spoken. But if you see that the external matter is obtruded upon the subject with design to mislead your attention, and fix it upon objects different from those which are really at issue, you should so far take notice of it as to point out the artifice, and derive from it an argument of the most powerful efficacy to your own side. This species of management is not always easily discovered, tho it is one of the most ordinary resources of sophistry. One of the surest tests by which you can distinguish it from the dropsical expansions of debility is by its livid spots of malignity. It flies from the thing to the person. It applies rather to your passions than to those of your audience. Knowing that anger is rash and undiscerning, it stings you, that it may take off your feelings, your reason, and your active powers from the post you are defending, to your own person. To a speaker who has not acquired a perfect control over himself, it is a dangerous snare; but it is almost infallibly the characteristic of a bad cause. The defence against it is to make its design manifest, and expose it as a deception, practised upon the judgment of the audience; which, when performed with coolness and address, powerfully conciliates their favor to you, and instigates their resentment against your opponent. In accomplishing this, you may at your option reply to such adventitious matter, or dismiss it with contempt or disdain. The second error in controversy, against which I am anxious of warning you, is that of answering too little. When too much of our strength is lavished upon the outworks, the citadel is left proportionally defenceless. If we say too much upon points extrinsic to the cause, we shall seldom say enough upon those on which it hinges. To avoid this fault,

therefore, it is as essential to ascertain which are the strong parts of your adversary's argument, as it is to escape the opposite error of excess. To this effect it is also a duty of the first impression to obtain a control over your own prejudices and feelings. Nothing is so sure to blind us to the real validity of the reasons alleged against us as our passions. It is so much easier to despise than to answer an opponent's argument, that wherever we can indulge our contempt, we are apt to forget that it is not refutation. But the most inexcusable of all the errors in confutation is that of answering yourself, instead of your adversary; which is done whenever you suppress, or mutilate, or obscure, or misstate, his reasoning, and then reply not to his positions, but to those which you have substituted in their stead. This practise is often the result of misapprehension, when a disputant mistakes the point of the argument, urged by his adversary; but it often arises also from design, in which case it should be clearly detected and indignantly exposed. The duty of a disputant is fairly to take and fully to repel the idea of his opponent, and not his own. To misrepresent the meaning of your antagonist evinces a want of candor, which the auditory seldom fail to perceive, and which engages their feelings in his favor. When involved in controversy, then, never start against yourself frivolous objections for the sake of showing how easily you can answer them.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 80. (H. & M., 1810.)

267. CONTROVERSY, ART OF.—Be severely logical. A false step here will frequently destroy all possibility of attaining the desired effect. Few audiences could be found that would not detect the use of false or unnatural argument or of a falsely obtained conclusion. Such a detection leads to distrust, and when confidence is destroyed, persuasion is impossible. Hence, all such errors are anti-oratorical. The clearly defined path then is found in strict adherence to the rules of logic and in clear and accurate statement of the results of such a course. (1) Order of conclusions. From the conclusions which are perfectly obvious to the audience, lead to those which are less easily comprehended. (2) Discussion of opposing views. One of the most telling arguments is the exact statement of facts representing opposing views together with arguments therefrom leading to conclusions distasteful or harmful to the audience or which oppose their feelings of justice. Edward Everett wrote con-

cerning the great orator, Daniel Webster: "The battle had been fought and won within, upon the broad field of his own capacious mind; for it was Mr. Webster's habit first to state to himself his opponent's argument in its utmost strength, and, having overthrown it in that form, he feared the efforts of no other antagonist. Hence it came to pass that he was never taken by surprise by any turn of the discussion." It is well, and especially is this mode of argument effective in debate, to familiarize oneself with the opponent's facts, and then to go one step farther, as has been suggested in the preceding paragraph—and show the audience that you are familiar with them. This may be done either in the statement of fact or in the conclusion or argument. In either place, be scrupulously careful to represent accurately the opposing views; here, open-handed fairness gains friends, but narrow or partisan feelings always arouse prejudice and aversion. (3) The conclusion "to act." The conclusion or the inference that those who have closely followed through the line of argument should themselves act, should be made last of all. This duty must be made imperative. The conclusion "to act," as the most important of all the conclusions drawn, should be given the utmost prominence, which, of course, must be last in the climax of conclusions. Another reason may also be assigned. It should stand in immediate conjunction with the appeal, so that the appeal may naturally endorse and stimulate any latent desire to act. (4) Conclusions cumulative. Conclusions should be drawn not only logically, but also cumulatively, leading up to the platform for the appeal. This rule is simply a natural outgrowth of the natural principles which govern the laws of the climax as a figure of speech.—CONWELL, *Conwell's System of Oratory*, p. 31. (H. N., 1892.)

268. CONVERSATION, ATTENTION

IN.—"The best talkers are the best listeners" is an axiom which has been repeated, in one form or the other, in every cultivated language. "The duty of paying attention to what other people say is a fundamental law of the social code." You may be able to startle with your wit, move by your pathos, and thrill with your eloquence—but all this will not save you from being frequently a positive annoyance unless you have occasionally what Sidney Smith desired in a loquacious gentleman—a few flashes of silence. The duller the intellect and the more limited the knowledge and experience may be of the person with whom you talk, the more will

he wish to hear himself, and the less will he desire to listen to you, save for applause and flattery. Bear patiently with such people, and content yourself with following the example of Sir Walter Scott, by directing their conversation to subjects on which they can give you useful information. Remember that there are few persons from whom you can not learn something, and that everything is worth knowing. Whenever you meet with a man or woman who seems disposed, as the French say, to defray all the expenses of the conversation, you would do well to become a listener and limit yourself to an occasional remark, which you will have time to render piquant, and which, if apropos, will make the greater impression on your "subject." Patience is the first of all social virtues, but silence is her most useful handmaid. And tho you be even a Job by nature, you will seldom take part in a conversation in which the two may not aid you. I can safely say that in reviewing my own studies of conversation I find that those who produced the most favorable impression on all, were men or women who indicated the possession of great patience. No degree of brilliancy or of knowledge will impress well-bred people with a sense of superiority at all comparable to that which is awakened by patience and self-command. It is the true basis of the *savoir faire*, or "knowing how to act correctly under all circumstances," which is the whole art of being a man of the world. It would be well if every one would once a day reflect on the proverb which states that we seldom get into trouble by saying too little, but very often by saying too much.—CARLETON, *The Art of Conversation*, p. 24. (C., 1867.)

269. CONVERSATION, CARE IN.—

Resolve that you will never use an incorrect, an inelegant, or a vulgar phrase or word, in any society whatever. If you are gifted with wit, you will soon find that it is easy to give it far better point and force in pure English than through any other medium, and that brilliant thoughts make the deepest impressions when well worded. However great it may be, the labor is never lost which earns for you the reputation of one who habitually uses the language of a gentleman, or of a lady. It is difficult for those who have not frequent opportunities for conversation with well-educated people, to avoid using expressions which are not current in society, altho they may be of common occurrence in books. As they are often learned from novels, it will be well for the reader to remember that

even in the best of such works dialogues are seldom sustained in a tone which would not appear affected in ordinary life. This fault in conversation is the most difficult of all to amend, and it is unfortunately the one to which those who strive to express themselves correctly are peculiarly liable. Its effect is bad, for tho it is not like slang, vulgar in itself, it betrays an effort to conceal vulgarity. It may generally be remedied by avoiding any word or phrase which you may suspect yourself of using for the purpose of creating an effect. Whenever you imagine that the employment of any mere word or sentence will convey the impression that you are well informed, substitute for it some simple expression. If you are not positively certain as to the pronunciation of a word, never use it. If the temptation be great, resist it; for, rely upon it, if there be in your mind the slightest doubt on the subject, you will certainly make a mistake. Never use a foreign word when its meaning can be given in English, and remember that it is both rude and silly to say anything to any person who possibly may not understand it. But never attempt, under any circumstances whatever, to utter a foreign word, unless you have learned to pronounce correctly the language to which it belongs.—CARLETON, *The Art of Conversation*, p. 138. (C., 1867.)

270. CONVERSATION, CENSURE IN.—Those who would excel in conversation should beware of censuring. There are persons who seldom talk without blaming some one, or carping, grumbling, and disapproving. The faults of others are as their very breath. They seem to be forever looking down; and, to judge them by their own accounts, one might imagine that they had never, in all their lives, associated or met with a decent or reputable human being. It is unfortunately true that a very large proportion of social conversation consists of fault-finding, or of remarks derogatory to the character of the absent. Here and there, indeed, we encounter a truly noble nature, which recognizes the vileness of abusive gossip and avoids it. I would have the reader adopt such a character as an ideal to be followed out at all risks, at all times, and under every temptation. Let him resolve every morning that no needless word of censure shall during the day pass his lips; and when he shall have so long adhered to the resolution as to feel quite certain that he has cured himself of the vice, he may indulge in the proud consciousness of being at heart not only a gentleman, but a gentleman

who has few peers in the first circles of any land. There are few persons who do not regard a man or woman who never speaks ill of others as of truly noble character. Such instances of magnanimity are rare, but they never fail to be duly honored. In society their words meet with marked attention, for they are invariably truthful, and the world knows that what they say will be discolored by no malice or uncharitableness. Very elegant and highly accomplished women of the world sometimes accomplish this great triumph over the most insidious fault of our nature, and thereby wonderfully increase their abilities in the art of pleasing.—CARLETON, *The Art of Conversation*, p. 46. (C., 1867.)

271. CONVERSATION, COMPLIMENTS IN.—The spirit of a compliment is the expression of something agreeable to another person. It is therefore absurd to broadly condemn it, since the whole art of pleasing is more or less directly that of complimenting. The most benevolent or generous act to an equal, loses much of its value if utterly devoid of compliment—that delicate homage by which we imply that certain excellences or merits in another have made upon us a something more than superficial impression. Women—or men—who are not familiar with the world, or skilled in conversation, invariably express, and perhaps feel, a dislike to compliments. They are either suspicious and doubt the sincerity of all praise, or, as is more frequently the case, they find themselves unable to turn the compliment with an adroit answer or graceful reply, and are consequently rather vexed than pleased with it. Much of this comes from an uneasy fear of covert ridicule, of being “quizzed” or held at an advantage. It is needless to say that such feelings or fears never annoy a cultivated woman, or any one gifted with proper self-respect. It is true there are compliments to which objection may justly be raised. Some are coarse, some clumsy, others trivial, and others worn out; but they almost invariably correspond to the character and conversation of those who utter them, and if we are frequently annoyed, it is generally our fault. But no compliment should be too severely judged, unless it be manifestly a downright sarcasm or insult in disguise. The flattest flattery implies at least on the part of the one uttering it, a desire to commend himself to favorable consideration, and has a more creditable ground than scandal, satire, and gossip.—CARLETON, *The Art of Conversation*, p. 49. (C., 1867.)

272. CONVERSATION, DISAGREEABLE SUBJECTS IN.—To be scrupulously cleanly in every respect should, with a well-bred man, be so much a matter of habit as to seldom occupy his thoughts when not engaged in its duties. But there are people so self-conscious of their neatness as to make a constant parade of their customs in this respect. They will talk in any society of the details of their toilet, and descant on the advantages to be derived from cold water as tho it were a new invention. Others are fond of discussing their own ailments, and will describe a dyspepsia or liver-complaint at any time to almost anybody. Some will enter upon such unpleasant personal details with an apology, while others with still greater caution contrive under the guise of an excuse for not fulfilling an engagement, to give the full particulars of the maladies which prevented attendance. Can it really interest anyone to know that a person has an excellent or an indifferent appetite, and does it never occur to others that it is seldom agreeable to a guest to be informed before company that he is eating very little? Is it less polite than it would be to exclaim, "Why, how much you are eating!" When a lady carefully informs all present that she seldom requires much food, does it suggest to those who are even slightly acquainted with physiology, any agreeable associations, and does it prove anything except that she neglects to exercise and to otherwise take proper care of her health? We all know that dental operations, the sufferings endured from tight boots, the offensive conduct of bad servants, children's teething, the effects of medicines, casualties and deaths, must not only occur, but also be more or less discust. But many people who are by no means absurdly fastidious naturally avoid all such subjects of annoyance in conversation, while others, in proportion to the vulgarity of their minds, introduce them and dwell upon them. There is, of course, nothing so easy as to prove the necessity of talking on such matters, but it is very certain that refined people instinctively avoid a grievance, or a personal detail, and experience no inconvenience from so doing. I trust that these hints will be borne in mind by the young reader not merely "in society," but among his most familiar associates. The habit of talking on disagreeable and personal topics is generally formed among intimate companions, and when formed is apt to betray itself at all times. As with all subjects for reform, it should be attended to in the

root, and not in the branches.—CARLETON, *The Art of Conversation*, p. 111. (C., 1867.)

273. CONVERSATION, EGOTISM IN.—In conversation make as few references as possible to yourself. Beware of giving the slightest indication that you habitually realize your own merits. This is, however, equivalent to urging you to begin with first principles, and to conquer the habit, since no one who has formed it can conceal it. Egotism is the most insidious and effective poison of merit. No matter how wise, how witty, learned, brave, or beautiful one may be, self-consciousness spoils all its effects, and even a child can render the least vanity ridiculous. It is the greatest of blemishes in social intercourse, and should be most scrupulously shunned in its every form. A French writer has spoken of people in whose manner could be detected "suppressed vanity," and of different varieties of such people. The truth is, that the habit—for it is only a mere habit—must be cured, not disguised. Suppressing egotism does not mean crushing self-confidence or pride, but the destroying a silly habit of continually looking at self as another personage parading about on the stage of life, and anxiously caring for what is said of it, or studying the effects which it produces. The fault is rapidly developed by much indulgence in "small talk," and, above all, by continually gossiping of other people—of families, marriages, engagements, "attentions," fortunes, and what is said by everybody of everybody else.—CARLETON, *The Art of Conversation*, p. 57. (C., 1867.)

274. CONVERSATION, INSPIRING CONFIDENCE IN.—A requisite element of agreeable conversation is that it be unrestrained, and to do this you must inspire confidence in your discretion. Strive by every means in your power to avoid the reputation of a tattler. Never repeat to anyone a syllable which was not intended for repetition. Make it a point of personal pride to be reserved on this subject. Few persons seem to be aware of the advantages which are to be derived from having the character of never repeating anything that is told them. Most people in the warmth of conversation say much which they trust will be kept secret, and quite as many, it may be added, repeat nearly all these confidences, hoping that an injunction to secrecy will protect them from all consequences. How can they hope that others will be more truthful than themselves? But those who are truly faithful in their

reserve enjoy an advantage, as regards making friends, which it is difficult to exaggerate. With many women, the mere conviction of such a merit in a man is enough to insure intimacy and unreserved confidence. He who hopes to become a favorite with the fair sex can not begin too soon, or labor too assiduously, in creating the impression that the most trivial secret, whether imparted to him or acquired by accident, is, in his keeping, perfectly safe. But it will be vain to attempt to gain this character unless it be founded in fact. A single bit of gossip in circulation stamped with your name will excite general distrust and doubt as to your fidelity. If you can establish a character with yourself for secrecy, others will soon elevate it to something remarkable.—CARLETON, *The Art of Conversation*, p. 29. (C., 1867.)

275. CONVERSATION, LIBERTIES IN.—Avoid at all times in conversation all manner of liberties. "Teasing" is a favorite amusement with many, and is not unfrequently carried, as regards youthful victims, to such an extent as to utterly ruin dispositions which would otherwise have been excellent. It generally leads to irritation and insult. Persons who habitually tease in any manner whatever, directly or indirectly, may be possess of many excellent qualities, but they are not entitled to true respect; nor is anyone, who fails in respect toward others or in regard for their feelings. The incurable "tease" who can not refrain from annoyances, is indeed invariably an individual whose intellect is in some respect deficient or disordered, and who is therefore to be avoided. Such persons are frequently gifted with wit, and, occasionally, with polished (not refined) manners, but they are dangerous companions, as their irritating disposition is apt to communicate itself to those whom they are in the habit of attacking.—CARLETON, *The Art of Conversation*, p. 44. (C., 1867.)

276. CONVERSATION, POLITENESS IN.—Let memory be on the alert to recall anything which may be agreeable or serviceable to those with whom you converse, and keep your eyes and ears open to seize the opportunity for any friendly office, no matter how trifling. Politeness, be it remembered, includes "polish, elegance, ease and gracefulness of manner, united with a desire to please others, and a careful attention to their wants and wishes." The first step toward achieving grace is to be quietly confident and feel at ease in any so-

ciety. If your language be good, your knowledge creditable, your personal appearance devoid of eccentricity, and if you have learned to avoid making yourself "conspicuous," there is no reason why you should not be firm and assured, anywhere. Do not vex yourself with thoughts of inferiority, but "be yourself to yourself," and a little familiarity with the world will soon teach you the absurdity of timidity. Ease rapidly brings grace, if any effort whatever be made to say and do kindly things in a cheerful and conciliatory way.—CARLETON, *The Art of Conversation*, p. 72. (C., 1867.)

277. CONVERSATION, USES OF.—No man ever gave himself in earnest for any great length of time to the object of succeeding in the art of conversation, and of thereby making himself generally acceptable in society, without ridding himself of many defects, which, if not positive vices, at least had nothing in common with goodness. To converse well is to acquire that delicate morality of the heart which leads on the one hand to kindness, and is on the other mysteriously allied to good taste in matters of life, of literature and of art. Hence, it will be found that in those circles where a very high standard of social intercourse is exacted and which is expressed and attested by excellence in conversation, genius is most readily freed from the clogs of prejudice, of suspicion and of vulgarity, and quickly manifests itself in great works. Talents are nowhere so rapidly developed as among people who in their intercourse aim at constant elegance and propriety in discourse and discussion, and this latter is not the result, but rather the cause of the development. It has often been a matter of wonder that great minds are more generally developed in groups than singly; in cities than in the country. No one doubts that the same Anglo-Saxon blood exists all over America or England, with the same average of talent; and in every corner of the two countries may be found highly educated men. But how much greater is the proportion of genius which is developed into actual results by social intercourse than by solitary reflection! The real reason for it is that now and then a circle is formed whose members cultivate the art of mutual expression and of mutual intelligence—in other words, the art of conversation—and thereby succeed in a short time in imparting to each other not merely a general knowledge of what they themselves know, but also what they themselves are. Among men and women who consciously or

unconsciously excel in conversation, experiences of travel and of adventure, of personal intercourse with eminent characters, and impressions of remarkable objects, are communicated with a vividness which no written description can convey. Tones, gestures, glances, attitudes and smiles supply a color, so to speak, remaining indelibly impressed upon the memory, and which no book can ever impart.—CARLETON, *The Art of Conversation*, p. 19. (C., 1867.)

278. CONVERSATION, VANITY IN.—Avoid very frequent conversation on any subject in which you are notoriously interested. If you have a specialty in politics, religion, or in any other direction, it will be often enough referred to by others without your introducing it. If you are physically strong, or handsome, or accomplished in many arts, do not make strength and beauty and your favorite abilities, even indirectly, a frequent subject of discussion. Beware of a peculiar form of vanity which consists in making confidences of your private affairs to many people, and in binding every acquaintance to solemn secrecy as to this or that matter relative to yourself or friends. Weak people often think by such confidence to attract intimacy, but the confided-in seldom fail, on reflection, to attribute it to mere vanity. Of all follies, never seek to make capital in general conversation by communicating to any mortal whatever your misfortunes, grievances, and losses. Whatever momentary sympathy you may attract will, in too many cases, be entirely neutralized on the fatal sober second thought of those in whom you may confide. That is a pitiful vanity, indeed, which would sooner expose its defeats from fortune than not talk of self. More absurd still is the confession of your private faults and vices—a species of vanity frequent enough among would-be romantic people of a school which is now becoming generally ridiculous. On this subject a French writer has well remarked, that “you should always avoid mention of yourself, since, if it be an eulogium, people will regard it as a lie; while if you criticize yourself, they will take you at your word, and accept it as an article of faith.” In short, never allude in any way, or under any circumstances, where it can be avoided, to your own excellences or defects.—CARLETON, *The Art of Conversation*, p. 64. (C., 1867.)

279. CONVICTION AND PERSUASION BOTH NECESSARY.—To speak of an appeal to the passions, conveys to

many people the idea of a mode of address little in harmony with the soberness of a sermon. It reminds them of Peter the hermit urging the warriors of Europe to the crusades; or of some modern agitator inflaming the passions of the populace. True it is, that the base passions are those most easily and most frequently excited, but it must not be forgotten that there are good passions as well as bad. Not only anger, jealousy, revenge, hatred, malice, and uncharitableness; but love, joy, peace, long-suffering, gentleness, meekness, faith, temperance, gratitude, exultation, hope—all these partake of the nature of passions; tho it may be more in accordance with common acceptance if we call them feelings or affections. Persuasion is the end of all preaching; but it is clear that persuasion and conviction do not always go together. A man will sometimes be persuaded without being convinced, but much more frequently convinced without being persuaded. Conviction is, indeed, generally speaking, an essential preliminary to persuasion, yet it is necessary to go a step farther before the preacher's object is attained. It is not enough to convince men how penitent and humble they ought to be, how grateful to God, how charitable to their neighbors; there is something beyond this: they must be persuaded to be so. The preacher has not performed his task when he has convinced his hearers of their sin and danger, but he must persuade them to forsake the one, and guard against the other. And this is to be done principally by moving the passions, or the feelings. When the reason is brought to assent to the truth of any proposition, and the feelings are wrought upon, and urged to action—then, and not till then, will the will be gained, and a man disposed to act, and by God's grace will act, in consequence of what he hears; and then, and not till then, is the preacher's task accomplished. It is in this last requirement of their art that English preachers are mainly defective. “Sermons,” says Blair, “have passed too much into mere reasoning and instruction, owing to a distaste to fanatics and puritans. This will account, not only for the ineffectiveness of preaching in general, but also, in some cases, for the thinness of congregations; for people will not go to hear where they are not made to feel.” I am the last person to advocate extravagant and passionate declamation; still, it is a Christian minister's bounden duty to aim at such a style of preaching as will move and win the affections of his

hearers.—GRESLEY, *Letters to a Young Clergyman*, p. 84. (D. & Co., 1856.)

280. CONVICTION AND PERSUASION, PRINCIPLES OF.—One would think, to hear some men talk, that it was proposed to instruct a youth to adjust beforehand the number of sentences of which each paragraph should consist, and the lengths into which the sentences should be cut—to determine how many should be perfect periods, and how many should not—what allowance of antitheses, interrogatives, and notes of admiration, should be given to each page, where he shall stick on a metonymy or a metaphor, and how many niches he shall reserve for gilded ornaments. Who is pleading for any such nonsense as this? All that we contend for is that no public speaker should be destitute of a clear perception of those principles of man's nature on which conviction and persuasion depend, and of those proprieties of style which ought to characterize all discourses which are designed to effect these objects. General as all this knowledge must be, we cannot help thinking that it would be most advantageous. One great good it would undoubtedly in many cases effect; it would prevent men from setting out wrong, or abridge the amount or duration of their errors; in other words, prevent the formation of vicious habits, or tend to correct them when formed. Nothing is more common than for a speaker to set out with false notions as to the style which effective public speaking requires, to suppose it something very remote from what is simple and natural. Still more are led into similar errors by their vanity. The young especially are apt to despise the true style for what are its chief excellences—its simplicity and severity. Let them once be taught its great superiority to every other, and they will at least be protected from involuntary errors, and less likely to yield to the seductions of vanity. Such a knowledge would also (perhaps the most important benefit of all) involve a knowledge of the best models, and secure timely appreciation of them.—*Edinburgh Review*, October, 1840.

281. CONVICTION, SINCERE, IN SPEAKING.—In any description of composition, except the speech of an advocate, a man's maintaining a certain conclusion, is a presumption that he is convinced of it himself. Unless there be some special reason for doubting his integrity and good faith, he is supposed to mean what he says, and to use arguments that are at least satisfactory

to himself. But it is not so with a pleader; who is understood to be advocating the cause of the client who happens to have engaged him, and to have been equally ready to take the opposite side. The fullest belief in his uprightness goes no further, at the utmost, than to satisfy us that he would not plead a cause which he was conscious was grossly unjust, and that he would not resort to any unfair artifices. But to allege all that can fairly be urged on behalf of his client, even tho, as a judge, he might be inclined to decide the other way, is regarded as his professional duty. If, however, he can induce a jury to believe not only in his own general integrity of character, but also in his sincere conviction of the justice of his client's cause, this will give great additional weight to his pleading, since he will thus be regarded as a sort of witness in the cause. And this accordingly is aimed at, and often with success, by practised advocates. They employ the language, and assume the manner, of full belief and strong feeling.—WHATELY, *Elements of Rhetoric*, p. 141. (L. G. R. & D., 1867.)

282. COURAGE AND COOLNESS IN SPEAKING.—There are occasions when courage, coolness, presence of mind, and promptness of decision are required of the orator as truly as of the general on the field of battle. Especially does he require them on field-days, in parliamentary duellos, in the hand-to-hand encounter of intellects, where the home thrust is often so suddenly given. At such times, it is not enough to be endowed with the rarest intellectual gifts, unless he is able also to command his whole intellectual force the moment he wants to use it. We believe, therefore, that there is no grander manifestation of the power of the human mind than that of an orator launched suddenly, without warning, on the ocean of improvisation, and spreading his sails to the breeze, coolly yet instantaneously deciding upon his course, and earnestly and even passionately pursuing it; at the same moment guiding his bark amid the rocks and quicksands on the way, and forecasting his future course; now seemingly overwhelmed in a storm of interruption, yet rising stronger from opposition; now suddenly collecting his forces in an interval of applause, battling with and conquering both himself and his audience, and mounting triumphantly billow after billow, until with his auditory he reaches the haven on which his longing eye has been fixed.—MATHEWS, *Oratory and Orators*, p. 160. (S. F. & Co., 1896.)

283. COURAGE, NECESSITY FOR, IN SPEAKING.—Unquestionably courage is necessary to venture upon speaking in public. To rise before an assembly, often numerous and imposing, without books or notes, carrying everything in the head, and to undertake a discourse in the midst of general silence, with all eyes fixed on you, under the obligation of keeping that audience attentive and interested for three-quarters of an hour, an hour, and sometimes longer, is assuredly an arduous task and a weighty burden. All who accept this burden, or have it imposed upon them, know how heavy it is, and what physical and mental suffering is experienced until it is discharged. Timidity or hesitation will make a person incapable of the duty; and such will always recoil from the dangers of the situation. When, indeed, it is remembered how little is required to disconcert and even paralyze the orator,—his own condition, bodily and moral, which is not always favorable at a given moment,—that of the hearers so unstable and prone to vary never known,—the distractions which may assail and divert him from his subject,—the failure perhaps of memory, so that a part of the plan, and occasionally its main division, may be lost on the instant,—the inertness of the imagination, which may play him false, and bring feebly and confusedly to the mind what it represents,—the escape of an unlucky expression,—the not finding the proper term,—a sentence badly begun, out of which he no longer knows the way,—and finally, all the influences to which he is subjected, and which converge upon him from a thousand eyes,—when all these things are borne in mind, it is truly enough to make a person lose head or heart, and the only wonder is that men can be found who will face such dangers, and fling themselves into the midst of them. Nor, indeed, ought they to be courted save when duty urges, when your mission enjoins it, or in order to fulfil some obligation of conscience or of position. Any other motive—such as ambition, vainglory, or interest—exposes you to cruel miscalculations and well-merited downfalls.—BAUTAIN, *Art of Extempore Speaking*, p. 31. (S., 1901.)

COURT ROOM.—See *Bar, Forensic* —, *Judicial* —, *Jury*.

284. COURTESY IN SPEECH.—Your manner upon the platform should be deferential. A mixed audience is far more self-important and tetchy than a select party of the educated and intelligent. The more

nearly an assembly resembles a mob, the more exacting it is of professions of respect. All the famous mob orators whom I have heard appeared to me to owe much of their power to the extreme deference they exhibited towards the people before them. King Mob feels an affront—and resents it, too—as readily as any other potentate. But you may take it as a maxim that an audience, whatever its composition, is more easily won than commanded.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 293. (H. C., 1911.)

285. CROSS-EXAMINATION, BOLD ATTACK IN.—An excellent plan is to take the witness through his story, but not in the same order of incidents in which he told it. Dislocate his train of ideas, and you put him out; you disturb his memory of his lesson. Thus begin your cross-examination at the middle of his narrative, then jump to one end, then to some other part the most remote from the subject of the previous question. If he is telling the truth, this will not confuse him, because he speaks from impressions upon his mind; but if he is lying, he will be perplexed and will betray himself, for, speaking from the memory only, which acts by association, you disturb that association, and his invention breaks down.—Cox, *The Advocate, His Training, Practise, Rights, and Duties*, quoted by RAM, *Treatise on Facts*, p. 331. (B. V. & Co., 1873.)

286. CROSS-EXAMINATION, MODES OF.—I am convinced that the most effectual mode of eliciting truth, is quite different from that by which an honest, simple-minded witness is most easily baffled and confused. I have seen the experiment tried, of subjecting a witness to such a kind of cross-examination by a practised lawyer, as would have been, I am convinced, the most likely to alarm and perplex many an honest witness; without any effect in shaking the testimony: and afterwards, by a totally opposite mode of examination, such as would not have at all perplexed one who was honestly telling the truth, that same witness was drawn on, step by step, to acknowledge the utter falsity of the whole. Generally speaking, I believe that a quiet, gentle, and straightforward, tho full and careful examination, will be the most adapted to elicit truth; and that the maneuvers, and the brow-beating, which are the most adapted to confuse an honest witness, are just what the dishonest one is the best prepared for. The

more the storm blusters, the more carefully he wraps round him the cloak, which a warm sunshine will often induce him to throw off. —WHAELY, *Elements of Rhetoric*, p. 42. (L. G. R. & D., 1867.)

287. CROSS-EXAMINATION, OBJECT OF.—Some persons seem to suppose that their credit is concerned in getting up a cross-examination, and they look upon the dismissal of a witness without it as if it were an opportunity lost, and they feared that clients would attribute it not so much to prudence as to conscious incapacity. So they rise and put a number of questions that do not concern the issue, and perhaps elicit something more damaging to their own cause than anything the other side has brought out, and the result is, that they leave their client in a far worse condition than before. Let it be a rule with you never to cross-examine unless to gain some distinct object.—Cox, *"The Advocate, His Training, Practise, Rights, and Duties,"* quoted by RAM, *Treatise on Facts*, p. 337. (B. V. & Co., 1873.)

288. CROSS-EXAMINATION, RULES FOR.—I. Except in indifferent matters, never take your eye from that of the witness. This is a channel of communication from mind to mind, the loss of which nothing can compensate:—

"Truth, falsehood, hatred, anger, scorn,
despair,
And all the passions—all the soul is
there."

II. Be not regardless, either, of the voice of the witness. Next to the eye, this is perhaps the best interpreter of his mind. The very design to screen conscience from crime—the mental reservation of the witness—is often manifested in the tone or accent or emphasis of the voice. For instance, it becoming important to know that the witness was at the corner of Sixth and Chestnut Streets at a certain time, the question is asked, Were you at the corner of Sixth and Chestnut Streets at six o'clock? A frank witness would answer, Perhaps, I was near there. But a witness who had been there, desirous to conceal the fact and to defeat your object, speaking to the letter rather than the spirit of the inquiry, answers, No; although he may have been within a stone's throw of the place, or at the very place, within ten minutes of the time. The common answer of such a witness would be, I was not at the corner, at six

o'clock. Emphasis upon both words plainly implies a mental evasion or equivocation, and gives rise, with a skilful examiner, to the question, At what hour were you at the corner, or at what place were you at six o'clock? And in nine instances out of ten it will appear that the witness was at the place about the time, or at the time about the place. There is no scope for further illustrations, but be watchful, I say, of the voice, and the principle may be easily applied. III. Be mild with the mild; shrewd with the crafty; confiding with the honest; merciful to the young, the frail, or the fearful; rough to the ruffian, and a thunderbolt to the liar. But in all this, never be unmindful of your own dignity. Bring to bear all the powers of your mind, not that you may shine, but that virtue may triumph and your cause may prosper. IV. In a criminal, especially in a capital case, so long as your cause stands well, ask but few questions; and be certain never to ask any the answer to which, if against you, may destroy your client, unless you know the witness perfectly well, and know that his answer will be favorable equally well; or unless you be prepared with testimony to destroy him if he play traitor to the truth and your expectations. V. An equivocal question is almost as much to be avoided and condemned as an equivocal answer, and it always leads to, or excuses, an equivocal answer. Singleness of purpose, clearly exprest, is the best trait in the examination of witnesses, whether they be honest or the reverse. Falsehood is not detected by cunning, but by the light of truth; or if by cunning, it is the cunning of the witness, and not of the counsel. VI. If the witness determine to be witty or refractory with you, you had better settle that account with him at first, or its items will increase with the examination. Let him have an opportunity of satisfying himself either that he has mistaken your power or his own. But, in any result, be careful that you do not lose your temper. Anger is always either the precursor or evidence of assured defeat in every intellectual conflict. VII. Like a skilful chess player, in every move fix your mind upon the combinations and relations of the game; partial and temporary success may otherwise end in total and remediless defeat. VIII. Never undervalue your adversary, but stand steadily upon your guard. A random blow may be just as fatal as tho it were directed by the most consummate skill; the negligence of one often cures, and sometimes renders effective, the blunders of another. IX. Be respectful to the court and to the

jury, kind to your colleague, civil to your antagonist; but never sacrifice the slightest principle of duty to an overweening deference toward either.—David Paul Brown's "Golden Rules for the Cross-Examination of Witnesses," quoted by W. M. Best, *The Principles of the Law of Evidence*, p. 651. (B. B. Co., 1889.)

289. CURRAN, CHARACTERISTICS

OF.—Mr. Curran was short of stature, with a swarthy complexion, and "an eye that glowed like a live coal." His countenance was singularly expressive, and as he stood before a jury he not only read their hearts with a searching glance, but he gave them back his own, in all the fluctuations of his feelings, from laughter to tears. His gesture was bold and impassioned; his articulation was uncommonly distinct and deliberate; the modulations of his voice were varied in a high degree and perfectly suited to the widest range of his eloquence. His power lay in the variety and strength of his emotions. He delighted a jury by his wit; he turned the court room into a scene of the broadest farce by his humor, mimicry, or fun; he made it "a place of tears," by a tenderness and pathos which subdued every heart; he poured out his invective like a stream of lava and inflamed the minds of his countrymen almost to madness by the recital of their wrongs. His rich and powerful imagination furnished the materials for these appeals, and his instinctive knowledge of the heart taught him how to use them with unfailing success. He relied greatly for effect on his power of painting to the eye; and the actual condition of the country for months during the insurrection, and after it, furnished terrific pictures for his pencil. Speaking of the ignorance which prevailed in England as to the treatment of the Irish, he said, "If you wished to convey to the mind of an English matron the horrors of that period, when, in defiance of the remonstrances of the ever-to-be-lamented Abercromby, our poor people were surrendered to the brutality of the soldiery by the authority of the state, you would vainly attempt to give her a general picture of lust and rapine and murder and conflagration. By endeavoring to comprehend everything, you would convey nothing. When the father of poetry wishes to portray the movements of contending armies and an embattled field, he exemplifies, he does not describe. So should your story to her keep clear of generalities. You should take a cottage, and place the affrighted mother with her orphan daughters

at the door, the paleness of death in her face, and more than its agonies in her heart—her aching heart, her anxious ear struggling through the mist of closing day to catch the approaches of desolation and dishonor. The ruffian gang arrives, the feast of plunder begins, the cup of madness kindles in its circulation, the wandering glances of the ravisher become concentrated upon the shrinking and devoted victim. You need not dilate, you need not expatiate. The unpolluted matron to whom you tell the story of horror beseeches you not to proceed; she presses her child to her heart, she drowns it in her tears, her fancy catches more than an angel's tongue could describe. At a single view she takes in the whole miserable succession of force, of profanation, of despair, of death. So it is in the question before us." The faults of Mr. Curran arose from the same source as his excellences. They lay chiefly on the side of excess; intense expressions, strained imagery, overwrought passion, and descriptions carried out into too great minuteness of circumstance. But he spoke for the people; the power he sought was over the Irish mind; and in such a case the cautious logic and the Attic taste of Erskine, just so far as they existed, would only have weakened the effect. There are but few parts of our country where Curran would be a safe model for the bar, but our mass meetings will be swayed most powerfully by an eloquence conceived in the spirit of the great Irish orator.—GOODRICH, *Select British Eloquence*, p. 789. (H. & Bros., 1853.)

290. CURRAN, JOHN PHILPOT.—

John Philpot Curran was born on the 24th of July, 1750, at Newmarket, an obscure village in the northwest corner of the county of Cork. His family was in low circumstances, his father being a collector of taxes to a gentleman of small property in the neighborhood. He was a man, however, of vigorous intellect and acquirements above his station, while his wife was distinguished for that bold, irregular strength of mind, that exuberance of imagination and warmth of feeling which were so strikingly manifested in the character of her favorite son. Whilst Curran studied law in early life in the Middle Temple he was supported in part by a wealthy friend; but his life in London was a "hard one." "He spent his mornings," he states, "in reading even to exhaustion, and the rest of the day in the more congenial pursuits of literature, and especially in unremitting labors to perfect himself as a

speaker." His voice was bad, and his articulation so hasty and confused that he went among his school-fellows by the name of "stuttering Jack Curran." His manner was awkward, his gesture constrained and meaningless, and his whole appearance calculated only to produce laughter, notwithstanding the evidence he gave of superior abilities. All these faults he overcame by severe and patient labor. Constantly on the watch against bad habits, he practised daily before a glass, reciting passages from Shakspeare, Junius, and the best English orators. He frequented the debating societies which then abounded in London; and though mortified at first by repeated failures, and ridiculed by one of his opponents as "Orator Mum," he surmounted every difficulty. "He turned his shrill and stumbling brogue," says one of his friends, "into a flexible, sustained, and finely modulated voice; his action became free and forcible; he acquired perfect readiness in thinking on his legs"; he put down every opponent by the mingled force of his argument and wit, and was at last crowned by the universal applause of the society, and invited by the president to an entertainment on their behalf. Well might one of his biographers say, "His oratorical training was as severe as any Greek ever underwent."—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 67. (W. L. & Co.)

291. CURTIS, GEORGE WILLIAM.—Born at Providence, R. I., Feb. 24, 1824. Died on Staten Island, N. Y., Aug. 31, 1892. He was manly, gentle and unpretentious. He possessed good sense, indefatigable perseverance, strong self-respect, broad sympathies and culture. His voice was pure, bell-like, rich, with much sympathetic quality. His enunciation was so perfect that he could be heard in the largest halls without apparent effort. His manners and appearance on the platform were most attractive. In felicity of speech and in oratory he is said to have excelled all his contemporaries. His style shows a fine harmony between the subject and its method of handling and phrasing, is delicate, refined, graceful, marked by wisdom, clearness of thought and expression, strong individuality, and carried a sense of quiet conviction.

292. DALE, ROBERT WILLIAM.—Born in London, England, in 1829; died in 1895. His long and fruitful ministry was confined to Birmingham, where he preached with great power. He believed, as he once said, that if a minister had anything from

God to say to his fellowmen, they would gladly come to hear him. He favored extemporaneous preaching, was a devoted student of English style, and advocated in his Yale lectures a more thorough attention to this important subject. He said: "There is no reason why, when you have at your service the noblest language for an orator that was ever spoken by the human race, you should be satisfied with the threadbare phrases, the tawdry, tarnished finery, the patched and ragged garments, with the smell like that of the stock of a secondhand clothes shop, with which half-educated and ambitious declaimers are content to cover the nakedness of their thought. You can do something better than this, and you should resolve to do it."

293. DEBATE, ANGER IN.—A good debater should be careful not to yield to the vice of anger, as no other passion is so great an enemy to reason nor more capable of making us lose sight of the cause, often compelling us to say unseemly things and to meet with a like return, sometimes also irritating the minds of the judges against us. It is more advisable, therefore, to use moderation and sometimes even patience. We need not put ourselves to the trouble of refuting all manner of objections; some we may make light of, lessen their force, or turn into ridicule, and keen jests and railery are never elsewhere so seasonable; yet we must bear up against agitators, and withstand impudence with all our might.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 397. (B. L., 1774.)

294. DEBATE, CHOICE OF POSITION IN.—The question has been frequently propounded, without any satisfactory or positive solution, as to which formed the most eligible position in a controversy where there were but two contestants. This question must be settled with a due regard to the relative ability of two antagonists in debate. If there are but two speeches to be made on any given occasion, and one of the speakers is endowed with but moderate powers, a prudent opponent would decide that a speaker of such moderate abilities should precede him in debate, for the obvious reason that a feeble speaker will make no impression which a gifted one will find it difficult to destroy; while the latter, if destroying the positions of his adversary, will be presented with an open and fair field in which to exert his own reasoning faculties, without any sort of obstruction. If, how-

ever, there are but two contestants in any given case, and they should both prove to be men of extraordinary endowments in debate, a prudent debater would, in most cases, concede the concluding speech to an opponent of extraordinary ability, where there are but two speeches to be made. Because, if a speaker of the kind just mentioned should engrave upon the mind of a jury, or any other assembly, the first impressions which are made concerning a cause or question, it will be very difficult for a conclusion of the most masterly ability completely to remove impressions thus early and powerfully imprinted.—McQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 217. (H. & B., 1860.)

295. DEBATE, ESSENTIALS IN.—

There is a class of speakers who consider it obligatory upon them to reply to everything which has been advanced by an opponent who has preceded them in debate. They consequently take up the positions advanced by an adversary, without the slightest shade of discrimination, the weak as well as the strong, and make a Quixotic effort to see what wild havoc they can produce among them. This very comprehensive performance of duty is dictated by the stimulus of two very frivolous motives—the desire to appear expert in the matter of making a replication, combined with the ambition to exhibit an uncommon fertility of resources in the exercise of speech-making; for the work of replying to everything which is said by a competitor, will enable a speaker who has not one original idea of his own to advance, to weave out a speech of interminable length. This method of conducting a discussion is productive of some very serious and visible disadvantages. It gives an undue and irksome degree of extension to a speech, which includes in its limits so much irrelevant lumber. It produces in the mind of the assembly which is addressed, from the multiplication of unnecessary points and impertinent issues, an obscure and confused conception of the grounds of the speaker's defense, who adopts this very injudicious and exceptionable course; and by fixing the attention of the speaker almost exclusively on the points assumed in the argument of his opponent, it leaves the available positions which ought to be pressed on his own side of the question, unfortified and completely exposed. This course of conduct in a debater bears a very strong similarity to the military policy of a general who would visit fire and sword upon the country of the enemy

while he left his own encampment without a single gun to defend it; or it may be compared to a wanton system of butchery by a commander, who, on capturing a city of the enemy, puts to the sword both women and children, both the sick and the disabled. A large proportion of the positions assumed by an adversary in debate, may be permitted to stand untouched and unmolested by a speaker on the opposite side, who succeeds him in the discussion, without injury to the cause of the latter. The most of the points taken in debate are perfectly indifferent and harmless, and the labor expended in assailing them is worse than a useless consumption of time. It should be the chief aim of a debater to fortify the prominent positions pertaining to his own side of a cause, in such a manner as to render them impregnable, and to select two or three of the most plausible points assumed by his opponent, and to attack them with brevity, point, and spirit, and to close his case.—McQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 194. (H. & B., 1860.)

296. DEBATE, LETTING THE CAUSE SPEAK IN.—

In debate it is the question and not the speaker which should win. Or, to put it differently, the disputant should present his cause so convincingly that it will seem to speak for itself. The audience has an instinctive love of the truth, or of what it conceives to be the truth. Hence the debater who can state his side of the contention so as to conform with popular sentiment is on the right road to success. The sentiment of the listeners may be far from ethical, but for the time being it is law to the debater. Of course, there are instances in which men are called upon to face the mob, to bring opposition to silence, and to compel assent to unwelcome truth. Such occasions came to Anselm, to Savonarola, to Luther, and to many another mighty mind. But in ordinary debate the participants must take cognizance of the temper of their auditors, and the speaker who can hide himself behind the issue he advocates, and present it as an offering to popular sentiment, deserves and will have success.—LEX., *Principles of Public Speaking*, p. 364. (G. P. P. Sons, 1900.)

297. DEBATE, ORDER OF, IN THE HOUSE OF REPRESENTATIVES OF THE UNITED STATES.—

When the Speaker is seated in his chair, every Member is to sit in his place. (In the House of Representatives the decorum of Members is reg-

ulated by the various sections of a provided rule; and this provision of the parliamentary law is practically obsolete.) When any Member means to speak, he is to stand up in his place, uncovered, and to address himself, not to the House, or any particular Member, but to the Speaker, who calls him by his name, that the House may take notice who it is that speaks. But Members who are indisposed may be indulged to speak sitting. (In the House of Representatives the Member, in seeking recognition, is governed by a provided rule, which differs materially from this provision of the parliamentary law. The Speaker, moreover, calls the Member, not by name, but as "the gentleman from —," naming the State. As long ago as 1832, at least, a Member was not required to rise from his own seat.) When a Member stands up to speak, no question is to be put, but he is to be heard unless the House overrule him. (In the House of Representatives no question is put as to the right of a Member to the floor, unless he be called to order and dealt with by the House under provided rules.) If two or more rise to speak nearly together, the Speaker determines who was first up, and calls him by name, whereupon he proceeds, unless he voluntarily sits down and gives way to the other. But sometimes the House does not acquiesce in the Speaker's decision, in which case the question is put, "which Member was first up?" In the Senate of the United States the President's decision is without appeal. (In the House of Representatives recognitions by the Chair are governed by certain rules, and the practise thereunder. There has been no appeal from the Speaker's decision since 1881.) No man may speak more than once on the same bill on the same day; or even on another day, if the debate be adjourned. But if it be read more than once in the same day, he may speak once at every reading. Even a change of opinion does not give a right to be heard a second time. But he may be permitted to speak again to clear a matter of fact; or merely to explain himself, in some material part of his speech; or to the manner or words of the question, keeping himself to that only, and not traveling into the merits of it; or to the orders of the House, if they be transgressed, keeping within that line, and not falling into the matter itself. (The House of Representatives has modified the parliamentary law as to a Member's right to speak a second time. But in practise the rule is not, ordinarily, enforced rigidly and Members find little difficulty in making explanations such as are con-

templated by the parliamentary law.) But if the Speaker rise to speak, the Member standing up ought to sit down, that he may be first heard. Nevertheless, tho the Speaker may of right speak to matters of order, and be first heard, he is restrained from speaking on any other subject, except where the House have occasion for facts within his knowledge; then he may, with their leave, state the matter of fact. (This provision is usually observed in the practise of the House, so far as the conduct of the Speaker in the chair is concerned. In several instances the Speaker has been permitted by the House to make a statement from the chair, as in a case wherein his past conduct had been criticized, and in a case wherein there had been unusual occurrences in the joint meeting to count the electoral vote, and in a matter relating to a contest for the seat of the Speaker as a Member. In rare instances the Speaker has made brief explanations from the chair without asking the assent of the House. On occasions comparatively rare Speakers have called others to the chair and participated in debate, usually without asking consent of the House, and in one case a Speaker on the floor debated a point of order which the Speaker pro tempore was to decide. In rare instances Speakers have left the chair to make motions on the floor. According to a former custom, now fallen into disuse, Speakers participated freely in debate in Committee of the Whole.) No one is to speak impertinently or beside the question, superfluous, or tediously. (The House provides that the Member shall address himself to the question under debate, but neither by rule nor practise has the House ever suppressed superfluous or tedious speaking, its hour rule being a sufficient safeguard in this respect.) No person is to use indecent language against the proceedings of the House; no prior determination of which is to be reflected on by any Member, unless he means to conclude with a motion to rescind it. But while a proposition under consideration is still *in fieri*, tho it has even been reported by a committee, reflections on it are no reflections on the House. (In the practise of the House of Representatives it has been held out of order in debate to cast reflections on either the House or its membership or its decisions, whether present or past. A Member who had used offensive words against the character of the House, and who declined to explain, was censured. Words impeaching the loyalty of a portion of the membership have also been ruled out. Where a Member reiterated on the floor certain

published charges against the House, action was taken, altho other business had intervened, the question being considered one of privilege. It is not in order in debate to refer to the proceedings of a committee unless the committee have formally reported their proceedings to the House.) No person, in speaking, is to mention a Member then present by his name, but to describe him by his seat in the House, or who spoke last, or on the other side of the question, etc.; nor to digress from the matter to fall upon the person; by speaking reviling, nipping, or unmannerly words against a particular Member. (In the practise of the House a Member is not permitted to refer to another by name, or to address him in the second person instead of as "the gentleman from —," naming the State. By rule of the House, as well as by the parliamentary law, personalities are forbidden, whether against the Member in his capacity as Representative or otherwise. But a distinction has been drawn between charges made by one Member against another in a newspaper and the same made in debate on the floor. Questions have arisen sometimes involving a distinction between general language and personalities. A denunciation of the spirit in which a Member had spoken was held out of order as a personality. The House has censured a Member for gross personalities. Complaint of the conduct of the Speaker should be presented directly for the action of the House and not by way of debate on other matters. In a case wherein a Member used words insulting to the Speaker, the House on a subsequent day, and after other business had intervened, censured the offender. In such a case the Speaker would ordinarily leave the chair while action should be taken by the House.) The consequences of a measure may be reprobated in strong terms; but to arraign the motives of those who propose to advocate it, is a personality, and against order. *Qui digreditur a materia ad personam*, Mr. Speaker ought to suppress. (The arraignment of the motives of Members is not permitted, and the Speakers have intervened to prevent it, in the earlier practise preventing even the mildest imputations. While in debate the assertion of one Member may be declared untrue by another, yet in so doing an intentional misrepresentation must not be implied, and if stated or implied is censurable, and presents a question of privilege. A Member in debate having declared the words of another "a base lie," censure was inflicted by the House on the offender.) No one is to disturb another in his speech by hissing, coughing, spitting,

speaking or whispering to another; nor stand up to interrupt him; nor to pass between the Speaker and the speaking Member, nor to go across the House, or to walk up and down it, or to take books or papers from the table, or write there. (The House of Representatives has prescribed certain rules of decorum differing somewhat from this provision of the parliamentary law, but supplemental to it rather than antagonistic. In one respect, however, the practise of the House differs from the apparent intent of the parliamentary law. In the House a Member may interrupt by addressing the Chair for permission of the Member speaking; but it is entirely within the discretion of the Member occupying the floor to determine when and by whom he shall be interrupted.) Nevertheless, if a Member finds that it is not the inclination of the House to hear him, and that by conversation or any other noise they endeavor to drown his voice, it is his most prudent way to submit to the pleasure of the House, and sit down; for it scarcely ever happens that they are guilty of this piece of ill manners without sufficient reason, or inattention to a Member who says anything worth their hearing. (In the House of Representatives, where the previous question and hour rule of debate have been used for many years, the parliamentary method of suppressing a tedious Member has never been imported into the practise.) If repeated calls do not produce order, the Speaker may call by his name any Member obstinately persisting in irregularity; whereupon the House may require the Member to withdraw. He is then to be heard in exculpation, and to withdraw. Then the Speaker states the offense committed; and the House considers the degree of punishment they will inflict. (The House of Representatives has made a provision which supersedes this provision of the parliamentary law.) Whenever warm words or an assault have passed between Members, the House, for the protection of their Members, requires them to declare in their places not to prosecute any quarrel; or orders them to attend the Speaker, who is to accommodate their differences, and report to the House; and they are put under restraint if they refuse, or until they do. (In several instances assaults and affrays have occurred on the floor of the House of Representatives. Sometimes the House has allowed these affairs to pass without notice, the Members concerned making apologies either personally or through other Members. In other cases the House has exacted apologies, or required the offending Members to pledge themselves before

the House to keep the peace. In case of an aggravated assault by one Member on another on the portico of the Capitol for words spoken in debate, the House censured the assailant and three other Members who had been present, armed, to prevent interference. Assaults or affrays in Committee of the Whole are dealt with by the House.) Disorderly words are not to be noticed till the Member has finished his speech. Then the person objecting to them, and desiring them to be taken down by the Clerk at the table, must repeat them. The Speaker then may direct the Clerk to take them down in his minutes; but if he thinks them not disorderly, he delays the direction. If the call becomes pretty general, he orders the Clerk to take them down, as stated by the objecting Member. They are then a part of his minutes, and when read to the offending Member, he may deny they were his words, and the House must then decide by a question whether they are his words or not. Then the Member must justify them, or explain the sense in which he used them, or apologize. If the House is satisfied, no further proceeding is necessary. But if two Members still insist to take the sense of the House, the Member must withdraw before that question is stated, and then the sense of the House is to be taken. When any Member has spoken, or other business intervened, after offensive words spoken, they can not be taken notice of for censure. And this is for the common security of all, and to prevent mistakes which must happen if words are not taken down immediately. Formerly they might be taken down at any time the same day. (The House of Representatives has provided a method of procedure in cases of disorderly words. The House permits and requires them to be noticed as soon as uttered, and has not insisted that the offending Member withdraw while the House is deciding as to its course of action.) Disorderly words spoken in a committee must be written down as in the House; but the committee can only report them to the House for animadversion. (This provision of the parliamentary law has been applied to the Committee of the Whole rather than to select or standing committees. The House has censured a Member for disorderly words spoken in Committee of the Whole and reported therefrom.) In Parliament, to speak irreverently or seditiously against the King, is against order. (This provision of the parliamentary law is manifestly inapplicable to the House of Representatives; and it has been held in order in

debate to refer to the President of the United States or his opinions, either with approval or criticism, provided that such reference be relevant to the subject under discussion and otherwise conformable to the rules of the House. Also a reference to the probable action of the President was held in order. In debating a proposition to impeach the President, a wide latitude was permitted to a Member in preferring charges, but he was required to abstain from language personally offensive. On January 27, 1909, the House struck from the Congressional Record remarks which went beyond the limits of proper criticism of executive action.) It is a breach of order in debate to notice what has been said on the same subject in the other House, or the particular votes or majorities on it there; because the opinion of each House should be left to its own independence, not to be influenced by the proceedings of the other; and the quoting them might beget reflections leading to a misunderstanding between the two Houses. (This rule of the parliamentary law is in use in the House of Representatives to the full extent of its provisions, and it has always been held a breach of order to refer to debates or votes on the same subject in the other House, or to the action or probable action of the other House, or to its methods of procedure, as bearing on the course to be taken on a pending matter. In one instance the Senate declined to have read from the Congressional Record the proceedings of the House, even as the basis of a question of order relating to the rights of the Senate. It is, however, permissible to refer to proceedings in the other House generally, provided the reference does not contravene the principles of the rule; but a Member may not, in debate, in the House, read the record of speeches and votes of Senators in such connection of comment or criticism as might be expected to lead to recriminations, and it was even held out of order to criticize words spoken in the Senate by one not a Member of that body in the course of an impeachment trial. But a Member of the House was permitted to read, in debate, a speech made in the Senate by one no longer a member of that body, and in another case the personal views of a Senator, not uttered in the Senate, were referred to in the House. While the Senate may be referred to properly in debate, it is not in order to discuss its functions or criticize its acts, or refer to a Senator in terms of personal criticism, or read a paper making such criticism; and after examination by a committee a speech

reflecting on the character of the Senate was ordered to be stricken from the Record, on the ground that it tended to create "unfriendly conditions between the two bodies, . . . obstructive of wise legislation and little short of a public calamity." But where a Member has been assailed in the Senate, he has been permitted to explain his own conduct and motives, without bringing the whole controversy into discussion or assailing the Senator. Propositions relating to breaches of these principles have been entertained as of privilege.) Neither House can exercise any authority over a Member or officer of the other, but should complain to the House of which he is, and leave the punishment to them. (In a notable instance, wherein a Member of the House had assaulted a Senator in the Senate Chamber for words spoken in debate, the Senate examined the breach of privilege and transmitted its report to the House, which punished the Member. But where certain Members of the House, in a published letter, sought to influence the vote of a Senator in an impeachment trial, the House declined to consider the matter as a breach of privilege.) Where the complaint is of words disrespectfully spoken by a Member of another House, it is difficult to obtain punishment, because of the rules supposed necessary to be observed (as to the immediate noting down of words) for the security of Members. Therefore it is the duty of the House, and more particularly of the Speaker, to interfere immediately, and not to permit expressions to go unnoticed which may give a ground of complaint to the other House, and introduce proceedings and mutual accusations between the two Houses, which can hardly be terminated without difficulty and disorder. (In the House of Representatives this rule of the parliamentary law is considered as binding on the Chair.) No Member may be present when a bill or any business concerning himself is debating; nor is any Member to speak to the merits of it till he withdraws. The rule is that if a charge against a Member arise out of a report of a committee, or examination of witnesses in the House, as the Member knows from that to what points he is to direct his exculpation, he may be heard to those points before any question is moved or stated against him. He is then to be heard, and withdraw before any question is moved. But if the question itself is the charge, as for breach of order or matter arising in the debate, then the charge must be stated (that is, the question must be moved), himself heard, and then to with-

draw. (In 1832, during proceedings for the censure of a Member, the Speaker informed the Member that he should retire; but this seems to be an exceptional instance of the enforcement of the law of Parliament. In other cases, after the proposition for censure or expulsion has been proposed, Members have been heard in debate, either as a matter of right, as a matter of course, by express provision, and in writing, or by unanimous consent. But a Member was not permitted to depute another Member to speak in his behalf.) Where the private interests of a Member are concerned in a bill or question, he is to withdraw. And where such an interest has appeared, his voice has been disallowed, even after a division. In a case so contrary, not only to the laws of decency, but to the fundamental principle of the social compact, which denies to any man to be a judge in his own cause, it is for the honor of the House that this rule of immemorial observance should be strictly adhered to. (In the House of Representatives it has not been usual for the Member to withdraw when his private interests are concerned in a pending measure; but the House has provided by rule that the Member shall not vote in such a contingency. In one instance the Senate disallowed a vote given by a Senator on a question relating to his own right to a seat; but the House has never had occasion to proceed so far.) No Member is to come into the House with his head covered, nor to remove from one place to another with his hat on, nor is to put on his hat in coming in or removing, until he be set down in his place. (Until 1837 the parliamentary practise of wearing hats during the session continued in the House; but in that year it was abolished by rule.) A question of order may be adjourned to give time to look into precedents. (The Speaker once declined, on a difficult question of order, to rule until he had taken time for examination; but it is conceivable that a case might arise wherein this privilege of the Chair would require approval of the majority of the House, to prevent arbitrary obstruction of the pending business by the Chair. The law of Parliament evidently contemplates that the adjournment of a question of order shall be controlled by the House.) In Parliament, all decisions of the Speaker may be controlled by the House. (The House of Representatives provides for controlling decisions of the Speaker by appeal.)—CRISP, *Jefferson's Manual, and Rules of the House of Representa-*

tives, with a Digest of the Practise, p. 180. (G., 1912.)

298. DEBATE, PERSONALITIES IN.

—The example of Lord John Russell is well worthy of imitation by debaters. There was never, it is said, the slightest acrimony in his personal allusions. His triumphs, won easily by tact and intellectual keenness, unaided by passion, contrasted strikingly with "the costly victories of debaters like Lord Stanley, Disraeli, or Roebuck." What could be happier than his reply to Sir Francis Burdett, who had accused him of indulging in "the cant of patriotism"—that "there is also such a thing as the recant of patriotism"? This mildness of tone, this well-bred, pungent raillery, which is now so generally characteristic of the English Parliament, has often proved a more effective weapon of debate than the most brilliant eloquence or the sharpest wit. It draws a magic circle around the speaker, which only similar weapons can penetrate."—MATHEWS, *Oratory and Orators*, p. 219. (S. F. & Co., 1896.)

299. DEBATE, POISE AND JUDGMENT IN.

—An acute and piercing judgment is of vast service in dispute. This undoubtedly does not proceed from art, as nature is not taught, but may be helped by art. The principal consideration here is to keep always in view the main question, and what we design to effect. Thus holding to our purpose, we shall not engage in wrangling, nor spend the allotted time of the debate in obloquy, and if the opponent does so, we may have reason to be glad that he acts contrary to his interest. Everything lies ready for him who has diligently meditated on what he may be confronted with, or what he ought to answer. Sometimes it may not be amiss to have recourse to the artifice of producing suddenly in the dispute some things, which have been dissembled in the pleading, in order to bear down the opponent contrary to his expectation, like a sally from a besieged place or an eruption from an ambuscade, rapidly pouring down upon the unprepared enemy. This is best done when anything occurs which can not be answered immediately, tho it might be with sufficient time. What is really substantial in an argument it always would be advisable to make the most of in the first pleadings, in order that it might the oftener and the longer be insisted on. It will be advisable to make some concession to the opponent, for thinking it to his advantage, and making use of it as such, he will be obliged to give up

something of greater moment himself. Again, two things may be proposed, the choice of either of which will be against him. This is done with better effect in the dispute than in the pleading, as in the latter we answer ourselves, but in the former we oblige the opponent to hold to his own statement. It is, likewise, the business of acute judgment to discern the things which make an impression on the judges, or create in them displeasure, which is oftenest perceptible from reading their countenances, and sometimes from a particular word or action. We should insist upon the reasons they seem to approve, and by a gentle transition disengage ourselves insensibly from those to which they are unfavorable. It is in this way that physicians manage their patients. They cease or continue their remedies in proportion as they observe that their constitutions receive or reject them. Sometimes, if it be not easy to extricate ourselves from the difficulties of the proposed question, we should start another, and if possible draw the judge's attention over to it. For where we can not answer properly, ourselves, what better expedient can we adopt than to involve our opponent in the same dilemma?—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 397. (B. L., 1774.)

300. DEBATE, REPLYING TO FEW POINTS IN.

—A speaker should reply to as few points of an adversary as possible, and these points should be selected with masterly discretion. For by noticing everything which has been said by an opponent, the impression may be imparted to the minds of those in whose opinions a speaker is interested, that a great deal may be said on the opposite side; and that it yields a large supply of materials for defense. And another objection to this indiscriminate mode of replying to arguments already made, may be found in the fact that in thus multiplying the opposing points which he is to touch, a speaker must inevitably have his attention diverted from the points of intrinsic strength on his own side, in such a way that he will touch them but feebly.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 219. (H. & B., 1860.)

301. DEBATE, RULES OF, IN THE HOUSE OF COMMONS.

—A Member who desires to speak must rise in his place uncovered and address himself to the Speaker, or, in committee, to the chairman. But Members disabled by sickness or infirmity are by the special indulgence of the House or

committee usually permitted to speak sitting. (There is an exception to this rule when a Member speaks on a point of order during a division. A Member must not speak from a seat below the bar.) When a Member rises to speak, his name is called by the Speaker or chairman. If more Members than one rise at the same time, the Member whose name is so called is entitled to speak. (As a matter of courtesy, a new Member who has not yet spoken in the House is usually called upon in preference to other Members rising at the same time.) Debate must be relevant to the matter or question before the House or the committee and, where more than one question has been proposed from the chair, the debate must be relevant to the last question so proposed, until it has been disposed of. But this rule does not prevent a Member from rising to speak on a point of order, or on a question of privilege suddenly arising. By the indulgence of the House, a Member may make a personal explanation, altho there is no question before the House, but in this case no debatable matter may be brought forward, and no debate can arise. (1) Except in committee, or in the exercise of a right of reply, a Member may not speak more than once to the same question. (2) Provided that where a bill has been committed to a standing committee, or has been so committed in respect of any provision, then, at the report stage of the bill or provision, the rule against speaking more than once does not apply to the Member in charge of the bill, or to the mover of any amendment or new clause in respect of that amendment or clause. (3) The right of reply is only allowed to a Member who has moved a substantive motion. For instance, it is not allowed to a Member who has moved an order of the day, an amendment, the previous question, an adjournment during a debate, a motion on the consideration of lords' amendments, or an instruction to a committee. (The relaxation of the rule against speaking twice at the report stage of a bill reported from a standing committee is made as to standing committees.) If a Member, when an order of the day is read, moves the order by raising his hat, without rising to address the chair, or if a Member seconds a substantive motion by merely raising his hat, he may speak on the main question during a subsequent period of the debate. (By a substantive motion is meant a motion not incidental to a proceeding before the House. This privilege does not apply to a Member who moves an amendment or an adjournment, because in that case he must

rise in his place, nor does it apply to the seconder of such a motion.) Where a motion is made during a debate for the adjournment of the debate or of the House, and where a motion is made in committee that the chairman do report progress or do leave the chair, the debate thereon must be confined to the matter of the motion. A Member who has moved or seconded any such motion, may not move or second a similar motion during the same debate. (The seconder forfeits his right of speaking subsequently even if he seconds by merely raising his hat.) Where a motion for the adjournment of a debate is agreed to, the mover of the adjournment, if he has confined his speech to reasons for the adjournment, and claims the privilege, is allowed precedence in addressing the House when the debate is resumed, or may, if he prefers it, take part in the debate at a later period. (1) A Member may not read his speech, but may refresh his memory by reference to notes. (2) A Member may not read from a book, newspaper, or other printed document, the report of, or an extract referring to, any debate in Parliament during the same session. A Member while speaking on a question must not—(i) refer to any debate of the same session on any question not then under discussion—(this rule is not always strictly enforced); nor (ii) speak against or reflect on any determination of the House except on a motion for rescinding it; nor (iii) refer to any debate of the same session in the House of Lords—(it is not always easy to enforce this rule); nor (iv) refer to any matter on which a judicial decision is pending; nor (v) refer to any other Member by his name—(it is usual to describe a member by reference to the constituency which he represents, or in some other indirect fashion); nor (vi) make a personal charge against any Member; nor (vii) use offensive expressions about the conduct or proceedings of either House of Parliament; nor (viii) reflect upon the conduct of the King or of certain persons in high authority—(unless the discussion is based on a substantive motion drawn in proper terms); nor (ix) use the King's name for the purpose of influencing the debate; nor (x) utter treasonable or seditious words or use the King's name irreverently; nor (xi) use his right of speech for the purpose of obstructing the business of the House. (Considerable latitude and discretion are necessarily allowed to the Speaker and chairman in interpreting or applying these rules.) A Member may not speak on a question after the Speaker or chairman has collected the

voices both of the ayes and of the noes on that question. (A question is said to be "fully put" when the voices have been so collected.) A Member whilst present in the House during a debate—(i) must beep his place—(this rule is of course not strictly enforced; its object is to prevent sauntering or standing within the bar); (ii) must enter and leave the House with decorum—(under this rule a Member must be uncovered whilst entering or leaving the House, and should make an obeisance to the chair when passing to or from his place); (iii) must not cross the House irregularly—(a Member must not cross between the chair and a Member who is speaking from either of the two benches nearest to the floor, nor between the chair and the table, nor between the chair and the mace when the mace is taken off the table by the sergeant-at-arms); (iv) must not read any book, newspaper, or letter except in connection with the business of the debate; (v) must maintain silence—(this means that Members must not talk loud); (vi) must not interrupt any member while speaking, by disorderly expression or noises or in any other disorderly manner—(it is of course for the Speaker or chairman to interpret and apply this rule—much will depend on the character, object, degree, and duration of the interruption). (Some of these rules are rules of etiquette. All of them admit of considerable latitude and require much discretion in their application.) Whenever the Speaker or the chairman rises during a debate, any Member who is then speaking, or offering to speak, must sit down, and the House must be silent, so that the Speaker or chairman may be heard without interruption. A Member may retain a seat during a sitting of the House by attending prayers and then affixing to the seat the proper card with his name. A Member may, by placing on a seat his hat, or a card in a form provided for that purpose, and subsequently remaining within the precincts of the House, acquire a right to occupy that seat at prayers. A Member serving on a select committee, whilst in attendance on the committee, may, without being present at prayers, retain a seat in the House by affixing thereto the proper card with his name. (Cards for securing seats are placed on the table. A Member can not secure a seat for another Member.) If a Member objects to words used in debate, and desires that they be taken down, he must repeat the words immediately after they have been uttered, stating them exactly as he conceives them to have been spoken. Thereupon the Speaker or the

chairman, if in his opinion the words are disorderly, and if he ascertains that the sense of the House or of the committee is in accordance with the demand, directs the clerk at the table to take down the words. If the words are taken down in committee, they must be reported forthwith to the House. (This procedure is not often adopted in modern practise.)—*Manual of Procedure in the Public Business of the House of Commons*, p. 123. (H. M. S. O., 1912.)

302. DEBATE, SELF-POSSESSION IN.—A debater should open an argument with a degree of deliberation and serene self-possession which indicate that he is perfectly at home on the intellectual ground over which he is about to tread. It is desirable that a speaker should not only appear to be at home, but that he should really feel himself to be so. But if he may not be adequate to the reality, he should certainly affect by his manner to be perfectly at ease, both in commencing and in prosecuting an argument. For self-possession in performing all the duties of life, especially those of a high and responsible character, is a draft upon the admiration of the world, which will never be dishonored. And even if an affectation of ease and self-possession by a speaker should be skilfully executed, it will tell as loudly for him with his audience as the reality itself, for they will not be able to discriminate between the genuine coin and the counterfeit, if the latter should be adroitly assumed. During the progress of an argument a speaker should uniformly proceed at a deliberate and measured pace, and should never permit himself to slide into a hurried manner.—*McQUEEN, The Orator's Touchstone, or Eloquence Simplified*, p. 162. (H. & B., 1860.)

303. DEBATE, SUGGESTIONS REGARDING.—To be a successful debater, a man must keep two principal elements ever before him: convincingness and persuasion. His work does not end with merely convincing his hearers of the truth of his contentions; he must, like the genuine orator, move men to action. This, after all, is the true test of debating, as it is of oratory. No matter how earnest a man may be in his beliefs he should not assume infallibility. There is always the possibility of being in error, and if such be proved he should be quick to acknowledge it. A man who persists that he is right, when it has been made clear to every one present that he is wrong, simply holds himself up to possible ridicule.

To resent contradiction is to be without one of the most essential qualities of a level-headed debater. The speaker should seek to explain rather than to defend. He will not protest too much. He will concede everything possible to the other side. He will despise petty advantages, and concentrate his powers on the main ideas. He will remember not to make too much of his opponent's arguments, since to elaborate them excessively would invest them with undue significance. Neither will he wholly ignore them, lest it be thought that he can not answer them. He will adopt rather a middle course, saying neither too little nor too much.—KLEISER, *How to Argue and Win*, p. 188. (F. & W., 1910.)

304. DEFINITENESS IN SPEAKING.

—The man who writes his discourse will not, in all probability, unless he be altogether ignorant of the ordinary principles of composition, or destitute of the faculty of reasoning, wander away very widely from his subject. But, unless the road which he is to travel has been clearly defined, unless the point from which he starts, the destination whither he tends, and the precise route which he is to take, all stand out clearly and unmistakably before his mental vision, it will easily be otherwise with him who extemporizes. Such a one is like a traveler who starts, indeed, upon his journey with the intention of reaching a certain goal, but without any clear or definite knowledge of the road by which he is to travel. It is all a matter of chance; one wrong turning may lead him in the very opposite direction to that in which he should advance; and, being a matter of chance, he is as likely as not to take the wrong turning. It is the same with the extemporary speaker who has not secured some great leading idea so clearly and definitely marked out that he cannot mistake it, and an idea to which everything else in his discourse will be subordinate. He is exposed to all the adverse influences which are seldom wanting on such an occasion. A sudden noise in the church, an unexpected disturbance, an unforeseen distraction, is quite enough to confuse him; and hence, unsupported as he is by manuscript or copious notes, he will infallibly, unless he can fall back strongly on a sharp, clear, precisely defined leading idea, lose his way, and, after floundering more or less hopelessly amongst the pitfalls which surround his path, be finally buried in an abyss of confusion and inextricable disorder.—POTTER, *The Spoken Word*, p. 32. (M. H. G. & Son, 1880.)

305. DEFINITIONS, USE OF, IN ORATORY.—Definitions are of two kinds—that is, of things and of ideas—objects perceptible to the sense, and objects only conceived by the understanding. The forms of definition are various; but the essential character of them all must be to separate the properties which the defined object has in common with all others, from those which are peculiar to itself. Definition is of great use in argument, and is at least as serviceable in logic as in rhetoric. It is much used by the French orators, as an instrument of amplification. Thus, in the funeral oration of Turenne by Fléchier, the orator, to display with greater force the combination of talents required for commanding an army, resorts to an oratorical definition. "What," says he, "what is an army? An army is a body agitated by an infinite variety of passions, directed by an able man to the defence of his country. It is a multitude of armed men blindly obedient to the orders of a commander, and totally ignorant of his designs. An assembly of base and mercenary souls for the most part, toiling for the fame of kings and conquerors, regardless of their own; a motley mass of libertines to keep in order; of cowards to lead into battle; of profligates to restrain; of mutineers to control." This definition, you see, is no panegyric, and to a superficial view may appear to have been ill-judged at the court of Louis XIV, and ill-timed in the funeral eulogy of a great general. It is precisely what constitutes its highest merit. In this definition there was couched a profound moral lesson to Louis himself, which that prince had magnanimity enough to hear without offence, tho not enough to apply with genuine wisdom to his conduct.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 209. (H. & M., 1810.)

306. DELIBERATE SPEAKING RECOMMENDED.—I would always advise a novice in the art to begin by speaking slowly and deliberately. As he goes on constructing his sentences, let him divide them as much as possible into their proper clauses, between each clause take just such a quiet, easy, imperceptible inspiration as will sufficiently replenish the lungs, and in the pauses between such clauses endeavor to clothe the next ideas in fitting words, and so train the mind to be ever in advance of the tongue. Some of the very best extempore speakers I have ever listened to always begin their addresses very slowly and deliberately—so much so, indeed, that it might be said to be

actual hesitation which characterises their opening remarks. But even this is scarcely of an unpleasing effect if the hesitation is between sentences or clauses, and not between the words which compose them. Such speakers, as they enter more fully into their subject, and warm to their work, become every moment more fluent, fervid, and impassioned; and this, too, you will find by practise will be the experience of yourselves. Calmness and deliberation at first will, in general, ensure increasing fluency of ideas and language as you proceed with your address.—PLUMPTRE, *King's College Lectures on Elocution*, p. 360. (T. & Co., 1883.)

307. DELIBERATE THINKING.

—Adolphe Monod, himself a distinguished master of the art of delivery, gives some good hints on it in a paper on "The Eloquence of the Pulpit," translated and published as an article in *The British and Foreign Evangelical Review*, January, 1881: "In general, people recite too quickly, far too quickly. When a man speaks, the thoughts and feelings do not come to him all at once; they take birth little by little in his mind. It is necessary that this labor and this slowness appear in the reciting, or it will always come short of nature. Take time to reflect, to feel, and to allow ideas to come, and hurry your recitation only when constrained by some particular consideration.

. . . Talk not in the pulpit. An exaggerated familiarity would be a mistake nearly as great as declamation: it happens more seldom; it is, nevertheless, found in certain preachers, those especially who have not studied. The tone of good conversation, but that tone heightened and ennobled, such appears to me the ideal of pulpit delivery.

. . . In order to rise above the tone of conversation, the majority of preachers withdraw too far from it. They swell their delivery, and declaim instead of speaking. Now, when bombast comes in, nature goes out."—STALKER, *The Preacher and His Models*, p. 121. (A., 1891.)

308. DELIBERATENESS AND RAPIDITY.

—Too great rapidity of utterance is one of the commonest faults in speaking, and causes many inconveniences; it is incompatible, on the part of the speaker, with coolness and self-possession, or with proper intonation, pronunciation, and general effect, and quickly fatigues all parties concerned. Deliberation, on the other hand, has not only the negative virtue of avoiding these evils, but of itself secures considerable advantages

to the speaker. It shows that he is master of his subject, and enables him, without either wearying or confusing his hearers, to carry their minds along with him, without any visible effort on their part. Distinctness of utterance, altho the only method by which a person can, without effort, make himself audible in a large building, is a point to which few speakers sufficiently attend. There must be an acquired habit of giving the full value to every letter—so far, of course, as it does not violate the conventional mode of pronouncing a word.—HALCOMBE, *The Speaker at Home*, p. 79. (B. & D., 1860.)

309. DELIBERATENESS IN READING.

—Avoid the common fault of reading rapidly and of skimming passages. Remember that deliberateness invariably makes a good impression, because it is associated with depth of thought and feeling. Deliberateness does not mean dwelling unduly upon words, but arises from judicious pausing. The time spent upon a single word—called quantity—may be lengthened if the thought requires it, but deliberateness applies to the style in which you read an entire passage. In your reading you should understand the relation of one thought to another. Unless you make what you read your intellectual possession, you read in vain. To memorize without assimilation is one way to produce mental weakness. Deliberate on what you read, and you will read slowly.—KLEISER, *How to Read and Declaim*, p. 41. (F. & W., 1911.)

310. DELIBERATENESS OF STYLE AND MANNER.

—The habit of silent reading enables the practised student to follow the succession of thought with the utmost rapidity; and his discipline of intellect renders him competent even to foresee a speaker's drift of thought, and anticipate his train of argument. But the man of merely operative and practical habit must move deliberately, and follow, rather than accompany, a speaker. The aged hearer, who has little intellectual facility, often complains of the preacher's rapidity and confusion of utterance. Complaints such as this are not always well grounded; and the waning faculties of age are, too often in these cases, the chief source of apparent feebleness and indistinctness in the voice of the preacher. No speaker, however, who addresses a mixed audience, should suffer himself to fall into the rapidity of utterance which leaves any passage unintelligible to any individual among his hearers. Deliberateness of manner is not only an indispensable requisite to intelligible address,

but a powerful and natural aid to impressive utterance. Without a moderate rate of "movement" in the voice, there can be no association of grave or grand effect on the ear: the style of utterance is, in such instances, unavoidably rendered light and trivial. Solemnity, in particular, demands the utmost slowness of utterance. The uncultivated reader is always prone to celerity of enunciation, and thus hinders repose and reverence, and every other form of deep and tranquil impression. A style like this is peculiarly ill-suited to the purposes of reading and speaking, as connected with the duties of the sacred office.—RUSSELL, *Pulpit Elocution*, p. 150. (D., 1878.)

311. DELIBERATIVE AND DEMONSTRATIVE SPEAKING.—Proof should be demonstrative; and the points of dispute being four, you must demonstrate by producing proof respecting the particular point at issue: thus, if the adversary question the fact, you must at the trial produce proof of this point above the rest; should it be that he did no harm, then of that point; and so should he urge that the action is not of the importance supposed, or that it was done justly: and it must be done in the latter cases exactly in the same way as if the inquiry were respecting the matter of fact. And let it not escape us that in this single inquiry, it must needs be that one party is guilty: for it is not ignorance which is to blame, as tho any were to dispute on a point of justice. So that, in this inquiry, the circumstance should be employed; but not in the other three. But, in demonstrative rhetoric, amplification, for the most part, will constitute the proof, because the facts are honorable and useful; for the actions should be taken on credit, since, even on these subjects, a speaker on very rare occasions does adduce proof, if either the action be passing belief, or if another have the credit of it. But, in deliberative speeches, the orator may either contend that the circumstances will not take place, or that what he directs will indeed take place, but that it is not just, or not beneficial, or not in such a degree. And it will be well for him to observe whether any falsehood appears in the extraneous observations of his adversary; for these appear as so many convincing proofs that he is false in the case of the other more important statements. And example is best adapted to deliberative rhetoric; while enthymem is more peculiar to judicial. For the former is relative to the future; so that out of what has been heretofore, we needs must adduce

examples; the latter respects what is or is not matter of fact, to which belong more especially demonstration and necessity; for the circumstances of the past involve a necessity. The speaker ought not, however, to bring forward his enthymems in a continued series, but to blend them by the way; should he not do this, they prove an injury one to the other, for there is some limit on the score of quantity too: "Oh, friend, since you have spoken just so much as a prudent man would!" but the poet does not say, of such a quality. Neither should you seek after enthymems on every subject; otherwise you will be doing the very thing which some philosophers do who infer syllogistically conclusions in themselves better known, and more readily commanding belief, than the premises out of which they deduce them. And when you would excite any passion, do not employ an enthymem; for either it will expel the passion, or the enthymem will be uttered to no purpose; for the emotions which happen at the same time expel each other, and either cancel or render one or the other feeble. Neither when one aims at speaking with the effect of character, ought he at all to aim at the same time at enthymem; for demonstration possesses neither an air of character, nor deliberate choice. But a speaker should employ maxims alike in narration and in proof; for it has an expression of character: "Yes; I delivered it, even knowing that one ought never to repose implicit confidence." And if one speak with a view to excite passion: "And injured tho I be, yet I do not repent; for the gain, indeed, is on his side, but justice on mine."—ARISTOTLE'S *Rhetoric and Poetics*, p. 262. (B., 1906.)

312. DELIBERATIVE ORATORY.—Deliberative oratory requires wide and ready knowledge, a suave and serious style, careful logical division and distinctness, copious illustration, drawn from constitutional practise, precedents, customs, usages, historic example, etc., constant appeal to the maxims of policy prevalent in the assembly where the discussion is carried on, as well as an appropriate use of arguments tending to preserve the continuity of thought upon the topic receiving attention. In this species of oratory there is need, in general, of a brief, expository exordium, showing how the public care is involved in the proper settlement of the subject; a fair statement of the several alternatives least liable to objection; with, occasionally, a criticism of those which appear most plausible; a detail of the compromises or concessions made toward a set-

tlement by the advocates of the several modes of effecting a solution, so stated, as to lead to the mention of the manner of arranging the question at issue proposed by the speaker, and so reconciling the rival interests. This should be followed by a clear and circumstantial representation of the view proposed, and should be closed by a peroration, in which the several grounds for preference of each mode are disposed of, leading to and ending in the conclusion, that the suggestion made, as the result of the speaker's deliberation, is such as is free from the chief objections to which the others are exposed, and would yet procure the greater part of the advantages they aim at gaining. The management of the argument, and the tone of the speech, may each admit of latitude of manner; but the general tenor should be suitable to the breaking down of prejudices, the securing of concessions, the effecting of a conviction that the most salutary course has been pointed out, and ought, therefore, to be adopted.—NEIL, *The Art of Public Speaking*, p. 36. (H. & W., 1868.)

313. DELIBERATIVE ORATORY AND ITS USES.—

The principal feature in the style of deliberative oratory should be simplicity. Not that it disdains, but that it has seldom occasion for decoration. The speaker should be much more solicitous for the thought than for the expression. This constitutes the great difference between the diction proper for this, and that which best suits the two other kinds of oratory. Demonstrative eloquence, intended for show, delights in ostentatious ornament. The speaker is expected to have made previous preparation. His discourse is professedly studied, and all the artifices of speech are summoned to the gratification of the audience. The heart is cool for the reception, the mind is at leisure for the contemplation of polished periods, oratorical numbers, coruscations of metaphor, profound reflection, and subtle ingenuity. But deliberative discussions require little more than prudence and integrity. Even judicial oratory supposes a previous painful investigation of his subject by the speaker, and exacts an elaborate, methodical conduct of the discourse. But deliberative subjects often arise on a sudden, and allow of no premeditation. Hearers are disinclined to advice which they perceive the speaker has been dressing up in his closet. Ambitious ornament should then be excluded, rather than sought. Plain sense, clear logic, and, above all, ardent sensibility—these are the qualities needed by those who give, and those

who take, counsel. A profusion of brilliancy betrays a speaker more full of himself than of his cause; more anxious to be admired than believed. The stars and ribbons of princely favor may glitter on the breast of the veteran hero at a birthday ball; but, exposed to the rage of battle, they only direct the bullet to his heart. A deliberative orator should bury himself in his subject. Like a superintending providence, he should be visible only in his mighty works. Hence that universal prejudice, both of ancient and modern times, against written deliberative discourses, a prejudice which bade defiance to all the thunders of Demosthenes. In the midst of their most enthusiastic admiration of his eloquence, his countrymen nevertheless remarked that his orations "smelt too much of the lamp." Let it, however, be observed that upon great and important occasions the deliberative orator may be allowed a more liberal indulgence of preparation. When the cause of ages and the fate of nations hangs upon the thread of a debate, the orator may fairly consider himself as addressing not only his immediate hearers, but the world at large, and all future times. Then it is that, looking beyond the moment in which he speaks and the immediate issue of the deliberation, he makes the question of an hour a question for every age and every region, takes the vote of unborn millions upon the debate of a little senate, and incorporates himself and his discourse with the general history of mankind. On such occasions and at such times, the oration naturally and properly assumes a solemnity of manner and a dignity of language commensurate with the grandeur of the cause. Then it is that deliberative eloquence lays aside the plain attire of her daily occupation, and assumes the port and purple of the queen of the world. Yet even then she remembers that majestic grandeur best comports with simplicity. Her crown and scepter may blaze with the brightness of the diamond, but she must not, like the kings of the gorgeous east, be buried under a shower of barbaric pearls and gold.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 272. (H. & M., 1810.)

314. DELIVERY, ADVANTAGES OF A NATURAL.—

Who shall determine to aim at the natural manner, tho he will have to contend with considerable difficulties and discouragements, will not be without corresponding advantages, in the course he is pursuing. He will be at first, indeed, repress to a greater degree than another, by emotions of bashfulness; but it will be more speedily

and more completely subdued; the very system pursued, since it forbids all thoughts of self, striking at the root of the veil. He will, indeed, on the outset, incur censure, not only critical, but moral; he will be blamed for using a colloquial delivery and the censure will very likely be, as far as relates to his earliest efforts, not wholly undeserved; for his manner will probably at first too much resemble that of conversation, tho of serious and earnest conversation; but by perseverance he may be sure of avoiding deserved, and of mitigating, and ultimately overcoming undeserved, censure. He will, indeed, never be praised for a "very fine delivery"; but his matter will not lose the approbation it may deserve, as he will be the more sure of being heard and attended to. He will not indeed meet with many who can be regarded as models of the natural manner; and those he does meet with he will be precluded, by the nature of the system, from minutely imitating; but he will have the advantage of carrying with him an infallible guide, as long as he is careful to follow the suggestions of nature; abstaining from all thoughts respecting his own utterance, and fixing his mind intently on the business he is engaged in. And tho he must not expect to attain perfection at once, he may be assured that while he steadily adheres to this plan, he is in the right road to it; instead of becoming—as on the other plan—more and more artificial, the longer he studies. And every advance he makes will produce a proportional effect: it will give him more and more of that hold on the attention, the understanding, and the feelings of the audience, which no studied modulation can ever attain. Others, indeed, may be more successful in escaping censure, and ensuring admiration; but he will far more surpass them, in respect of the proper object of the orator, which is, to carry his point.—WHATELY, *Elements of Rhetoric*, p. 252. (L. G. R. & D., 1867.)

315. DELIVERY AND DIVISIONS OF THE THOUGHT.—Without interfering with the natural disposition or aptitudes of individual preachers, we may say that simplicity, perspicuity, scripturality, and dignity of phraseology, are indispensable; that uneouth, quaint, smart, foppish, obsolete, new-fangled, or merely learned, diction is to be eschewed, and that cautious accuracy in the selection of words, and abstinence from the use of recurrent synonymous terms are highly advisable. In the structure of a discourse it is essential that it be textual, logically coherent, and consistent; free from

cross-divisions, or overlapping theses. The divisions ought to be the fewest possible in which the thought of the sermon can be exhausted; and they should be mutually illustrative, and concurrently applicable to the point or points under consideration. In delivery the manner ought to be sincere, grave, earnest, devout, and unostentatious; modest, and free from elocutionariness; fluent, yet distinct, and partaking as much of the nature of extemporiness as thought, memory, and preparation will allow. The speaker's animation and ardor should indicate his conviction; his eager and engaging address should testify to his own anxiety to succeed in reaching the minds of his auditory, while the dignity, importance, and undelayableness of his theme ought to be felt in the pressing energy and persistent importunity of his voice, gesture, and words. Human infirmity, it may be pleaded, is too great to allow of the perfect acquirement and habitual employment of each and all of these characteristics and requirements. True, but the struggle to attain them gains them in precise proportion to its honest earnestness, and the pulpit orator alone has the promise—and that, too, from the Divine "Master of Assemblies"—"Lo! I am with you alway, even unto the end of the world."—NEIL, *The Art of Public Speaking*, p. 96. (H. & W., 1868.)

316. DELIVERY AND MONOTONY.—Great complaints are made of the monotonous and uninteresting tone with which clergymen are apt to read their sermons. To this I answer, let no clergyman, on any account, read his sermon; let him preach it. The monotonous tone of voice into which readers commonly fall arises from a circumstance noticed by Dr. Bell: "The difficulty of learning to read," he says, "is that while with the voice we are pronouncing one part of the sentence, with our eyes we are looking forward to another; to which may be added that at the same time we are gathering the meaning of the whole sentence in the mind." It is obvious that this objection does not apply to preaching your own composition. The monotony of reading is attributable to the circumstance of not knowing what is coming: you can not venture to use an impassioned tone of voice, because you can not tell whether the words which follow will bear you out, or whether you may not come to a lame and impotent conclusion. But when what you are pronouncing is your own composition, and consequently you know what is coming, and begin a sentence with the same feeling and train of thought with

which you composed it, there is no reason why you should not give full scope to the tones of your voice; nay, you may do it with more freedom than if you had to search for words, and were apprehensive of breaking down. Nevertheless, it must be confessed that preachers are too apt to carry with them the reading tone into the pulpit. All that I contend for is that there is no necessity for this; it may be corrected with care, and therefore does not form a valid objection against written sermons.—GRESLEY, *Letters to a Young Clergyman*, p. 295. (D. & Co., 1856.)

317. DELIVERY AND NATURALNESS.—In any one who should think a natural delivery desirable, it would be an obvious absurdity to think of attaining it by practising that which is most completely artificial. If there is, as is evident, much difficulty to be surmounted, even by one who is delivering, on a serious occasion, his own composition, before he can completely succeed in abstracting his mind from all thoughts of his own voice—of the judgment of the audience on his performance, etc., and in fixing it on the matter, occasion, and place—on every circumstance which ought to give the character to his elocution—how much must this difficulty be enhanced, when neither the sentiments he is to utter, nor the character he is to assume, are his own, or even supposed to be so, or anywise connected with him—when neither the place, the thing to do with the substance of what is said! It is therefore almost inevitable that he will studiously form to himself an artificial manner, which (especially if he succeed in it) will probably cling to him through life, even when he is delivering his own compositions on real occasions. The very best that can be expected is that he should become an accomplished actor—possessing the plastic power of putting himself, in imagination, so completely into the situation of him whom he personates, and of adopting for the moment, so perfectly, all the sentiments and views of that character, as to express himself exactly as such a person would have done, in the supposed situation. Few are likely to attain such perfection; but he who shall have succeeded in accomplishing this will have taken a most circuitous route to his proposed object, if that object be, not to qualify himself for the stage, but to be able impressively to deliver in public, on real and important occasions, his own sentiments. He will have been carefully learning to assume what, when the real occasion occurs, need not be as-

sumed, but only exprest. Nothing surely can be more preposterous than laboring to acquire the art of pretending to be what he is not, and to feel what he does not, in order that he may be enabled, on a real emergency, to pretend to be and to feel just what the occasion requires and suggests; in short, to personate himself.—WHATELY, *Elements of Rhetoric*, p. 248. (L. G. R. & D., 1867.)

318. DELIVERY AND NERVOUS TEMPERAMENT.—A certain amount of sensibility is, of course, absolutely indispensable to the orator, and it is therefore a good sign when he feels some anxiety before rising to address an assembly. The most valiant troops feel always more or less nervous at the first cannon-shot; and it is said that one of the most famous generals of the French Empire, who was called "the bravest of the brave," was always obliged to dismount from his horse at that solemn moment; after which he rushed like a lion into the fray. But while the orator must feel deeply what he has to say, his feeling must not reach that vehemence which prevents the mind from acting—which paralyzes the expression from the very fulness of the feeling. As a mill-wheel may fail to move from an excess of water as truly as from a lack of it, so there may be a sort of intellectual apoplexy, which obstructs speech, and renders it powerless by the very excess of life.—MATHEWS, *Oratory and Orators*, p. 143. (S. F. & Co., 1896.)

319. DELIVERY AND PAINTING.—There is a striking analogy or correspondence between painting and delivery. We have what are called seven primary colors, and seven pitches of sound—tho, strictly speaking, but three of each. Letters are uncompounded paints; words like paints, prepared for use; and when these words are arranged into proper sentences, they form pictures on the canvas of the imagination. Let the following beautiful landscape be sketched out in the mind: "On a mountain (stretched beneath a hoary willow) lay a shepherd swain, and viewed the rolling billow." Now review it; and see everything as it is—the mountain covered with trees; the shepherd reclining under the willow tree, with his flock near by, some feeding and some lying down; and what is he doing? Looking out upon the ocean, covered with pleasure boats, vessels, etc. In this way, you may behold, with the mind's eye (for the mind has its eye, as well as the body), the ideas of the author; and then picture out whatever you hear and read, and give to it life, habitation, and a name;

thus you will see the thoughts, receive the light, and catch or draw out their latent heat; and having enlightened and warmed your own mind, you will read and speak from your own thoughts and feelings—and transfer the living, breathing landscapes of your mind to others, and leave a perfect daguerreotype likeness on the retina of their mind's eye; you feel and think, and therefore speak; and thus you can memorize, so as not to forget: for you will have it by heart.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 94. (J. P. M. & Co., 1845.)

320. DELIVERY AND POWER.—I

dare say that an indifferent speech recommended by the force of action will carry more weight with it than the best, deficient in that respect. Demosthenes, on being asked what was the greatest excellence in oratory, gave the preference to delivery, and to it assigned the second and the third place, until no further question was put to him; whereby it appeared that he judged it to be not so much the principal as the only excellence. It was on that account that he himself worked so diligently to acquire it under the tuition of Andronicus the comedian; whence, the Rhodians admiring his oration for Ctesiphon, as spoken by Æschines, the latter says: "Your admiration little surprises me, but what would it be if you had heard Demosthenes himself deliver it!" There are some who think that an action which is simple and such as the impetuosity of the thought gives birth to is more forcible and the only kind that becomes men. And these, for all I know, are they who make it their business to find fault with all care, and art, and ornament, in speaking, and whatever is acquired by study, thinking them affected and unnatural; or perhaps they are of the disposition of those who pretend to imitate antiquity by a rusticity of words and accent, as Cicero mentions of Cotta. But while I permit them to enjoy their way of thinking, and to imagine that it is enough for man to be born, to become orators, I hope at least they will excuse the trouble to which I here put myself and will not take it amiss in me for believing that nothing is perfect but where nature is helped by care. Still I am not so peremptory in what I say as not to attribute to nature the principal qualification.—ANONYMOUS.

321. DELIVERY, FREEDOM IN.—

Graceful action must be performed with facility, because the appearance of great efforts is incompatible with ease, which is one constituent part of grace. A man of great

corpulency can not bend downward without extreme difficulty, nor run without laboring; whilst the bow of a light figure may be both profound and graceful, and, in running, the facility of his motion may almost compare with the gracefulness of the flight of some birds. Since much of the facility of action consists in the due proportions of length, in the different parts of the form those whose arms and necks are short and thick must be void of grace; whilst the motions of those whose limbs are long and whose neck is well proportioned, and well set on, are generally graceful, as from the ample space through which they pass. The motions of the former are short, unmarked, and round; of the latter the motions are flowing, decided, and distinct. Freedom is also necessary to gracefulness of action. No gestures can be graceful, which are either confined by external circumstances, or restrained by the mind. If a man were obliged to address an assembly from a narrow window, through which he could not extend his arms and his head, it would be vain for him to attempt graceful gesture. Confinement in every lesser degree must be proportionably injurious to grace; thus the crowded bar is injurious to the action of the advocate, and the enclosed and bolstered pulpit, which often cuts off more than half of his figure, is equally injurious to the graceful action of the preacher. The gracefulness of action will also be prevented if the speaker actually suffer from the pain of a wound, or from chronic pains, which disable him from raising his arms or moving his legs, or bending his body. The sentiments which he delivers may derive considerable interest from their solidity and soundness, and from other circumstances, but can not borrow any recommendation from the manner, since grace, the most powerful of all external additions to oratory, must be wanting, where every motion must indicate restraint and pain. But not only they who labor under present indisposition or injury are disqualified from graceful rhetorical action; they are also to be included in this disqualification who have been in the smallest degree injured or mutilated; whose muscles have been deranged by any permanent contraction, or who have suffered even the loss of a finger; and so on in proportion to the greatness of the injury. And it may be said almost without a figure that the sacrifices to the Graces must consist of offerings perfect and free from blemish. The reason is evident. The action of the limbs can seldom be considered to originate from, and be referred solely to, their own immediate muscles. The

most energetic actions of the arm arise from the muscles of the body, and the connection of the lower limbs with the trunk is equally strict and important. In the soundness and vigor of health, the muscles which are brought into action influence involuntarily all the others connected with their motions. But if any, even the smallest of these, have suffered injury or feel pain, a consciousness seems to be imparted to the muscle originating the motion, so that it sympathetically checks its own action, lest it should distress the morbid sensibility of its associates. Rigidity or mutilation causes more laborious action of the muscle, which is deprived of its associates. Such labor or even interruption without reference to the matter of the discourse; is incompatible with grace. But if, in public speaking, the gesture should be suddenly arrested from surprise or any similar feeling, the effect may even be graceful, and will be altogether different from that which arises from bodily pain or infirmity.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 510. (W. B. & Co., 1806.)

322. DELIVERY, MANNER OF.—The first and simplest element of plainness of delivery is slowness, or, at all events, deliberateness of articulation. This is a truth which almost every preacher will soon find out for himself; but it is nevertheless worth mentioning. Using musical language, I should say that the proper time of a sermon should be *andante*, which means properly a moderate walking pace, neither running nor lagging; there may occasionally be an *adagio*, or quicker passage, and sometimes even an *allegro*, or rapid delivery; but the standard time should be a quiet, regular, steady *andante*. This pace renders possible a clear and distinct enunciation. Clearness and distinctness are of more importance than loudness; in fact, in some churches loud utterance is fatal to hearing; the phenomena of acoustics in this matter are very strange and apparently capricious, and a preacher would do well to make inquiry as to what degree of loudness is found practically to make his voice most audible. But, as I have said, clearness and distinctness of enunciation are the points of greatest moment; and one great condition of clearness is to be found in what I may call the perfect finish of each word; each word should be thoroughly and carefully pronounced, and, above all things, the voice should not be dropt at the close of a sentence, but sustained in its fulness to the very end.—GOODWIN, *Homiletical and Pastoral Lectures*, p. 122. (A., 1880.)

323. DELIVERY, OBLIGATION TO CULTIVATE GOOD.—The importance of good delivery can not easily be overrated. Not only is an indifferent discourse, well delivered, more profitable to the hearers than a good one, badly delivered, but also a discourse well delivered is often better understood, and is more interesting to the hearers, than if read by them in private. Ambiguities of style which would occasion inconvenience to a reader, may, by virtue of the speaker's manner of utterance, pass wholly unnoticed. Emphatic words and clauses receive a more just treatment; the peculiar significance of certain words, or sentences, is rendered instantly obvious, and their impressiveness increased, by the speaker's tones and expression of countenance. In an assembly occupied with an interesting discourse, the hearers act insensibly on each other; and their mutual sympathy contributes much to the effect of the discourse. The institution of preaching is founded, therefore, in human nature. Men need to be excited and impelled. Public address secures, better than any private methods, the action of divine truth on their minds. Hence, God has made preaching his "great ordinance," the chief means of bringing and keeping the gospel before the minds of men. Nothing could supply its place. When the gospel was introduced, such was the state of the world that no means of establishing it, by human agency, could have been at all comparable to preaching. And in those Christian communities which are the best instructed in the gospel, and the most imbued with its spirit, to relinquish preaching would be to make a wilderness of a garden. Preachers of the gospel ought, then, to feel a special obligation to conform to this part of the divine plan, and assiduously to cultivate their power of impressively communicating, as well as that of acquiring, religious knowledge. For who can think lightly of divesting the gospel of half its power by his manner of presenting it?—RIPLEY, *Sacred Rhetoric*, p. 161. (G. K. & L., 1849.)

324. DELIVERY OF THE SERMON.—As to the question whether it be most proper to write sermons fully and commit them accurately to memory, or to study only the matter and thoughts and trust the expression, in part at least, to the delivery: I am of opinion that no universal rule can here be given. The choice of either of these methods must be left to preachers, according to their different genius. The expressions which come warm and glowing from

the mind during the fervor of pronunciation, will often have a superior grace and energy to those which are studied in the retirement of the closet. But then this fluency and power of expression can not at all times be depended upon, even by those of the readiest genius, and by many can at no time be commanded when overawed by the presence of an audience. It is proper, therefore, to begin, at least, the practise of preaching with writing as accurately as possible. This is absolutely necessary in the beginning, in order to acquire the power and habit of correct speaking, nay, also of correct thinking, upon religious subjects. I am inclined to go further, and to say that it is proper not only to begin thus, but also to continue as long as the habits of industry last, in the practise both of writing and committing to memory. Relaxation in this particular is so common and so ready to grow upon most speakers in the pulpit, that there is little occasion for giving any cautions against the extreme of overdoing in accuracy.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 320. (A. S., 1787.)

325. DELIVERY, RATE OF UTTERANCE IN.—The time, that is, the rapidity or slowness of our delivery, must accord with the character of the feeling or passion expressed, whether impetuous or concentrated; of the action or scene described, whether stirring or tranquil; or of the sentiment that pervades the language, whether it be elevated, impulsive, glowing, or deep, solemn, and enduring. For, different sentiments and passions, as they use different pitch, also speak in different time: the utterance of grief is slow and heavy, while that of hope and joy is light, bounding, and rapid. Again, the rush of an impetuous torrent, roaring and bursting over the plains, destroying vegetation, tearing up trees, carrying away cottages, in its resistless course, must be painted, as it were, to the ear, not only by appropriate pitch and force, but by a rapidity of utterance whose time shall be in keeping with the sweeping destruction described: while the placid flow of a gentle river, calmly gliding between its flower-spangled banks, amid a landscape of richest verdure, whose unbroken silence and golden smile, caught from the rays of the setting sun, breathe the quiet happiness of content and peace—this requires to be painted by a slow and even movement of the voice, whose time shall accord with the tranquillity of the scene, and allow the hearer to dwell on the placid picture before him.—VANDENHOFF, *Art of Eloquence*, p. 178. (S. & S., 1851.)

326. DEMOSTHENES.—The circumstances of Demosthenes' life are well known. The strong ambition which he discovered to excel in the art of speaking, the unsuccessfulness of his first attempts, his unwearied perseverance in surmounting all the disadvantages that arose from his person and address, his shutting himself up in a cave, that he might study with less distraction his declaiming by the seashore, that he might accustom himself to the noise of a tumultuous assembly, and with pebbles in his mouth, that he might correct a defect in his speech, his practising at home with a naked sword hanging over his shoulder, that he might check an ungraceful motion to which he was subject; all those circumstances, which we learn from Plutarch, are very encouraging to such as study eloquence, as they show how far art and application may avail for acquiring an excellence which nature seemed unwilling to grant us. Despising the affected and florid manner which the rhetoricians of that age followed, Demosthenes returned to the forcible and manly eloquence of Pericles, and strength and vehemence form the principal characteristics of his style. Never had orator a finer field than Demosthenes in his Olynthiacs and Philippics, which are his capital orations; and, no doubt, to the nobleness of the subject and to that integrity and public spirit which eminently breathe in them they are indebted for much of their merit. The subject is to rouse the indignation of his countrymen against Philip of Macedon, the public enemy of the liberties of Greece, and to guard them against the insidious measures by which that crafty prince endeavored to lay them asleep to danger. In the prosecution of this end we see him taking every proper method to animate a people renowned for justice, humanity, and valor, but in many instances become corrupt and degenerate. He boldly taxes them with their venality, their indolence, and indifference to the public cause; while, at the same time, with all the art of an orator, he recalls the glory of their ancestors to their thoughts, shows them that they are still a flourishing and a powerful people, the natural protectors of the liberty of Greece, and who wanted only the inclination to exert themselves in order to make Philip tremble. With his contemporary orators, who were in Philip's interest and who persuaded the people to peace, he keeps no measures, but plainly reproaches them as the betrayers of their country. He not only prompts to vigorous conduct, but he lays down the plan of that conduct; he enters into

particulars and points out with great exactness the measures of execution. This is the strain of these orations. They are strongly animated and full of the impetuosity and fire of public spirit. They proceed in a continued train of inductions, consequences, and demonstrations, founded on sound reason. The figures which he uses are never sought after, but always rise from the subject. He employs them sparingly indeed, for splendor and ornament are not the distinctions of this orator's composition. It is an energy of thought peculiar to himself which forms his character and sets him above all others. He appears to attend much more to things than to words. We forget the orator and think of the business. He warms the mind and impels to action. He has no parade and ostentation, no methods of insinuation, no labored introductions, but is like a man full of his subject, who, after preparing his audience by a sentence or two for hearing plain truths, enters directly on business.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 195. (A. S., 1787.)

327. DEMOSTHENES, DILIGENCE OF.—As to his manner of study, or his opinions concerning his art, Demosthenes himself has said little which has come down to us; and the most we know of him, immediately from those of his own age, we learn from the reproaches of his contemporary and rival Æschines. He charged him with laboring at writing out his orations, and reproached him with affectation in his gestures, from which he said he had justly got an opprobrious nickname. But the malice and spleen of a rival enemy, whatever might have been its ebullitions in the anger of debate, changed into admiration when the irritation was over; as may be recollected in the answer which Æschines made to the people of Rhodes. But the celebrity of Demosthenes, in all the requisites of a consummate orator, does not depend alone on the justice of his rival. History has furnished abundant proofs of his indefatigable exertions, more especially in the delivery of his orations, and has also recorded in strong terms the importance he attached to it: and of the various authors who have recorded his fame, not one has omitted the mention of these circumstances. Tho Lucian is not the first in order, yet he has collected together in a very small compass so many particulars concerning the industry of this great orator that I am induced to quote him previous to older writers. He says that love is of two kinds: the one sensual, the other intellectual; and

that Demosthenes was smitten with the last. "This love was let down from heaven by a golden chain, not by fires, or arrows inflicting the pain of wounds difficult to cure, but enamoring of its beauty the uncontaminated and pure intellect; exciting by a discreet madness of the soul, as says the tragic poet, those who are near to Jupiter, and who are associated with the gods. To this love all was easy, the tonsure, the cave, the mirror, the sword, the conquering of impediments, the learning at a late period of life the art of gesture, the strengthening his memory, the contempt of tumult, the adding of nights to laborious days. Who is there that knows not how great an orator Demosthenes came forth after these exertions; enriching his eloquence by thoughts and expressions, establishing the credit of his arguments by the evidence of his feelings, splendid in his copiousness, vehement in his impetuosity, exquisite in his choice of words and sentiments, inexhaustible in the variety of his figures?" It is not surprising, after all this, that, as Lucian tells us, "Pythias should say that the orations of Demosthenes smelled of the lamp."—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 151. (W. B. & Co., 1806.)

328. DEMOSTHENES, STYLE OF.—The style of Demosthenes is strong and concise, tho sometimes, it must not be dissembled, harsh and abrupt. His words are very expressive; his arrangement is firm and manly, and tho far from being unmusical, yet it seems difficult to find in him that studied but concealed number and rhythmus which some of the ancient critics are fond of attributing to him. Negligent of these lesser graces, one would rather conceive him to have aimed at that sublimity which lies in sentiment. His action and pronunciation are recorded to have been uncommonly vehement and ardent; which, from the manner of his composition, we are naturally led to believe. The character which one forms of him from reading his works is of the austere, rather than of the gentle, kind. He is, on every occasion, grave, serious, passionate; takes everything on a high tone; never lets himself down, nor attempts anything like pleasantry. If any fault can be found with his admirable eloquence, it is that he sometimes borders on the high and dry. He may be thought to want smoothness and grace, which Dionysius of Halicarnassus attributes to his imitating too closely the manner of Thucydides, who was his great model for style, and whose history he is said to have written eight times

over with his own hand. But these defects are far more than compensated by that admirable and masterly force of masculine eloquence, which, as it overpowered all who heard it, cannot to this day be read without emotion.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 198. (A. S., 1787.)

329. DESCRIPTION, INDIRECT.—It is not always advisable to enter into a direct detail of circumstances, which would often have the effect of wearying the hearer beforehand with the expectation of a long description of something in which he probably does not as yet feel much interest, and would also be likely to prepare him too much and forewarn him, as it were, of the object proposed, the design laid against his feelings. It is observed by opticians and astronomers that a side view of a faint star, or, especially, of a comet, presents it in much greater brilliancy than a direct view. To see a comet in its full splendor, you should look not straight at it, but at some star a little beside it. Something analogous to this often takes place in mental perceptions. It will often, therefore, have a better effect to describe obliquely, if I may so speak, by introducing circumstances connected with the main object or event, and affected by it, but not absolutely forming a part of it. And circumstances of this kind may not unfrequently be so selected as to produce a more striking impression of anything that is in itself great and remarkable than could be produced by a minute and direct description, because in this way the general and collective result of a whole, and the effects produced by it on other objects, may be vividly impress on the hearer's mind, the circumstantial detail of collateral matters not drawing off the mind from the contemplation of the principal matter as one and complete. Thus, the woman's application to the King of Samaria, to compel her neighbor to fulfil the agreement of sharing with her the infant's flesh, gives a more frightful impression of the horrors of the famine than any more direct description could have done, since it presents to us the picture of that hardening of the heart to every kind of horror, and that destruction of the ordinary state of human sentiment which is the result of long-continued and extreme misery. Nor could any detail of the particular vexations to be suffered by the exiled Jews for their disobedience convey so lively an idea of them as that description of their result contained in the denunciation of Moses: "In the evening thou shalt say, Would God it were morning! and in the

morning thou shalt say, Would God it were evening!"—WHATELY, *Elements of Rhetoric*, p. 125. (L. G. R. & D.)

330. DESCRIPTION IN ELOQUENCE.—To paint is not only to describe things, but to represent the circumstances of them, in such a lively, sensible manner that the hearer shall fancy he almost sees them with his eyes. For instance, if a dry historian were to give an account of Dido's death, he would only say she was overwhelmed with sorrow after the departure of Æneas, and that she grew weary of her life, so she went up to the top of her palace, and, lying down on her funeral pile, she stabbed herself. Now, these words would inform you of the fact, but you do not see it. When you read the story in Virgil, he sets it before your eyes. When he represents all the circumstances of Dido's despair, describes her wild rage and death already staring in her aspect, when he makes her speak at the sight of the picture and sword which Æneas left, your imagination transports you to Carthage, where you see the Trojan fleet leaving the shore, and the queen quite inconsolable. You enter into all her passions and into the sentiments of the supposed spectators. It is not Virgil you then hear: you are too attentive to the last words of unhappy Dido to think of him. The poet disappears, and we see only what he describes, and hear those only whom he makes to speak. Such is the force of a natural imitation, and of painting in language. Hence it comes that the painters and the poets are so nearly related, the one paints for the eyes, and the other for the ears, but both of them ought to convey the liveliest pictures to people's imagination. I have taken an example from a poet to give you a livelier image of what I mean by painting, in eloquence: for poets paint in a stronger manner than orators. Indeed, the main thing in which poetry differs from eloquence is that the poet paints with enthusiasm, and gives bolder touches than the orator. But prose allows of painting in a moderate degree, for without lively descriptions it is impossible to warm the hearer's fancy or to stir his passions. A plain narrative does not move people, we must not only inform them of facts, but strike their senses by a lively, moving representation of the manner and circumstances of the facts which we relate.—FENELON, *Dialogues on Eloquence*, p. 76. (J. M., 1808.)

331. DESCRIPTION, USE OF.—The most earnest descriptions of the enormity and

danger of sin fail to touch the hearts of men with fear, unless enforced with every adjunct, and heightened by every circumstance which the preacher has at his command. And surely a preacher can not be wrong in following the course of God's own word. If the terrors which are described in the Bible be a true description of things which will really happen, he is bound to declare them. If, on the other hand, they are figurative and imaginary, for what reason are they set forth in the Bible, but because they are among the means most suited to influence the will of man? We need not suppose that there will really be a "worm that dieth not," nor a "fire that is not quenched," yet surely these thrice-repeated terrors have more powerful effect to excite the feeling of fear than the employment of the mere abstract terms for which they stand—everlasting pain and endless remorse. The very subject in question calls forth from St. Peter than terribly awful description, in which he dwells with reiterated force on the material accompaniments of the day of judgment, "The day of the Lord will come as a thief in the night; in which the heavens shall pass away with a great noise, and the elements shall melt with fervent heat, the earth also and the works that are therein shall be burned up. Seeing then that these things shall be dissolved, what manner of persons ought ye to be in all holy conversation and godliness, looking for and hasting into the coming of the day of God, wherein the heavens being on fire shall be dissolved, and the elements shall melt with fervent heat?" It is clear, I think, that these images may fairly be used—and that without more restriction than the taste of the speaker suggests—as subsidiary engines to heighten the effect of a description, when it is the preacher's object to call up feelings of fear and solemnity. They are legitimately employed as introductory to an appeal to moral feelings; they prepare the mind for it, or rather spontaneously suggest it. Our hearts are so constituted that physical and moral impressions act reciprocally upon each other. Nor can the feelings be strongly moved unless the imagination is appealed to. Read any interesting work of fiction, and you will find the author invariably availing himself of this mode of introducing or heightening the impression. When a scene of love and happiness is to be depicted, it is sure to be "a delightful day, sun shining, not too hot; air balmy, birds singing, all nature gay, and the influence is quickly felt" by the persons who figure in the scene. When, on the other hand, sorrow and misfortune are approach-

ing, it is a drizzling rain in November, or snow storm in January. Spring is always the season for hope and expectation, autumn for calm and sober reflection. My conclusion is that descriptions of natural phenomena and material accompaniments, instead of only affecting the imagination, may, through the imagination, most powerfully influence the heart, whether for good or evil; and, therefore, that the preacher will do well to avail himself of them—not to the exclusion of moral appeals from their due prominence, but as heightening auxiliaries.—GRESLEY, *Letters to a Young Clergyman*, p. 88. (D. & Co., 1856.)

332. DIALOG, HOW TO READ.—Resolved to express whatever you may feel, you will begin by reading to yourself the dialogue you have selected for your lesson. Let it be, for instance, the glorious scene in "Ivanhoe" between Richard and the Clerk of Copmanhurst. Having thus learned the characters of the two personages, as designed by the novelist, think how such characters would speak—by which I mean the manner of their speaking, the tones of their voices, the peculiarities of their utterances, considered apart from the meaning of their words. Read one of the sentences in the dialog in the manner you have thus conceived of the speaker. Repeat the sentence until you are satisfied with your performance of it. Then do the like with the other characters, until you have mastered them also. In this exercise be careful to study the reading of each character separately and do not attempt to read the speeches of a second character until you have so perfectly learned the first that you can at once read any sentence set down to him in the dialog in the characteristic manner belonging to him. Do not attempt to read the whole as dialog until you have thus mastered each separate part in it. You will find the labor well bestowed, for this task accomplished, the rest is comparatively easy. The next process is to read the dialog silently, slowly and thoughtfully, for the purpose of clearly comprehending what the author designed the characters to say—that is, the meaning of the speakers as distinguished from their manner of speaking. Unless you rightly understand their full meaning, it is impossible for you to give correct expression to the words. Moreover, this is a fine exercise of the intellect, and it is not the least of the many uses of the art of reading that it compels you to cultivate the full understanding of what you read. Where you have doubts as to the meaning, you will

often find them solved by reading the doubtful passage aloud. Thus your ear having caught the words of the author as they presented themselves to him, you will be conducted readily to a true conception of his ideas. You will now be prepared to begin the reading of the whole dialog with some success. You have acquired the mannerisms of the various speakers. You have mastered the meaning of the words put into their mouths. There remains but the still more difficult art of instantaneously changing your manner and voice as you pass from speaker to speaker, according to the exigencies of the dialog. This is an accomplishment of undoubted difficulty, but it is essential to good reading. It can be acquired by practise alone, and fortunately perseverance will command success, however impracticable it may seem to you at the beginning. Thus the art of dramatic reading is comprised in three distinct requirements: First, representation of the manner of the speakers; secondly, the right expression of the thoughts to which they give utterance; and, thirdly, an instant change of voice and manner from one character to another, without hesitation or halt for reflection, always so painful to listeners. And the test of your success in this will be whether, without its being named by you on the change of speakers or indicated otherwise than by the change in your voice and manner, your audience know to whose part in the dialog the sentence you are then reading belongs.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 187. (H. C., 1911.)

333. DIALOG READING.—Dialog is the very best practise for students of the art of reading. Nothing so rapidly and effectually destroys personal mannerisms. In other readings, it is yourself that speaks, and you speak according to your habits, which are more likely to be bad than good. But in dialog you speak, not as yourself, but as some other person, and often as half-a-dozen different persons, so that you are unconsciously stripped of your own mannerisms. You must infuse into your style so much life and spirit, you must pass so rapidly from one mode of utterance to another, that the most inveterate habits are rudely shaken. Dialog is not only excellent practise for yourself, but, well read, it is the most pleasant of all forms of composition to listen to. It never wearies the ear by monotony, for the tones of the voice change with every sentence; nor the mind by overtaxing thought, for each speaker suggests a new train of

ideas. Being such, how should dialog be read and how may you learn to read it? Dialog must everywhere and at all times be read in character. Whosoever what you read assumes the form of a conversation between two or more persons, all that is represented as spoken should be read precisely as such descriptions, sentiments, or arguments would have been uttered by such persons as the supposed speakers. I repeat, that you must read these in character, changing the character with each part in the dialog and preserving throughout the same manner of reading each of the parts, so that it shall not be necessary for you to name the speaker, but the audience shall know, from your utterance of the first half-dozen words, which of the characters is supposed to be speaking. And the change must be instantaneous. There must be no pause to think who the next speaker is, and what he is, and how you should represent him, or how you have already represented him. You must pass from one to the other without hesitation and apparently without an effort. There is no emotion of the mind which you may not thus be required to express without any preparation, and the changes to opposite emotions are often most abrupt.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 165. (H. C., 1911.)

334. DIALOG, STUDY OF.—The study of dialog serves to develop sympathy and versatility in the speaker. It is important that you first have a clear conception of the characters you intend to personate, and of their distinctive qualities of voice, speech, and manner. After you have quietly read one of the extracts, imagine yourself to be the character or characters represented; then speak as you think they would speak. Supplement this lesson by studying some person in real life. Carefully observe such person's voice, enunciation, manner, gesture, and language. Write out your impressions of some of the people you meet. This exercise will be valuable to you in developing not only your expression, but also your powers of observation, memory, and adaptability.—KLEISER, *How to Read and Declaim*, p. 62. (F. & W., 1911.)

335. DIAPHRAGM, THE.—The diaphragm is an elastic muscle of the abdomen, one of the principal organs of breathing, and capable of being brought under complete voluntary control. The diaphragm is the lowest in position of all the vocal organs. This organ is a very elastic muscle which divides

the stomach below from the lungs above. Hence it has been called, "the roof of the stomach, and the door of the lungs." Its principal vocal function is that of expanding and contracting the lungs in respiration. This function it shares with the pectoral muscles, not necessary to be described here. When the diaphragm is feeble, the speaker is incapable of drawing in a full breath and of expelling it again with adequate force. When it is not under perfect voluntary control, he is unable properly to economize his breath; whence impurity of tone, unnecessary fatigue, and exhaustion in speaking. When it is fully developed, and under good control, neither breath nor voice will commonly be found wanting.—MCLVAINE, *Elocution*, p. 185. (S. A. & Co., 1874.)

336. DICTION OF EXTEMPORE SPEAKERS.—When you resolve to attempt preaching ex tempore, in the qualified sense of that phrase, you by no means renounce order, correctness, or elegance. Of all these we have repeatedly known as great examples in those who did not write as in those who did. All these qualities will be found to depend less on writing or not writing than on the entire previous discipline. As well might you say that no one can speak good grammar unless he has previously written. Whether he speaks good grammar or not, depends on his breeding, in the nursery, in school, and in society. He who has been trained can not but speak good English; and so of the rest. You have read what Cicero says concerning the latinity of the old model orators—they could not help it: "*Ne cupientes quidem, potuerunt loqui, nisi Latine.*" Madison, Ames, Wirt, Webster, or Everett, could not be cornered into bad English. Cicero goes aside even in his great ethical treatise to relate with gusto how delicious was the Latin speech of the whole family of Catulli. And in regard as well to this as to flow of words, he lays down the grand principle when he says: "Abundance of matter begets abundance of words; and if the things spoken of possess nobleness, there will be derived from that nobleness a certain splendor of diction. Only let the man who is to speak or write be liberally trained by the education and instruction of his boyish days; let him burn with desire of proficiency; let him have natural advantages, and be exercised in innumerable discussions of every kind, and let him be familiar with the finest writers and speakers, so as to comprehend and imitate them; and you need give yourself no trouble about such a one's need-

ing masters to tell him how he shall arrange or beautify his words!"—ALEXANDER, *Thoughts on Preaching*, p. 161. (S., 1862.)

337. DIET AND BATHING.—The public speaker should bathe frequently, and after drying the body, apply a gentle friction, for a few moments, by rubbing or patting the chest to keep the lungs healthy and active. He should also take exercise in the open air. He should stoutly resist the temptations of smoking or chewing tobacco as decidedly injurious to the pure quality of the voice. The excessive use of sweetmeats, nuts, and confections of any kind has a clogging character on the vocal organs. Warm bread, pastry, rich puddings, cake, and highly seasoned, greasy, or salt food, affect the voice through the instrumentality of the stomach. In short, anything that injures the latter affects the former.—FROBISHER, *Voice and Action*, p. 48. (I. B. & Co., 1867.)

338. DIFFIDENCE AND BASHFULNESS.—It is possible for a minister to be sincere in heart and yet, by reason of diffidence and bashfulness, to exhibit a want of earnestness in manner—a fault into which young clergymen, who have but just engaged seriously in God's service, are most apt to fall. You must struggle manfully against this feeling, or it will greatly impede your usefulness, perhaps prevent you from ever becoming an effective preacher. Why should you feel bashfulness in the performance of your sacred duty? You have watched probably the advocate at the bar; you have marked his anxious desire to persuade, and have seen him fix the attention of his hearers by the businesslike earnestness of his manner. Do you, then, speak as if you were about your heavenly Master's business—as if you were dealing with the spirits of men for real and important purposes. And in order to speak thus, you must not only really feel it, but must not be ashamed of showing that you feel it. Why should you? The advocate is not ashamed to appear really earnest in what he is about. His own interest, and the interest of his client, depend on the success of his exertions. And is it not the same with you? Are not the external interests of yourself and your hearers at stake? Only feel this, and you will not fail of being earnest.—GRESLEY, *Letters to a Young Clergyman*, p. 273. (D. & Co., 1856.)

339. DIGNITY IN SPEAKING.—There is a certain dignity connected with the work of an orator which ought never to be

lost sight of. His work is to teach, to cheer, and to elevate his fellowmen. Under these circumstances, he will never condescend to anything approaching buffoonery. He may be as lively in his manner, and illustrate by as pleasing examples as possible; but buffoonery and wit, tho they may create a laugh at the time, will raise up in the mind a feeling of secret contempt. Maury has beautifully exprest himself upon this head: "To all those rules which art furnishes for conducting the plan of a discourse, we proceed to subjoin a general rule, from which orators, and especially Christian orators, ought never to swerve. When such begin their career, the zeal for the salvation of souls which animates them does not always render them unmindful of the glory which follows great success. A blind desire to shine and to please is often at the expense of that substantial honor which might be obtained were they to give themselves up to the pure emotions of piety, which so well agree with the sensibility necessary to eloquence. It is unquestionably to be wished that he who devotes himself to the arduous labor which preaching requires should be wholly ambitious to render himself useful to the cause of religion. To such reputation can never be recompense. But if motives so pure have not always sufficient sway in your breast, calculate at least the advantages of self-love, and you may perceive how inseparably connected these are with the success of your ministry. Is it on your own account that you preach? Is it for you that religion assembles her votaries in a temple? You ought never to indulge so presumptuous a thought. However, I only consider you as an orator. Tell me, then, what is this you call eloquence? Is it the wretched trade of imitating that criminal mentioned by a poet in his satires, 'who balanced his crimes before his judges with antithesis?' Is it the puerile secret of forming jejune quibbles—of rounding periods—of tormenting oneself by tedious studies, in order to reduce sacred instruction into a vain amusement? Is this, then, the idea which you have conceived of that divine art which disdains frivolous ornaments, which sways the most numerous assemblies, and which bestows on a single man the most personal and majestic of all sovereignties? Are you in quest of glory? You fly from it. Wit alone is never sublime; and it is only by the vehemence of the passions that you can become eloquent. Reckon up all the illustrious orators. Will you find among them conceited, subtle, or epigrammatic writers? No; these immortal men

confined their attempts to affect and persuade; and their having been always simple is that which will always render them great. How is this? You wish to proceed in their footsteps, and you stoop to the degrading pretensions of a rhetorician! and you appear in the form of a mendicant, soliciting commendations from those very men who ought to tremble at your feet! Recover from this ignominy. Be eloquent by zeal, instead of being a mere declaimer through vanity. And be assured that the most certain method of preaching well for yourself is to preach usefully to others."—ANON, *The Public Speaker*, p. 92. (J. N. & Co., 1860.)

340. DIGRESSION, DANGERS OF.—

In practice, it is not always easy to point out all the parts of a discourse which might be embraced under the general name of a digression. Strictly speaking, everything not included of necessity within the six regular parts is digression. Descriptions, personal panegyric or invective, exclamations of passion, excuses, palliation, reproach and conciliation, amplification and diminution, all addresses to the feelings, and all the commonplace remarks upon human nature, the moral and political reflections, the brightest gems, and the most attractive charms of eloquence, partake of the digressive nature. They are indeed often so closely allied to the question or proposition, that they appear indissolubly incorporated with it. But whether premeditated or occasional, they are often interwoven with grace and elegance in the texture of the discourse, when it might still subsist in all its strength without them. And hence it is that the most important precept which a rhetorical teacher can inculcate respecting this part of a discourse is negative. The rules for the management of digressions are obvious and simple; but the caution the most necessary to an orator is to beware of admitting them with too much indulgence. They are like foreigners in the bosom of a national society. Received under just and prudent restrictions, they may contribute to the honor and prosperity of the commonwealth; but they should never be admitted in such numbers, or with such a latitude of powers, as to give them the control of the political body. A digression is a stranger; and as such let your general rule, as a public speaker, be to exclude it from your discourse. To this general rule, as to all others, exceptions must be allowed; and the condition for such exception should be that when admitted it shall contribute to the common interest, and not usurp an undue proportion

of space in the fabric. This caution is peculiarly necessary to all extemporaneous speakers. For written and even for unwritten, but premeditated discourse, the judgment has time to select and discriminate between the first thoughts which the fertility of invention produces to the mind. But it requires a very rigorous and habitual restraint upon the operations of your own understanding, to speak on the spur of the occasion without curvetting beyond the boundaries of the road. There was, therefore, nothing absurd, however seemingly paradoxical, in the apology which we are told was once made by Phocion, the most nervous and concise of all the Athenian orators. As an excuse for having spoken, one day, longer than was his usual custom, he said he had not time to make his speech short.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 96. (H. & M., 1810.)

341. DILEMMA, THE.—The Dilemma divides the adversary's argument into two or more parts, and then opposes to each of them an unanswerable reply. It is no more than several Enthymemes joined together. For instance (regularly in form): (1) He who writes on general topics must either support popular prejudices, or oppose them. (2) If he supports them, he will be condemned by the ignorant. (3) Therefore, he who writes on general topics, will be condemned. The orator turns the argument into an Enthymeme somewhat in this way: He who writes on general topics will be condemned, because he must either support popular prejudices, or oppose them. If he oppose them, he will be condemned by the ignorant; if he support them, by the intelligent. Patrick Henry's famous oration for the war runs into the form of a Dilemma. He argues, "We must resort either to submission or to arms. Therefore, there is no need of longer debate. We have tried submission in vain—and the war is already begun. There is no peace." The Dilemma is most frequently employed for retort. The best way of replying to it is to show that the adversary has not fully, or fairly, subdivided his subject. The well-known dispute of the travelers, concerning the chameleon's color, is an example. The creature, when "produced," was of no one of the colors named by the three disputants.—BAUTAIN, *Art of Extempore Speaking*, p. 302. (S., 1901.)

342. DIRECTNESS IN SPEAKING.—While speaking directly to the audience, the speaker is engaged in his proper work, and

consequently he is enabled to do it well. Speaking directly to the people before him is the orator's proper work in delivery—his whole business for the time. Hence it requires his undivided attention—the exercise of all his faculties and powers. Whilst, therefore, he is thus engaged in his proper work, whilst it constitutes the dominant operation of his mind and consciousness, he is giving his attention to what he is about, he is minding his present business. The natural consequence of this is that he does his work well, just as in any other case in which a person gives himself up to the work which he has in hand. Conversely, when the speaker loses his consciousness of direct address to the people before him, his state of mind is that of forgetting what he is about; he is not minding the business he has in hand; he is occupied with something else, inconsistent, and often totally incompatible with the expression of what he has to deliver. Hence it becomes impossible for him to do his work well, just as in every other case in which a person forgets what he is about, and allows his mind to become otherwise occupied.—McILVAINE, *Elocution*, p. 94. (S. A. & Co., 1874.)

343. DISCOURSE, APPLICATION AND CONCLUSION OF A.—It has been generally recommended to beginners, that their first experiments should be hortatory; and for this end, that after having written the body of the discourse, the application and conclusion should be left to the moment of delivery. Then, it is said, the hearer and speaker having become engaged and warm in the subject, the former will less observe any blemishes and inexactness of language, and the latter will have a freedom and flow of utterance which he would be less likely to enjoy at an earlier and colder moment; besides, that the exhortation is a much easier achievement than the body of the discourse. It is probable that for some persons this rule may be found best; tho if I were to give one founded on my own experience it would be directly opposed to it. I should esteem it a much safer and more successful mode to attempt extempore the commencement than the close of a discourse. The commencement, if the sermon be worth preaching, is laid out in an orderly succession of ideas, which follow one another in a connected train of illustration, or argument, or narrative; and he who is familiar with the train will find its several steps spontaneously follow one another, and will have no difficulty in clothing them in ready and suitable

terms. But the application is a matter which can not so well be thus arranged, and the parts of which do not so closely adhere to each other. This makes the actual effort of mind at the moment of delivery more severe. And, besides this, it will generally be found more difficult, I apprehend, to change the passive state of mind which exists in reading for the action and ardor of extemporaneous address than to start with this activity at the beginning, when the mind, in fact, is already acting under the excitement of a preparation to speak. Not to forget that a young man, who is modest because of his youth as much as he is bold because of his office, is naturally intimidated by the attempt to address with direct exhortation those whom he sees around him so much older than himself, and many of whom, he feels, to be so much better. I am persuaded, too, that it is a great mistake to imagine a closing exhortation easier work than the previous management of the discourse. I know nothing which requires more intense thought, more prudent consideration, or more judicious skill, both in ordering the topics and selecting the words. One may indeed very easily dash out into exclamations, and make loud appeals to his audience. But to appeal pungently, weightily, effectually, in such words and emphasis that the particular truth or duty shall be driven home and fastened in the mind and conscience—this is an arduous, delicate, anxious duty which may well task a man's most serious and thoughtful hours of preparation. It is only by giving such preparation that he can hope to make that happiness which God will bless; and he that thinks it the easiest of things, and harangues without forethought, must harangue without effect. Is it not probable that much of the vapid and insignificant verbiage which is poured out at the close of sermons originates in this notion that exhortation is a very simple affair, to which anybody is equal at any time?—WARE, *Hints on Extemporaneous Preaching*, p. 235. (G. K. & L., 1849.)

344. DISCOURSE, EXPLANATORY.

—The object of the discourse in explanation is to inform or instruct; to communicate some new view, or to correct, to expand, or to modify in some way one already entertained. Explanation and confirmation both immediately address the intelligence, not the passions or the will, but they differ in this respect, that they respect different states of the intelligence, and aim to effect different kinds of cognitions. The distinction which is originally given in logic or the science of the

laws and forms of thought, is twofold—that of the technical concept and the technical judgment. A concept is a cognition of a mere object; a judgment is a cognition of two related objects in which one of the objects is affirmed or denied of the other. A concept is expressed in language by a noun; a judgment by a sentence or proposition. All concepts are, indeed, derived from judgments, and founded upon them; but they drop from view the affirmation or denial which distinguishes all judgments. They constitute a large part of the nouns or terms used in discourse. But perceptions and intuitions resemble concepts in this respect, that they exclude all affirmation and denial. It is convenient, therefore, for rhetorical purposes, to distinguish all cognitions primarily as of the two classes—those expressing and those not expressing affirmation or denial. The first class are judgments; the second class includes the original cognitions given in perception and intuition, and the derivative cognitions given in proper conception. The objects of perception and intuition, when known, are said to be apprehended; the objects of conception are said to be comprehended or conceived.—DAY, *The Art of Discourse*, p. 55. (C. S. & Co., 1867.)

345. DISCOURSE, NATURAL, FORMAL, AND POETIC FORMS OF.—

There are in the languages of all civilized nations three kinds of discourse, distinguished from each other by boundaries very clear, altho, like all other boundaries, they are not always secure from reciprocal encroachment upon each other. The first is the discourse of ordinary conversation and business in common use and daily practise. The second is a formal and stately kind of discourse, employed on occasions of solemnity, and in the discussion of important objects. The third is the discourse of poetry. The stock of words belonging to any particular language is alike open to the use of all discourse in either of these forms; the same ideas may be communicated by them all; but that which forms the greatest diversity between them is the arrangement of the words. The predominating principle of collocation differs in each of them. In the discourse of conversation or business, the grammatical order is that to which all the others are subordinate. In the discourse of form, if the subject be speculative, the metaphysical order will be first observed. But in all the walks of oratory the natural order will stand pre-eminent; while in the discourse of poetry the paramount principle of arrangement is

harmony.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 192. (H. & M., 1810.)

346. DISCOURSE, RULES FOR THE DIVISIONS OF A.—First, the several parts into which the subject is divided must be really distinct from one another; that is, no one must include the other. It were a very absurd division, for instance, if one should propose to treat first of the advantages of virtue, and next of justice or temperance; because the first head evidently comprehends the second, as a genus does the species; which method of proceeding involves the subject in indistinctness and disorder. Secondly, in division we must be careful to follow the order of nature; beginning with the simplest points, such as are easiest apprehended and necessary to be first discuss, and proceeding thence to those which are built upon the former and suppose them to be known. We must divide the subject into those parts into which most easily and naturally it is resolved; that it may seem to split itself, and not be violently torn asunder: "*Dividere*," as is commonly said, "*non frangere*." Thirdly, the several members of a division ought to exhaust the subject; otherwise, we do not make a complete division; we exhibit the subject by pieces and corners only, without giving any such plan as displays the whole. Fourthly, the terms in which our partitions are exprest should be as concise as possible. Avoid all circumlocution here. Admit not a single word but what is necessary. Precision is to be studied above all things in laying down a method. It is this which chiefly makes a division appear neat and elegant: when the several heads are propounded in the clearest, most expressive, and, at the same time, the fewest words possible. This never fails to strike the hearers agreeably, and is at the same time of great consequence toward making the divisions more easily remembered. Fifthly, avoid an unnecessary multiplication of heads. To split a subject into a great many minute parts, by divisions and subdivisions without end, has always a bad effect in speaking. It may be proper in a logical treatise, but it makes an oration appear hard and dry, and unnecessarily fatigues the memory. In a sermon there may be from three to five or six heads, including subdivisions, seldom should there be more.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 45. (W. L. & Co.)

DISCOURSE.—See also *Speech*.

347. DISINTERESTEDNESS OF THE SPEAKER.—An orator then should have nothing either to hope or fear from his hearers, with regard to his own interest. If you allowed of ambitious, mercenary declaimers, do you think they would oppose all the foolish, unruly passions of men? If they themselves be subject to avarice, ambition, luxury, and such shameful disorders, will they be able to cure others? If they seek after wealth, can they be fit to disengage others from that mean pursuit? I grant that a virtuous and disinterested orator ought always to be supplied with the conveniences of life: nor can he ever want them if he be a true philosopher; I mean, such a wise and worthy person as is fit to reform the manners of men: for then he will live after a plain, modest, frugal, laborious manner: he will have occasion only for little, and that little he will never want, tho he should earn it with his own hands. Now, what is superfluous ought not to be offered him as the recompense of his public services, and indeed it is not worthy of his acceptance. He may have honor and authority conferred on him: but if he be master of his passions, as we suppose, and above selfish views, he will use this authority only for the public good, and be ready to resign it when he can no longer enjoy it without flattery or dissimulation. In short, an orator can not be fit to persuade people unless he be inflexibly upright, for, without this steady virtue, his talents and addresses would, like a mortal poison, infect and destroy the body politic. For this reason, Cicero thought that virtue is the chief and most essential quality of an orator, and that he should be a person of such unspotted probity as to be a pattern to his fellow-citizens, without which he can not even seem to be convinced himself of what he says, and consequently he can not persuade others.—FÉNELON, *Dialogs on Eloquence*, p. 39. (J. M., 1808.)

348. DISRAELI, BENJAMIN.—Born in London, England, Dec. 21, 1804. Died April 19, 1881. He seemed to be an actor, in a mask which he never took off. He had courage, audacity, patience, indomitable will. His gestures were abundant, voice powerful, action rapid. He was unsurpassed in his use of invective, satire, irony, humor, wit. His greatest triumphs were in his shortest speeches of twenty minutes in length. He lacked ease, fluency, and the power to touching emotions, tho he could dazzle with brilliant rhetoric. He was a most skilful parliamentary strategist. "As an orator his first

appearance in the House of Commons was a failure. It was spoken of as 'more screaming than an Adelphi farce.' Tho composed in grand and ambitious strain, every sentence was hailed with loud laughter! 'Hamlet,' played as a comedy, were nothing to it. But he concluded with a sentence which embodied a prophecy. Writhing under the laughter with which his studied eloquence had been received, he exclaimed, 'I have begun several times many things, and have succeeded in them at last. I will sit down now, but the time will come when you will hear me.'

349. DISTRACTIONS IN SPEAKING.

—It is essential to beware of the distractions which may break the thread of the exposition, and abruptly send the mind into a totally different and unprepared channel. This is another of the dangers attending extemporisation, which imperatively demands that you should give yourself wholly to your subject, and thus exclude from your mind every extraneous image and thought;—no easy task when a man stands face to face with a numerous assembly, whose eyes from all directions are centered upon him, tempting him to look at people, were it only because people are all looking at him. On this account it is necessary that the orator before speaking should be collected,—he should be wholly absorbed in his ideas, and proof against the interruptions and impressions which surround him. The slightest distraction to which he yields may break the chain of his thoughts, mar his plan, and even sponge out of his mind the very remembrance of his subject itself.—BAUTAIN, *Art of Extempore Speaking*, p. 257. (S., 1901.)

350. DON'T'S AND DO'S FOR PUBLIC SPEAKERS.—Don't apologize. Don't shout. Don't hesitate. Don't attitudinize. Don't be personal. Don't be "funny." Don't be sarcastic. Don't declaim. Don't fidget. Don't speak in a high key. Don't pace the platform. Don't destroy your words. Don't exceed your time limit. Don't emphasize everything. Don't praise yourself. Don't tell a long story. Don't sway your body. Don't fatigue your audience. Don't speak through closed teeth. Don't drink while speaking. Don't fumble with your clothes. Don't "hem" and "haw." Don't stand like a statue. Don't clear your throat. Don't speak rapidly. Don't antagonize. Don't over-gesticulate. Don't wander from your subject. Don't be awkward. Don't address the ceiling. Don't be monotonous. Don't put your hands on your hips. Don't be vio-

lent. Don't rise on your toes. Don't forget to sit down when you have finished. Do be prepared. Do begin slowly. Do be modest. Do speak distinctly. Do address all your hearers. Do be uniformly courteous. Do prune your sentences. Do cultivate mental alertness. Do conceal your method. Do be scrupulously clear. Do feel sure of yourself. Do look your audience in the eyes. Do be direct. Do favor your deep tones. Do speak deliberately. Do get your facts. Do be earnest. Do observe your pauses. Do suit the action to the word. Do be yourself at your best. Do speak fluently. Do use your abdominal muscles. Do make yourself interesting. Do be conversational. Do conciliate your opponent. Do rouse yourself. Do be logical. Do have your wits about you. Do be considerate. Do open your mouth. Do speak authoritatively. Do cultivate sincerity. Do cultivate brevity. Do cultivate tact. Do end swiftly.

351. DRINKING DURING SPEECH.

—Abstain from the use of water while speaking. It requires digestion to a certain extent, and must, therefore, more or less interfere with the oratorical powers. It is only a vicious habit to stop every few moments to swallow a large draught of water. A person must reform this habit, which he blindly commenced, if he desires an untrammelled use of his mental and vocal powers. Even in the warmest weather, and when perspiration is freely induced, there is no necessity of drinking at the time of speaking, even if it should occupy an hour or more. A moderate quantity of water, not too cold, may be drunk half an hour before, or very soon afterward.—FROBISHER, *Voice and Action*, p. 50. (I. B. & Co., 1867.)

352. DULLNESS IN DISCOURSE.

The chief source of dullness in the pulpit is, no doubt, the want of tact in the handling of a subject, which makes the great themes of religion commonplace to the preacher himself, and therefore to his audience. Education, it must be acknowledged, does little to empower the preacher to breathe fresh life into old themes. The theologian enters upon his office but little disciplined in that free, natural, original, and inspiring use of his faculties, which enables the poet to find new life and beauty in every component atom of the creation, and to expatiate, with an eloquence which we feel to be divine, on the common light and air of heaven, or the most ordinary plant by the wayside. The preacher seems, too often, to be consciously

handling trite themes, to which it is a hopeless attempt to endeavor to impart life and interest. He speaks, accordingly, as if the utmost reach of his ambition were to invest dullness with a tolerable decency, and to get through the routine of his function in the best way he can. The power of taking interesting, impressive, and striking views of common things, implies, unquestionably, a higher talent than mere education can impart. But while this important acquirement remains, as at present, one of the unattempted prizes of diligence, it is certain that the obvious and palpable advantages of even a partial cultivation are entirely overlooked, as respects the express training of preachers for the public duties of their office. It surely is not absolutely necessary that, to want of original power, and to want of due intellectual discipline, in the occupants of the pulpit, there should invariably be added an utter want of skill in expression, as regards the use of the voice, and the appropriate accompaniments of action. The dull and lifeless speaker may become animated, if he will resolutely set about accomplishing the task. The training prescribed in the practise of elocution will present him with subjects of exercise, drawn from the most inspiring passages of the most powerful writers. It will accustom him to glow over inspiring themes. It will show him the natural modes of uttering and imparting vivid emotions. It will train his organs to lively exertion. It will invigorate his tones, enhance his emphasis, sharpen his inflections, enliven his accents, breathe life into his whole expression, mold his frame into pliancy and eloquent effect, impel his arm, kindle his eye, flush his cheek with genuine emotion, and light up his whole manner with a feeling which radiates from within.—RUSSELL, *Pulpit Elocution*, p. 58. (D., 1878.)

353. EARLY FAILURE IN SPEAKING.—If it was the necessary or even the usual result of a failure in early attempts, to quench the glow of ambition in the bosom of the young candidate for renown, some of the most radiant names which shine on the catalog of the world's benefactors would have been doomed to everlasting obscurity. For the forensic and professional records of every enlightened nation on earth abound in memorials to show how often the brightest ornaments of our race, in arms, in art, and in civil polity, stumbled in passing through the porch of entry to the temple of fame. It is in many instances the direct tendency of beneficent intellectual endowments to in-

spire such an eager and intense desire for absolute perfection in execution, as to prevent and suppress any performance at all; just as an exquisite performer in music may have all his capabilities palsied, in the very outset of a performance, by a failure to produce some note or tone, in a favorite piece of music, in that perfection of elegance and sweetness which he had long anticipated with delight.—MCQUEEN, *The Orator's Touchstone, or Elocution Simplified*, p. 213. (H. & B., 1860.)

354. EARNESTNESS AND PERSUASION.—The first requisite, in order to create an interest in others, is to feel, or at least to exhibit, an earnestness ourselves. We must be in earnest. Between the orator and his auditory there is a certain involuntary sympathy communicated from one to the other. If he be himself animated and energetic, his audience soon acknowledges a kindred spirit; if, on the contrary, he be cold, they catch the infection; if he be tame, they are apathetic; if he be spiritless, they are listless: their torpor again reacts upon him, and both orator and audience sleep together. Energy quickens and infuses life into the style: it warms, it revivifies with its touch. It adds a brisker movement to the voice: it flushes the cheek, it lights the eye, it animates the frame, and passing like an electric spark from speaker to audience, it enkindles in them a sympathetic spirit, it arouses their enthusiasm, it takes possession of their hearts, and places their feelings, their reason, and their will, in the hands of him whose power has agitated the recesses of their souls.—VANDENHOFF, *Art of Elocution*, p. 177. (S. & S., 1851.)

355. EARNESTNESS AND TRUTH.—What the student of public speaking primarily needs is a frank, truthful, earnest habit of examining ideas and facts as they are presented to his mind in everyday life. He should look at questions from every viewpoint, as Lincoln is said to have done, and determine to get the truth at any cost. It is this fearless pursuit of truth that leads to fearless expression, and only after the thinker has made the ground good under his own feet can he hope to succeed as a guide and leader of other men. Another important element of power is earnestness. This is not to be confounded with assumed and artificial feeling adapted consciously to certain ends, neither is it sudden impulse which may or may not do the right thing. Earnestness comes mainly from concentration

of the speaker's energies upon his subject. It is a form of intensity by which all his best powers are enlisted in behalf of some cause, and stimulated into action by a profound sense of duty, patriotism, or the desires for useful service. True earnestness is born of sincerity and unselfishness. It is too great to intimidate, too serious to amuse, and too genuine to fall into bombast or empty declamation. There is nothing that imparts sympathetic power and a winning personality to a speaker like innate goodness of heart and life. When a man shows that he both understands and feels what he says, he is in a large way toward influencing other men, and of persuading other men to act as he desires. It is the power arising from loftiness of soul and sublime purpose which touches the lips of the orator, as if by magic, and bids them vibrate with the heart of humanity. Intelligence points the way, earnestness gives wings for flight, and consecrated unselfishness carries conviction and persuasion to men.—KLEISER, *Great Speeches and How to Make Them*, p. 39. (F. & W., 1911.)

356. EARNESTNESS, GENUINE.—As earnestness is the essential element in every true orator's success, so we conceive that the general absence of it is the main cause of the comparative failure of those who endeavor to produce the same effects by artificial means. At the same time, it must be clearly understood that this term is not applied to the mere impulse or excitement of the moment of delivery. Genuine earnestness will be as different from mere "rant" as the foolhardiness of the drunkard is from the undaunted bravery of him who goes out knowingly to meet death face to face. It will differ as much from a mere passing ebullition of feeling as the rude clamor of an excited mob differs from the stern purpose of the patriot, who, feeling that the long-looked-for and decisive moment has arrived, casts away every thought of further preparation, and throws himself into the struggle, trusting to God and the justice of his cause for victory. And we may add, that, just as that patriotism will be but an empty name which does not lead a man to put all his thoughts of self on one side, and to give up his time, his thoughts, and, if needs be, life itself, for his country's cause, so that earnestness which has not previously led a man to concentrate all his energies on the work he takes in hand will be little more than mere bombastic parade; it may be mighty to dazzle or to amuse, but it will never be mighty to the pulling down of strongholds.—HALCOMBE,

The Speaker at Home, p. 37. (B. & D., 1860.)

357. EARNESTNESS, IMPORTANCE OF, IN SPEAKING.—Earnestness is the natural language of sincerity; it is the condition of persuasion. It is the security for the orator's success,—most of all, in the case of him who is not contending for palpable rights and outward interests, but who is pleading the most of all causes,—that which is ever pending between the soul and God. Earnestness is the most prominent trait of eloquence. It is a thing not to be mistaken. It depends not on science. It is a direct product of the soul. It has no halfway existence. Either it is not, or it comes "beaming from the eye, speaking on the tongue, informing every feature, and urging the whole man onward, right onward to his object." Nothing can take its place. Decorum, without it, becomes hollow formality; gravity, coldness; dignity, reserve; all expression loses life and power. Yet earnestness is external in its character, and may be counterfeited, even, by assuming certain outward signs of tone and action. It needs but a little attention and reflection to note and discriminate its traits. Every observer perceives its characteristic glance of the eye; its energetic, warm, breathing, heart-issuing voice, its pithy emphasis, its acute and keen inflection, its vivid intonation, its animated movement; its forcible and spirited and varying action; its speaking attitude and posture; its eloquent glow of pervading inspiration. We see it manifested in all its power as the instinctive art of eloquence which nature teaches to the child, to the mother, to the loving youth, to the unconscious savage. Earnestness, as a habit in expression, is one of those traits which education tends to quell rather than to aid. Early, in the conventional forms of school life, it gives way to reserve and morbid apathy, or to an arbitrary decorum. Inexpressive modes of action and utterance become thus, inseparable from the prevalent habits of the student and the professional man. Resolute self-culture alone can replace the lost power in individuals. He who would recover it effectually, must watch narrowly the sources of influence on mind and character. He must frequent those mental resorts whence he may derive energetic and stirring impulses; he must learn to detect, and apply to his own being, the elements of inward life and force, to see the deep and living reality within all external forms. He must learn to deal with thoughts rather than words, and with things more than with

mere thought. He who inhales the inner air of truth and reality, can not be an indifferent spectator of life, or an indifferent pleader for its duties. The words and tones and looks and actions of the human being, are profound and instructive realities to him. He can not be indifferent to their power: he will study them thoroughly; he will use them effectively.—RUSSELL, *Pulpit Elocution*, p. 62. (D., 1878.)

358. EARNESTNESS IN DISCOURSE.

—Above and before all things else, popular speech must be characterized by thorough earnestness—by earnestness of thought, by earnestness of composition, by earnestness of delivery; by that earnestness which is at once the witness and the exponent of strong convictions and of ardent feelings. The sacred orator who is not in earnest is nothing. If he be not in earnest, if he be not all ablaze with the sacred fire, if his own soul does not thrill under the sacred influences which he undertakes to urge upon others, he must necessarily be nothing. As an accomplished writer has said so well, nothing can supply, even for elocutionary purposes, the want of a living faith, and a personal interest in the solemn and glorious truth we have to declare, or the want of a deep and heart-piercing conviction that the salvation of those to whom we speak depends upon their believing it.—POTTER, *The Spoken Word*, p. 200. (M. H. G. & Son, 1880.)

359. EARNESTNESS OF SPEAKERS.

—Ardent zeal, intensity of desire, vehement solicitude, and diligent endeavor, are all requisite to stir, to rouse, to stimulate, and to compel the unthinking and careless to serious consideration. The dull and degraded, the tempted and the scorned, the self-satisfied and the unconcerned, the make-believer and the unbeliever, may delight to have their fancy tickled by careful syntax and by graceful speech, may admire bombast and enjoy the glittering rhetoric of the pulpit performer, whose chief endeavor is to please an audience and to fill a church; but it is sorry policy either to suffer rigid formulism or frigid formalism, adroit time-serving or plausible priestliness, concealed folly or pretentious pliancy, to acquire the mastery in congregations. An earnest man in the world, as it is, must strike—strike and be heard—even strike to be heard. He can not palliate and glaze, tamper and trifle, he must fling all the energy of his being's love for God and man into the task of winning souls. He makes himself wise to know, and he prays

and labors to be sinewed for performance. To effect his purpose he must affect his hearers and he struggles and agonizes to achieve the work given him to do. Stoutness, courage, and intrepidity to resist the conservative clamors of iniquity, the pleadings of sin for time, and of the soul for indulgence; fearlessness to probe the gross and peccant humors of the heart, to check with incisive instantness the spread of vileness, to neutralise contagion, and to wreak from the soul "the perilous stuff" which deteriorates with its deleterious venom the social state and personal condition of men, are all required of the true preacher of righteousness. To be earnest is for him an inevitable necessity. If he fail in earnestness to whom is committed the oracles of God for the salvation of man, where shall we look to find ardor of heart and intensity of daring to accomplish any good work? Without the earnestness of the pulpit orator conviction of mind is, humanly speaking, impossible; for men too frequently calculate the value of that which is prest on their notice at less than that which it is represented to be worth, and if the advocate talks coolly of its importance, they can scarcely believe in its intrinsic worth.—NEIL, *The Art of Public Speaking*, p. 92. (H. & W., 1868.)

360.—EARNESTNESS, THOROUGH, OF THE SPEAKER.

—When the intellect of the speaker is fully occupied with the thought of his object, and his heart with the desire of accomplishing it, this leaves no place for any thoughts about himself, his tones, inflections, articulation, emphasis, or gesture, nor for any conceits or anxieties about his manner; consequently it purges, or tends to purge, his delivery from the vices of awkwardness, mannerism and affectation, in which such thoughts and feelings never fail to express themselves. His mind, being freed from such distracting and enfeebling occupations, naturally throws all its faculties and powers into the proper work of delivery. It may be said, therefore, that nothing purifies the mind and whole manner of the speaker, like being in dead earnest. It gives simplicity and directness to the whole manner, and adapts it to effect the object in view. It clothes the gestures with propriety and force. It imparts seriousness and gravity to the features, depth and power of expression to the eye. It gives fulness, strength and depth to the voice, and a certain characteristic quality, which makes it seem to come not so much from the throat or lungs, as from the depths of the heart—a quality which is sure

to reach the hearts of the audience. Also it brings to bear upon the audience a steady and sustained mental pressure, imparting a sostenuto character to the whole delivery, which is never intermitted even in the longest pauses, and which is one of the most telling traits of a strong delivery.—McILVAINE, *Elocution*, p. 88. (S. A. & Co., 1874.)

361. EASE AND GRACE IN SPEAKING.—The orator must take the most studious precaution not merely to satisfy those whom he necessarily must satisfy, but to seem worthy of admiration to those who are at liberty to judge disinterestedly. If you would know what I myself think, I will express to you, my intimate friends, what I have hitherto never mentioned, and thought that I never should mention. To me, those who speak best, and speak with the utmost ease and grace, appear, if they do not commence their speeches with some timidity, and show some confusion in the exordium, to have almost lost the sense of shame, tho it is impossible that such should not be the case; for the better qualified a man is to speak, the more he fears the difficulties of speaking, the uncertain success of a speech, and the expectation of the audience. But he who can produce and deliver nothing worthy of his subject, nothing worthy of the name of an orator, nothing worthy the attention of his audience, seems to me, tho he be ever so confused while he is speaking, to be downright shameless; for we ought to avoid a character for shamelessness, not by testifying shame, but by not doing that which does not become us. But the speaker who has no shame (as I see to be the case with many) I regard as deserving not only of rebuke, but of personal castigation. Indeed, what I often observe in you I very frequently experience in myself, that I turn pale in the outset of my speech, and feel a tremor through my whole thoughts, as it were, and limbs. When I was a young man, I was on one occasion so timid in commencing an accusation, that I owed to Q. Maximus the greatest of obligations "for immediately dismissing the assembly, as soon as he saw me absolutely disheartened and incapacitated through fear.—CICERO, *On Oratory and Orators*, p. 173. (B., 1909.)

362. EDWARDS, JONATHAN.—Born at East Windsor, Conn., Oct. 5, 1703. Graduated from Yale in 1720. Died at Princeton, March 22, 1758. His method of study was to write much—"pursuing the clue to my utmost," as he said himself. He was tall

and slender, broad forehead and piercing eyes—and "on his whole countenance, the features of his mind—perspicacity, sincerity, and benevolence—were so strongly impressed that no one could behold it without at once discovering the clearest indications of great intellectual and moral elevation." Although of delicate constitution he studied upward of twelve hours daily. His "Freedom of the Will" has been called "a masterpiece of metaphysical reasoning." It is justly regarded as one of the great books in English theology.

363. EGOTISM IN SPEAKING.—Avoid egotism. That little pronoun of one letter, of the first person singular, ought to be used sparingly and with judgment. The corresponding plurals, "we" and "us," are generally, tho not invariably, to be chosen in preference to the plural of the second person, at least where the preacher has not the authority of years superadded to that of office. It is more in keeping, most of us must feel, with the consciousness we have of our own infirmity, to associate ourselves with our hearers, as sympathizing with them in their trials and temptations; and yet we must speak with authority also, as remembering in Whose Name we speak. But authority is not weakened, but strengthened rather, when it is tempered with sympathy.—HEURTLEY, *Homiletical and Pastoral Lectures*, p. 154. (A., 1840.)

364. ELOCUTION, OBJECTS OF.—Elocution is not, as some erroneously suppose, an art of something artificial in tones, looks and gestures, that may be learned by imitation. The principles teach us to exhibit truth and nature dressed to advantage; its objects are, to enable the reader and speaker to manifest his thoughts and feelings in the most pleasing, perspicuous, and forcible manner, so as to charm the affections, enlighten the understanding, and leave the deepest and most permanent impression on the mind of the attentive hearer.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 45. (J. P. M. & Co., 1845.)

365. ELOCUTION OF CHILDREN.—Children are splendid elocution teachers. How true, how pure, how just their intonations! Their flexible young organs, readily accommodating themselves to every variety of sensation, enable them to reach more daring inflexions than the ablest actor would ever dream of. Have you ever listened attentively to a little girl telling some secret she has discovered, describing some mysteri-

ous scene that she has just witnessed? Does not she remind you of little Louise talking so innocently to her father in the *Malade Imaginaire*? She imitates every voice. She reproduces every tone. You see the personages pass before you. You actually hear them talk! Well, just as she has got through with her story, ask her to read the very same little Louise's part in Molière, or a few of Joas's verses in *Athalie*. You are astounded. What has become of her naturalness? Where are those tones so varied and so appropriate? You hear nothing but the sing-song, tiresome, stupid monotony peculiar to the reading of school children. These great professors of elocution have not the first idea of a principle of their art!—LECOUVÉ, *The Art of Reading*, p. 79. (L., 1885.)

366. ELOCUTION, PREJUDICE AGAINST STUDYING.—

There is a certain amount of prejudice even now existing against studying the art of delivery and action, on the ground that a stilted, formal, and artificial style must be the result of such lessons. And yet how stands the fact? Have not all the very greatest orators, from Demosthenes and Cicero to Lord Mansfield and Lord Chatham, made the study and practise of delivery and gesture under competent masters part of their regular training in the art of rhetoric? Doubtless the story Plutarch has told of the patience and perseverance of Demosthenes, whose very name has become to us almost a synonym for the perfection of oratory, is familiar to most of you; but I think it may well be repeated here, as the most memorable instance which history has recorded of the advantages which nature may derive from the resources of art. Demosthenes, says Plutarch, after an unsuccessful attempt to address the Assembly, was returning to his house, burning with shame and mortification at the disgrace of his failure. In this state of mind he was met and accosted by his old and intimate acquaintance, Satyrus, the actor, to whom he confided the whole story of his misfortunes, adding that the most bitter thought of all was that he had been in study the most industrious of all the advocates, and had spent almost the whole of his strength and vigor of body in that profession, and yet could not make himself acceptable to the people; while, to crown all, he had the mortification of seeing all kinds of inferior and illiterate men ascend the rostrum, while he himself was ridiculed and despised. What was the answer of Satyrus to all these complaints? "I must admit," said the actor, "that what you say

is perfectly true, and yet I will engage ere long to remove all these impediments to success, if you will repeat some lines to me from the great tragedies of Sophocles or Euripides." Demosthenes accordingly did so after his own originally uncouth and ungainly manner. Satyrus then recited them with all that grace of delivery, mien, and gesture which his art had given him, producing such an effect on his hearer, that it seemed to Demosthenes as if the whole passage was changed and wore quite a different appearance. Convinced by this how much effect and grace may be given to a speech by a proper delivery, and the accompaniment of an appropriate action, he began now, Plutarch tells us, to think it of little consequence for a man to exercise himself in making public addresses if he neglected the effective pronunciation of words, and the other aids lent by elocution. Accordingly he built forthwith a subterranean room (which the biographer says was in existence at the time of his writing), to which he retired every day to exercise his voice and form his action; and in this room, Plutarch states, he did not disdain to avail himself of the aid afforded by a large mirror, before which he would stand and repeat his orations, and so be enabled to see how far his action was graceful or awkward.—PLUMPTRE, *King's College Lectures on Elocution*, p. 276. (T. & Co., 1883.)

367. ELOQUENCE, AIDS TO.—

It has been questioned which helps eloquence more, art or nature? Nothing is more certain than that both are necessary to form an accomplished orator. Considering these two requisites separately from each other, nature without learning may effect a great deal, but learning can not subsist without nature. If they equally concur, and we suppose them to be only in an indifferent degree, nature will have the ascendant, but if in an eminent degree, learning. Just as a barren piece of ground will mock all hopes from the best culture, while a fertile spot will of itself produce something, but if cultivated, the work of the tiller will contribute more to its fruitfulness than its own native goodness. If Praxiteles endeavored to form a statue out of a millstone, I should prefer it to a piece of marble in the rough; but if he had polished this piece of marble it would be indebted in point of value more to his art than to the intrinsic goodness of the materials. And, indeed, nature is the matter, and learning the art; the one forms, the other is formed. Art effects nothing without materials to work upon; materials have their

value without art; but the master-strokes of art are preferable to the most precious materials.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 136. (B. L., 1774.)

368. ELOQUENCE, AIM OF.—Eloquence is the profoundest and the most difficult of arts, on account of the end at which it aims, which is not merely to charm, please, or amuse, transiently, but to penetrate into the soul, that it may move and change the will, may excite or may prevent its action by means of the ideas which it engenders, or, as it is expressed in rhetorical treatises, by convincing and persuading. The true end of the orator is to make himself master of souls, guiding them by his mind, causing them to think as he thinks, and thus imparting to their wills the movements and direction of its own.—BAUTAIN, *Art of Extempore Speaking*, p. 266. (S., 1901.)

369. ELOQUENCE AND ACTION.—Cassinus instituted a comparison of Demosthenes and Cicero in their different oratorical talents, and decided in favor of Cicero. And speaking of their action, he thus lamented its irreparable loss: "The orations of Demosthenes and Cicero which are extant committed to writing, afford in many respects opportunity to judge of their manner of delivery: but their action, which has perished along with themselves, has left a subject of regret to all. If they could have expressed this in their writings, we might, after searching into the monuments of antiquity, be less in the dark." And again, in the introduction of his ninth book, which is particularly devoted to delivery, he says: "It is principally by the practise of speaking that graceful action is required, the force of which is very great, and most efficacious in the power of persuasion. For action is a kind of eloquence of the body, by which the mind abounding in the finest sentiments flows out upon the body, and impresses upon it a noble image of itself. As light therefore proceeds from the sun, so does action proceed from the inmost recesses of the mind. Now, the mind displays itself by action as if in a mirror; and makes itself known externally, by the countenance, by the eyes, by the hands, and by the voice, the most excellent organ of eloquence. And since the internal feelings are not easily disclosed to the conception of the multitude, who are accustomed to estimate everything by the eyes: and since on the contrary whatever is seen and heard, when transmitted through the senses affects the feelings most powerfully, it has always been observed that those

speakers who excelled in action carried every point. And, therefore, it was not without reason that Demosthenes recognized it as the first, if not the single, excellence in oratory."—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 176. (W. B. & Co., 1806.)

370. ELOQUENCE AND OTHER ARTS CONTRASTED.—Eloquence has this peculiarity which distinguishes it from other arts, that it is always through the intelligence it reaches the heart,—that is, it is by means of the idea which it engenders or gives birth to; and this is what makes it the most excellent, the most profound, of arts, because it takes possession of the whole man and can neither charm, nor move, nor bear him along, except by enlightening him and causing him to think. It is not a matter of mere sensibility, imagination, or passion, as in music and painting, which may produce great effects without thought having a predominant share in them, altho those arts themselves have a loftier and a wider range in proportion as the intelligence plays a greater part, and ideas exercise a higher sway in their operations. Yet in music and in the plastic arts, ideas are so blended with form and so controlled by it, that it is very difficult to abstract them from it, with a view of testing their value and analysing them; they flow with the form which is their vehicle, and you could scarcely translate them into any intelligible or precise language. Hence the vagueness of these arts, and particularly of music; a fact which does not prevent it from exercising a powerful effect at the very moment of the impression, which, however, is transient, and leaves little behind it. It vanishes almost as soon as the sounds which have produced it cease.—BAUTAIN, *Art of Extempore Speaking*, p. 263. (S., 1901.)

371. ELOQUENCE AND POETRY.—We may be inclined to distinguish poetry from eloquence, according to the exclusive predominance or presence of the two elements, strength and beauty. They should not, however, be so distinguished; for neither does poetry dispense with strength nor eloquence exclude beauty. We must look elsewhere for the principle of discrimination between these two kinds of composition. It is that one, eloquence, has facts for its objects, the other has ideas; eloquence, I mean as far as it is eloquence, and poetry as far as it is poetry; for these two arts sometimes touch and intermingle more or less. Eloquence seeks to produce changes in the world of

reality, poetry would produce them only in the ideal sphere. Eloquence does not ignore ideas, poetry does not take away facts, but the former goes from ideas to facts, the latter from facts to ideas, that is to say, eloquence transforms ideas into facts, and poetry transforms facts into ideas. Eloquence, indeed, must rest upon ideas (ideas of justice, honesty, fitness), but it uses them as a lever, to act upon facts; poetry also must rest upon facts, upon reality, upon experiences, but only that by means of them it may rise to ideas or to an ideal. Let us remark, however, that the word ideas does not, in both cases, mean the same thing; in the former it means laws, the laws of nature, reason, conscience; in the latter, ideas are only types of existences—types, however, more pure and complete, than any real or concrete existence, separately taken, or all such existences collectively, can present. Eloquence, then, leads us to action, poetry to contemplation. Eloquence is a combat, poetry a representation or a vision. Eloquence speaks of what is, poetry creates that which ought to be. Eloquence flows in the same channel with life, poetry digs a channel for itself by the side of life. Eloquence, so to speak, raises itself with the wave of life which it enlarges and bears along; poetry suspends it. Let it be understood, that I do not here speak of inward or contemplative life, but of external or practical life. They are two rivers which are not always separated; they may unite and flow together from and to a great distance; poetry may become eloquent, eloquence may become poetical; but eloquence and poetry are not less distinct in their principle than in their end and consequently in their means; and so true is this, that if eloquence, which is an action, passes from action to contemplation, it ceases to be eloquence; and that if poetry omits contemplation in order to act, it ceases to be poetry. —VINET, *Homiletics; or, the Theory of Preaching*, p. 423. (I. & P., 1855.)

372. ELOQUENCE AS ONE OF THE ARTS.—In eloquence the form is subordinate to the idea. In itself it possesses little to dazzle or to charm—it is articulate language, which certainly is far less agreeable than language sung, or melody. However sonorous the voice of the speaker, it will never charm the ear like a musical passage, and even the most graceful or the most energetic oratorical action can never have the elegance, harmony, or finish which the painter or the sculptor is able to give to the bodies of the characters whom he represents. Not-

withstanding which the tones and action of the speaker often produce astonishing effects on those who hear him, which are lost in reading what he has said, or in his written discourse. It follows that eloquence has its own artistic or esthetic side, besides that idea which it is its business to convey. But it relies much more on the idea than do the other arts, so that the absence or the feebleness of the idea is much more felt in it, and it is impossible to be a great orator, without possessing a lofty intelligence and great power of thought; whereas a man may be a distinguished musician, painter, or sculptor without any brilliant share of these endowments; which amounts to this, that eloquence is the most intellectual of the arts, and whose exercise requires the mightiest faculties of the mind.—BAUTAIN, *Art of Extempore Speaking*, p. 264. (S., 1901.)

373. ELOQUENCE, BASIS OF.—Eloquence rests on sympathy. One can never be eloquent except as he can speak or write under an influence from those to whom he addresses himself; they must inspire him, and unless this condition is met, he may be profound and interesting, but he can not be eloquent. In order to be eloquent, he must feel the necessity of communicating his life to others, and of comprehending intimately what chords must be made to vibrate within them. Pascal says: "Eloquence consists in a correspondence which we endeavor to establish between the mind and heart of those to whom we speak, on the one hand, and the thought and expressions which we employ on the other. And this supposes that we have carefully studied the human heart, to know all its recesses, and then how we may be able to adapt to them justly-arranged discourse. We must put ourselves in the place of those who are to hear us, and try on our own heart the train of thought which we give to our discourse, to ascertain if one be suited to the other, and whether we may confidently expect that the hearer will be obliged to yield to us."—VINET, *Homiletics; or, the Theory of Preaching*, p. 23. (I. & P., 1855.)

374.—ELOQUENCE, CHIEF POWERS OF.—It may well be imagined that nothing else is so important in the whole art of oratory as the proper use of the passions. A slender genius, aided by learning or experience, may be sufficient to manage certain parts to some advantage, yet I think they are fit only for instructing the judges, and as masters and models for those who take no concern beyond passing for good speakers.

But to possess the secret of forcibly carrying away the judges, of moving them, as we please, to a certain disposition of mind, of inflaming them with anger, of softening them to pity, so as to draw tears from them—all this is rare, tho by it the orator is made most distinguished, and by it eloquence gains empire over hearts. The cause itself is naturally productive of arguments, and the better share generally falls to the lot of the more rightful side of the question, so that whichever side wins by dint of argument, may think that so far they did not lack an advocate. But when violence is to be used to influence the minds of the judges, when they are to be turned from coolly reflecting on the truth that works against us, then comes the true exercise of the orator's powers; and this is what the contending parties can not inform us of, nor is it contained in the state of their cases. Proofs, it is true, make the judges presume that our cause is the better, but passion makes them wish it to be such, and as they wish it, they are not far from believing it to be so. For as soon as they begin to absorb from us our passions of anger, favor, hatred, or pity, they make the affair their own. As lovers can not be competent judges of beauty, because love blinds them, so here a judge attentive to the tumultuous working of passion, loses sight of the way by which he should proceed to inquire after the truth. The impetuous torrent sweeps him away, and he is borne down in the current. The effect of arguments and witnesses is not known until judgment has been passed, but the judge who has been affected by the orator, still sitting and hearing, declares his real sentiments. Has not he who is seen to melt into tears, already pronounced sentence? Such, then, is the power of moving the passions, to which the orator ought to direct all his efforts, this being his principal work and labor, since without it all other resources are naked, hungry, weak, and unpleasing. The passions are the very life and soul of persuasion.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 366. (B. L., 1774.)

375. ELOQUENCE, CHRISTIAN.—Many rules of eloquence have been set forth, but, strange to say, the first and most essential of all has been overlooked, namely, Charity. . . . To address men well, they must be loved much. Whatever they may be, be they ever so guilty, or indifferent, or ungrateful, or however deeply sunk in crime, before all and above all, they must be loved. Love is the sap of the Gospel, the secret of lively and effectual preaching, the magic

power of eloquence. . . . The end of preaching is to reclaim the hearts of men to God, and nothing but love can find out the mysterious avenues which lead to the heart. We are always eloquent when we wish to save one whom we love; we are always listened to when we are loved. But when a hearer is not moved by love, instead of listening to the truth, he ransacks his mind for something wherewith to repel it; and in so doing human depravity is seldom at fault. If, then, you do not feel a fervent love and profound pity for humanity—if in beholding its miseries and errors you do not experience the throbbings, the holy thrillings of Charity—be assured that the gift of Christian eloquence has been denied you. You will not win souls, neither will you ever gain influence over them, and you will never acquire that most excellent of earthly sovereignties—sovereignty over the hearts of men.—MULTOIS, *The Clergy and the Pulpit*, p. 15. (The C. P. S., 1867.)

376. ELOQUENCE, CHRISTIAN, REAL POWER OF.—The people have a certain aggregate of ideas and thoughts, and their own way of apprehending and appreciating things. All this should be studied, for it constitutes the best holdfast of humanity. We should make ourselves of the people, as it were, in their mode of thought, joining thereto superior knowledge; study those ideas which they do not adequately estimate, put them into expressive and proverbial language such as they relish, and then engraft religious thought into their thoughts in order to elucidate and elevate them. But the people possess, above all, an inexpressible richness of sentiment, together with admirable instincts. These must be laid hold of, cultivated, and profoundly stirred, and then Christianity should be brought in and fused, so to speak, with those good instincts and noble sentiments. Dive down to the bottom of the souls of the people . . . touch the best chords of their hearts . . . be inspired with their aspirations . . . be animated with their passions; I had almost said be agitated with their anger. Possess yourself of what is best in them, and return it to them in vivid expressions and glowing effusions of the soul, that they may think, feel, will, as you do; that their thought may seem to have anticipated yours, while, at the same time, you exercise sway over them. Then your sermon will be the outward expression of the best sentiments of the human heart, ennobled by the Divine word. Such, we take it, is true popularity; such also is the real power of

Christian eloquence.—MULLOIS, *The Clergy and the Pulpit*, p. 139. (The C. P. S., 1867.)

377. ELOQUENCE, CONDITIONS OF.—It is so hard to get many men to understand that true eloquence does not consist in mere grace of style, or in elegant figures of speech; but that it is simply the power of acting upon and influencing the minds and the hearts of men, and that, as a necessary consequence, the first condition of being eloquent consists in putting ourselves in some sense, on a level with those to whom we speak, that thus we may address ourselves most clearly to their intellectual capacity, and most powerfully to their emotions and feelings. No language is eloquent, in the concrete, which does not accomplish this end; but it is not easy to get a young preacher to admit this principle, or reduce it to practise. A young preacher shrinks from employing that simple language, and that still more simple style, which alone are intelligible to the uneducated audience whom it may be his duty to instruct; and thus, forgetting that language has been primarily given to man as the vehicle of communicating his ideas to his fellowmen, whilst he labors to be elegant he simply becomes unintelligible and obscure. Or, as likely as not, he fails to comprehend and to master the intellectual difficulties of his simple flock. Everything is clear and plain to him, and he at once concludes that it is the same with those who listen to him. He does not appreciate the fact that it requires more careful study, and no ordinary amount of patience, of tact, and of reflection, to address an uncultivated and uneducated audience with profit and success. Many men fail to understand and appreciate these ideas, and hence the talent of "teaching" is so rarely met with. But if we desire to seize our audience, we must persuade ourselves that the power of teaching and instructing them is one of our most effective means of doing so; and we must equally persuade ourselves that we shall never become good teachers except by the careful observance of certain conditions which are radically opposed to the defects at which we have just glanced. —POTTER, *The Spoken Word*, p. 129. (M. H. G. & Son, 1880.)

378. ELOQUENCE, DANGER OF REPUTATION FOR.—Of intellectual qualifications, there is one which, it is evident, should not only not be blazoned forth, but should in a great measure be concealed, or kept out of sight, viz., rhetorical skill; since whatever is attributed to the eloquence

of the speaker, is so much deducted from the strength of his cause. Hence, Pericles is represented by Thucydides as artfully claiming, in his vindication of himself, the power of explaining the measures he proposes, not eloquence in persuading their adoption. And accordingly a skilful orator seldom fails to notice and extol the eloquence of his opponent, and to warn the hearers against being misled by it. There is indeed a class of persons, and no inconsiderable one, who have a suspicion and dread of all intellectual superiority. Such, especially, are men who possess, and are proud of, the advantages of birth, rank, high connexions, and wealth, while they are deficient in others, and have a half-consciousness of that deficiency;—who, being partly conscious of their own ignorance, dislike, dread, and endeavor to despise, extensive knowledge;—who being held aware of their own dullness (which they call "common-sense," and "sound discretion"), eagerly advocate the maxim which, it has been well remarked, has been always a favorite with dunces, that a man of genius is unfit for business;—and who accordingly regard with a curious mixture of disdain, jealousy, and alarm, any of those superior intellectual qualifications which seem to threaten rivalry to the kind of advantages possessed by themselves. But it is only a particular class of men that are subject to this kind of dread. Eloquence, on the other hand, is, in some degree, dreaded by all; and the reputation for it, consequently, will always be, in some degree, a disadvantage. It is a peculiarity therefore, in the rhetorical art, that in it, more than in any other, vanity has a direct and immediate tendency to interfere with the proposed object. Excessive vanity may indeed, in various ways, prove an impediment to success in other pursuits; but in the endeavor to persuade, all wish to appear excellent in that art, operates as a hindrance. A poet, a statesman, or a general, etc., tho extreme covetousness of applause may mislead them, will, however, attain their respective ends, certainly not the less for being admired as excellent, in poetry, politics, or war; but the orator attains his end the better the less he is regarded as an orator. If he can make the hearers believe that he is not only a stranger to all unfair artifice, but even destitute of all persuasive skill whatever, he will persuade them the more effectually, and if there ever could be an absolutely perfect orator, no one would (at the time at least) discover that he was so.—WHATELY, *Elements of Rhetoric*, p. 135. (L. G. R. & D., 1867.)

379. ELOQUENCE, DIFFERENT STYLES OF.—It is really surprising to see how many different kinds of eloquence there are. One man proceeds in a calm, collected, impressive style from first to last, like the gentle flow of deep waters. You are borne, as it were, imperceptibly along, and are solemnised, impressed, and charmed with what he says. His language is as easy and captivating as is his manner. There needs no stretch of the imagination—it does not even require the least operation of the mind to understand his meaning; and you feel a willing captive to the powers of his language. Another man rises to speak whose first words seem to electrify you. If the former may be compared to a gently-flowing stream, his may be likened to a rushing torrent—strong and deep. Fancy, imagination, reason, and, indeed, all the powers of the soul are brought into requisition; for he not only takes the greatest flights himself, but he also stirs up his audience to accompany him. Their inmost souls are fired by his eloquence, and shouts of applause attest the force of his remarks. Tho so different to each other, they possess something in common which interests us—something in common which claims our attention. The latter kind of eloquence is that which was possessed by Sheridan, according to the following description, as given of him by Burke:—"He has this day surprised the thousands who hung with rapture on his accents, by such an array of talents, such an exhibition of capacity, such a display of powers, as are unparalleled in the annals of oratory; a display that reflected the highest honor on himself—luster upon letters—renown upon Parliament—glory upon the country. Of all species of rhetoric, of every kind of eloquence that has been witnessed or recorded, either in ancient or modern times, whatever the acuteness of the bar, the dignity of the senate, the solidity of the judgment-seat, and the sacred morality of the pulpit have hitherto furnished; nothing has equalled what we have this day heard. No holy seer of religion, no statesman, no orator, no man of any literary description whatever, has come up, in the one instance, to the pure sentiments of morality; or, in the other, to that variety of knowledge, force of imagination, propriety and vivacity of allusion, beauty and elegance of diction, strength and copiousness of style, pathos and sublimity of conception, to which we this day listened with ardor and admiration. From poetry up to eloquence, there is not a species of composition of which a complete and perfect specimen might not be found in that single

speech be culled and collected."—ANON, *The Public Speaker*, p. 95. (J. N. & Co., 1860.)

380. ELOQUENCE, DISPLAY OF.—A kind of spurious oratory is that which has for its object to gain the hearer's admiration of the eloquence displayed. This, indeed, constitutes one of the three kinds of oratory enumerated by Aristotle, and is regularly treated of by him, along with the deliberative and judicial branches, tho it hardly deserves the place he has bestowed on it. When this is the end pursued, perspicuity is not indeed to be avoided, but it may often without detriment be disregarded. Men frequently admire as eloquent, and sometimes admire the most, what they do not at all, or do not fully, comprehend, if elevated and high-sounding words be arranged in graceful and sonorous periods. Those of uncultivated, or ill-cultivated, minds, especially, are apt to think meanly of anything that it is brought down perfectly to the low level of their capacity, tho to do this with respect to valuable truths which are not trite, is one of the most admirable feats of genius. They admire the profundity of one who is mystical and obscure; mistaking the muddiness of the water for depth, and magnifying in their imaginations what is viewed through a fog, and they conclude that brilliant language must represent some brilliant ideas, without troubling themselves to inquire what those ideas are. Many an enthusiastic admirer of a "fine discourse," or a piece of "fine writing," would be found on examination to retain only a few sonorous but empty phrases, and not only to have no notion of the general drift of the argument, but not even to have even considered whether the author had any such drift or not. It is not meant to be insinuated that in every such case the composition is in itself unmeaning, or that the author had no other object than the credit of eloquence, he may have had a higher end in view, and he may have expressed himself very clearly to some hearers, tho not to all, but it is most important to be fully aware of the fact that it is possible to obtain the highest applause from those who not only receive no edification from what they hear, but absolutely do not understand it. So far is popularity from being a safe criterion of the usefulness of a preacher. —WHATELY, *Elements of Rhetoric*, p. 177. (L. G. R. & D., 1867.)

381. ELOQUENCE, ESSENTIALS OF—Give a man nerve, a presence, sway over language, and, above all, enthusiasm, or the

skill to simulate it; start him in the public arena with these requisites; and ere many years, perhaps many months, have passed, you will either see him in high station, or in a fair way of rising to it. Party politics, social grievances, "humanity-mongering," and the like, are to him so many newly discovered worlds where he may, with the orator's sword—his tongue—carve out his fortune and his fame. Station—the prior possession, by rank or wealth, of the public ear—is, no doubt, a great advantage. It is much for a man to be asked as a favor to speak to a cause, for that his position and name will influence the people; or to have secured to him by his birth a seat in the senate: these things, doubtless, give one man a start before another in the race. But, without the gift of eloquence, all these special favors of Fortune are of no avail in securing you influence over your countrymen. Unless you have the art of clothing your ideas in clear and captivating diction, of identifying yourself with the feelings of your hearers and uttering them in language more forcible or terse, or brilliant, than they can themselves command; or unless you have the power—still more rare—of originating,—of commanding their intellects, their hearts—of drawing them in your train by the irresistible magic of sympathy,—of making their thoughts your thoughts, or your thoughts theirs; unless you have stumbled on the shell that shall make you the possessor of this lyre, never hope to rule your fellowmen in these modern days. Write books rather; be a patient and admiring listener; make other men puppets if you can, and hold the strings; but rest content with a private station, and make it as influential as you may. Publicly and ostensibly powerful you never will be unless you have mastered the art of oratory.—FRANCIS, *Orators of the Age*, p. 8. (H., 1871.)

382. ELOQUENCE, FLORID—The florid kind of eloquence has its beauties, but they are quite misapplied in those discourses which ought to be animated with the noblest passions, and wherein there is no room for delicate turns of wit. The florid sort of rhetoric can never come up to the true sublime. What would the ancients have said of a tragedy wherein Hecuba laments her misfortunes with points of wit? True grief does not talk thus. Or what could we think of a preacher who should, in the most affected jingle of words, show sinners the divine judgment hanging over their head, and hell open under their feet? There is a decency to be observed in our language, as in our

clothes. A disconsolate widow does not mourn in fringes, ribands, and embroidery. And an apostolical minister ought not to preach the word of God in a pompous style, full of affected ornaments. The pagans would not have endured to see even a comedy so ill acted.—FÉNELON, *A Letter to the French Academy*, p. 233. (J. M., 1808.)

383. ELOQUENCE, HAVING A REPUTATION FOR.—It is true, a general reputation for eloquence will often gain a man great influence, especially in a free country, governed in great measure by means of party having open debates, and appeals made to public opinion through the press. In such a country, next to the reputation of great political wisdom, spotless integrity, and zealous public spirit, there is nothing more influential than the reputation of being a powerful speaker. He who is sure to detect and skilfully expose any error of his opponents, and who may be relied on, if not to propose always good measures, at least never to propose any of which he can not give a plausible vindication, and always to furnish, for those already prepared to side with him, some specious reasons to justify their vote,—such a man will be regarded as a powerful supporter and a formidable adversary. But this is not at variance with what has been above said. For tho a reputation for eloquence generally is thus influential, still in each individual case that arises the more is thought of the eloquence of the speaker, the less of the strength of his cause, and consequently the less will he be really persuasive. And it may be added that, in proportion as he has the skill to transfer the admiration from his eloquence to his supposed political wisdom, the more will his influence be increased. And it is nearly the same with the pleader. A reputation, generally, for eloquence will gain him clients, but, in each particular pleading, will tend to produce distrust in proportion as the force of what he urges is attributed to his ingenuity than to the justice of the cause. And again, as far as he can succeed in transferring the admiration from his eloquence to his supposed soundness in law, his influence will in the same degree be increased. And universally, if, along with a character for eloquence, a man acquires (as he often will) the character of being fond of displaying it by speaking on all occasions, and on all subjects, well or ill understood, and of sometimes choosing the wrong side as affording more scope for his ingenuity, this will greatly lessen his influ-

ence.—WHATELY, *Elements of Rhetoric*, p. 137. (L. G. R. & D., 1867.)

384. ELOQUENCE, HOW TO ACQUIRE.—The only way to be eloquent in the pulpit is to banish every thought of self, —to forget everything but God and duty. The triumphs of true eloquence, touching, grand, sublime, awful, as they may sometimes have been, are seen only when the orator stands before you in the simple majesty of truth, and, overpowered by the weight of his convictions, forgets himself and forgets everything but his momentous subject. You think not of who speaks, or how he speaks, but of what is spoken; transported by his pathos, your rapt imagination pictures new visions of happiness; subdud by the gushes of his tenderness, your ears mingle with his; determined by the power of his reasoning, you are prompt to admit, if not prepared to yield to, the force of his arguments; entering with your whole heart and soul into the subject of his address, you sympathize with those strong emotions which you see are in his bosom, burning and struggling for utterance; and soon find yourself moving onward with him on the same impetuous and resistless current of feeling and passion.—MATHEWS, *The Great Conversers*, p. 209. (S. F. & Co., 1892.)

385. ELOQUENCE, KINDS OF.—We may distinguish three kinds or degrees of eloquence. The first, and lowest, is that which aims only at pleasing the hearers. Such generally, is the eloquence of panegyrics, inaugural orations, addresses to great men, and other harangues of this sort. This ornamental sort of composition is not altogether to be rejected. It may innocently amuse and entertain the mind, and it may be mixed, at the same time, with very useful sentiments. But it must be confessed that where the speaker has no further aim than merely to shine and to please, there is great danger of art being strained into ostentation, and of the composition becoming tiresome and languid. A second and a higher degree of eloquence is when the speaker aims not merely to please, but also to inform, to instruct, to convince; when his art is exerted in removing prejudices against himself and his cause, in choosing the most proper arguments, stating them with the greatest force, arranging them in the best order, expressing and delivering them with propriety and beauty, and thereby disposing us to pass that judgment, or embrace that side of the cause, to which he seeks to bring us. Within this compass, chiefly, is employed the eloquence of the bar.

But there is a third, and still higher degree of eloquence, wherein a greater power is exerted over the human mind, by which we are not only convinced, but are interested, agitated, and carried along with the speaker; our passions are made to rise together with his; we enter into all his emotions; we love, we detest, we resent, according as he inspires us; and are prompted to resolve, or to act, with vigor and warineth. Debate, in popular assemblies, opens the most illustrious field to this species of eloquence, and the pulpit also admits it.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 176. (A. S., 1787.)

386. ELOQUENCE, NATURE OF.—Eloquence leaves pure speculation to philosophy, pure contemplation to poetry; it strengthens and embellishes itself, by profitable intercourse with them, but it tends to action. Action is its very essence. Eloquence does not imitate, it acts. The drama of the poets is but the representation of the thousand dramas of which life is formed; public discourse is a real drama which has its plot, its incidents, its catastrophe. This catastrophe is the determination or conversion of the will. Poetry, even when it simulates action, moves in the region of ideas; eloquence has life for its matter and life for its object. It dies in a corrupted atmosphere, but it also dies in an air too rarefied.—VINET, *Homiletics; or, the Theory of Preaching*, p. 252. (I. & P., 1855.)

387. ELOQUENCE, OBLIGATIONS OF.—The practitioner at the bar, having a just idea of his professional duties, will consider himself as the minister of justice among men, and feel it his obligation to maintain and protect the rights of those who entrust their affairs to his charge, whether they are rights of person or of property; whether public or private; whether of civil or of criminal jurisdiction. The litigation of these rights in the courts of justice often requires the exertion of the most exalted intellectual powers; and it is by public speaking alone that they can be exerted. For the knowledge of the law the learning of the closet may suffice; for its application to the circumstances of the individual case, correct reasoning and a sound judgment will be competent. But when an intricate controversy must be unfolded in a perspicuous manner to the mind of the judge, or a tangled tissue of blended facts and law must be familiarly unraveled to a jury; that is, at the very crisis, when the contest is to be decided by the authority of the land, learning and judgment

are of no avail to the client or his counsel, without the assistance of an eloquent voice to make them known. Then it is that all the arts of the orator are called into action, and that every part of a rhetorical discourse finds its place for the success of the cause. The diamond in the mine is no brighter than the pebble upon the beach. From the hand of the lapidary must it learn to sparkle in the solar beam, and to glitter in the imperial crown. The crowd of clients, the profits of practise, and the honors of reputation, will all inevitably fly to him who is known to possess not only the precious treasures of legal learning, but the keys which alone can open them to the public eye. Hence if personal utility, the acquisition of wealth, of honor, and of fame, is the pursuit of the lawyer, the impulse of eloquence can alone speed him in his course. If relative utility, the faculty of discharging in the utmost perfection the duties of his station, and the means of being most serviceable to his fellow-creatures, is the nobler object of his ambition, still he can soar to that elevated aim only upon the pinions of eloquence.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 49. (H. & M., 1810.)

388. ELOQUENCE, ORIGINS OF.—

In any attempt to discover the origins of eloquence it should not be assumed that there were no "speaking men" before the middle of the fifth century B. C. That faculty which, more than reason itself, distinguishes man from beast could not have remained unemployed during the existence of empires which were old when Greece was young. The earliest documentary testimony we possess brings to view first the poet and then the prophet, speaking before kings and people of the welfare and the woe to a nation which was to be carried into captivity by one of the oldest powers of which there is any written or monumental record. The prophecy of Isaiah is an example of what human speech had attained to six generations before the age of Pericles. Passing over contemporaries and successors during this period, and turning backward for indications of eloquence, it is not impossible to find them here and there in the historical documents of the Hebrews. They grow fainter with every receding century, as might be expected, until the first far-off fragment of the earliest recorded human address is reached—the boastful defense of Lamech for the crime of homicide.—SEARS, *History of Oratory*, p. 27. (S. C. G. & Co., 1896.)

389. ELOQUENCE, PARLIAMENTARY.—Speech is a parliamentary necessity—freedom of speech, if possible; if not, as much as can be taken or gained. Whenever speech is employed in circumstances which may excite emotion in the speaker, or demand the arousing of passion in the hearers, eloquence is possible. The very fundamental purpose of a parliament, therefore, implies a likelihood for the need and use of eloquence. To speak with the full consciousness of having mastered any subject, and made ourselves well acquainted with all the matters, near or remote, affected by the topic under consideration; to show ourselves fully provided with proof upon proof of the accuracy of our opinions; and to display a candid and unprejudiced criticism of the pleas of the opposition, are great merits in a speaker. To add to these the tact of winning men over to our views, by the employment of elegance of phrase, the effective disposition of arguments, and the use of strikingly apposite illustrations, or of analogies and sentiments capable of being instantly apprehended by the audience, uttered in a natural and sincere tone and manner, may gain for a man the title of an orator. But he who, in apparently unpremeditated phrase, expresses the present thought fresh from the invisible spirit, beating with the very pulses of the heart, and hot with the hasty breathing of passion; who seems without artificial aids to rise to the height of any argument at a single act and rebound of thought, forces his way with vehement quickness and the warmth elicited by that rapidity, through, as it were, a crowd of thoughts, using those only which suit his immediate purpose, and dashing others aside in impatience, as he strives for utterance, pants along his course, keeping the order and method of his exposition always clear, and by the exquisite intensity of his own progress excites within others the sympathetical resistlessness,—

"That from the wisest steals their best resolves,"

is eloquent. His quick conception, good sense, and just discernment; the beauty, force, and pertinence of his expressions; the animation, involuntariness and emotional vehemence, of his delivery,—all combine to hurry on an audience into a concurring sympathy, and to press into the spirit the feelings which shall impel thought in them to follow in the grooves cut out by the energetic forerunner to whose influences they have for the time involuntarily succumbed.—NEIL, *The Art of Public Speaking*, p. 21. (H. & W., 1868.)

390. ELOQUENCE, POPULAR.—All eloquence to be effectual must be popular. An orator is essentially a man for all, and is specially made for the people. The people are the best judges of true eloquence, and are themselves the best soil to be cultivated thereby. Cicero says that "the most infallible token of an orator is to be esteemed as such in the opinion of the people." He was so persuaded of this that he remarks in another place:—"I wish my eloquence to be relished by the people." This is still more true as regards the Christian orator. He appeals to all: to the little, to the poor and the ignorant as well as to the great, the wealthy, and the learned, and his speech should be understood and enjoyed by all. He is not free to deprive any one of the truth. All men are people before the Gospel, and that Gospel speaks in unison with the soul of all. It stoops to raise, to comfort, and to enlighten all. Hence the truly popular preacher proclaims himself at the outset as no ordinary orator, but one about to be powerful, and to rise into a giant, before whom even the most learned will be obliged to bow, because his soul is linked with the Divine word, and with the hearts of the people.—MULLOIS, *The Clergy and the Pulpit*, p. 136. (The C. P. S., 1867.)

391. ELOQUENCE, PRECEPTS OF.—Since, in speaking, three things are requisite for finding argument; genius, method, (which, if we please, we may call art), and diligence, I can not but assign the chief place to genius; yet diligence can raise even genius itself out of dulness; diligence, I say, which, as it avails in all things, is also of the utmost moment in pleading causes. Diligence is to be particularly cultivated by us; it is to be constantly exerted; it is capable of effecting almost everything. That a cause is thoroughly understood, as I said at first, is owing to diligence; that we listen to our adversary attentively, and possess ourselves, not only of his thoughts, but even of his every word; that we observe all the motions of his countenance, which generally indicate the workings of the mind, is owing to diligence; but to do this covertly, that he may not seem to derive any advantage to himself, is the part of prudence; that the mind ruminates on those topics which I shall soon mention, that it insinuates itself thoroughly into the cause, that it fixes itself on it with care and attention, is owing to diligence; that it applies the memory like a light, to all these matters, as well as the tone of voice and power of delivery, is owing to diligence. Betwixt

genius and diligence there is very little room left for art; art only shows you where to look, and where that lies which you want to find—all the rest depends on care, attention, consideration, vigilance, assiduity, industry; all which I include in that one word which I have so often repeated, diligence; a single virtue, in which all other virtues are comprehended. For we see how the philosophers abound in copiousness of language, who, as I think, lay down no precepts of eloquence, and yet do not, on that account, the less undertake to speak with fulness and fluency on whatever subject is proposed to them.—CICERO, *On Oratory and Orators*, p. 262. (B., 1909.)

392. ELOQUENCE, RELATION OF, TO LOGIC AND GRAMMAR.—The natural division of man is into soul and body. Analogous to this are the sense and expression of discourse; in other words, the thought and the symbol by which it is communicated. These constitute the soul and body of our oration. It is by the sense that rhetoric holds of logic, and by the expression that it holds of grammar. The ultimate end of logic is the evincing of truth; the end of eloquence the conviction of the hearers. Pure logic regards the subject; truth is the aim of the examiner. Eloquence considers the subject, the speaker, and the hearers. Of the five sorts of discourses, there are only two in which conviction is the avowed purpose; those address to the understanding and the will: the three others which address the fancy, the imagination, and the passions, conviction accompanies the end to be accomplished. In explanatory discourse, precision prevails; in pathetic harangues, it is of consequence to impress the hearers with a belief of the reality of the subject. This holds true in poetry and romance. These general truths regarding character, manners, and incidents are chief objects to the mind. When these are preserved, the piece is considered a picture of life; tho false, considered as a narrative of particular events. These untrue events are counterfeits of truth, and bear its image. Logic evinces truth, eloquence applies the logician's art to convince an auditory. Logic forges the arms which eloquence teaches us to wield. We must, therefore, first become acquainted with the materials of which her weapons and armor are made; know their strength and temper; when and how each is used. The art of the logician is universal; that of the grammarian, particular and local. The rules of argumentation laid down by Aristotle, in his

Analytics, are of as much use for the discovery of truth in Britain or in China, as they were in Greece; but Priscian's rules of inflection and construction can assist us in learning no language but Latin. In propriety there can not be such a thing as a universal grammar, unless there were such a thing as a universal language. General collections of analogies from various languages do not compose general grammar. The grammatical art completes in syntax the oratorical in style; syntax regards the construction of sentences, style the composition of a discourse. The grammarian's art requires only purity, that the words belong to the language, and that they be construed in the manner and used in the signification which custom has rendered necessary for conveying the sense. The orator requires also beauty and strength. The highest aim of the former is the lowest aim of the latter; where grammar ends, eloquence begins. Thus the grammarian's department bears the same relation to the orator's which the art of the mason bears to that of the architect. There is one difference that deserves notice. In architecture it is not necessary that he who designs should execute his own plans. But it is alike incumbent on the orator to design and to execute. He must, therefore, be master of the language he speaks or writes, and must be capable of adding to grammatic purity those higher qualities of elocution which render his discourse graceful and energetic.—CAMPBELL, *The Philosophy of Rhetoric*, p. 34. (G. & W. B. W., 1823.)

393. ELOQUENCE, REQUIREMENTS OF.—The multitude may be stirred and carried away by fine phrases, by brilliant images, and, above all, by bursts of voice and a vehement action, without any great amount of ideas at the root. The orator, in this instance, acts after the manner of music, which produces feelings and sometimes deeds, without thoughts. But what is sufficient in music is at the very utmost but half of what eloquence requires, and, altho it may indeed produce some effect in this way, it remains beneath itself, and loses in dignity. It is sonorous but empty; it is a sounding cymbal, or, if the comparison be liked better, it is a scenic decoration, which produces a momentary illusion and leaves little behind it. Eloquence is not worthy of its name, and fulfils not its high vocation, except in so far as it sways the human will by intelligence, determining its resolutions in a manner suitable to a rational and free being, not by mere sensible impressions, or by

sallies of passion, but, above all, by the aspect of truth, by convictions of what is just and right—that is, by the idea of them which it gives, or, rather, which it ought to engender, develop, and bring to life in the soul.—BAUTAIN, *Art of Extempore Speaking*, p. 266. (S., 1901.)

394. ELOQUENCE, REQUIREMENTS OF POPULAR.—Popular eloquence most assuredly must be clear and simple; but it by no means follows from this, as some seem to imagine, that it need be low or vulgar. Young writers and speakers are very slow to learn the great truth that, so far from clearness and simplicity being incompatible with perfect purity of style and composition, they constitute, on the contrary, its finishing and crowning grace. Whilst, therefore, the sacred orator will not much concern himself about any great elaboration of his style, any over-careful trimming of his sentences, or any undue affectation of elegance, either in composition or in utterance, he will ever take care to speak as becomes a scholar and a Christian gentleman; and let him be quite certain that if, under a mistaken idea of rendering himself more acceptable or more intelligible to them, he descends to their level, and forgets the dignity of the pulpit by the use of coarse, unpolished, and unbecoming language, the people will be the first to take offence at this, and to resent the liberty which such a speaker takes with their understanding and good taste. They expect a preacher to speak to them simply, and in intelligible language, but they expect him, at the same time, to remember the position which he occupies. They will strive their utmost to rise to his level, at least so far as to be able to comprehend his meaning, but they do not wish him to descend to theirs. The prudent teacher will never lose sight of this. At the same time, let him not alarm himself needlessly lest he be not understood. If he preach in plain, simple, grammatical English, his audience will understand the meaning of what he says, since they comprehend much more readily than they speak.—POTTER, *The Spoken Word*, p. 196. (M. H. G. & Son, 1880.)

395. ELOQUENCE, SERIOUSNESS OF.—We must not judge so unfavorably of eloquence as to reckon it only a frivolous art, which a declaimer uses to impose on the weak imagination of the multitude, and to serve his own ends. It is a very serious art, designed to instruct people, suppress their

passions, and reform their manners, to support the laws, direct public councils, and to make men good and happy. The more pains a haranguer takes to dazzle me, by the artifices of his discourse, the more I should despise his vanity. His eagerness to display his wit would, in my judgment, render him unworthy of the least admiration. I love a serious preacher, who speaks for my sake, and not for his own; who seeks my salvation, and not his own vain glory. He best deserves to be heard who uses speech only to clothe his thoughts, and his thoughts only to promote truth and virtue. Nothing is more despicable than a professed declaimer, who retails his discourses as a quack does his medicines.—FÉNELON, *A Letter to the French Academy*, p. 234. (J. M., 1808.)

396. ELOQUENCE, TEST OF.—It has been justly said that for the triumphs of eloquence—for the loftiest displays of the art—there must be something more than an eloquent man; there must be a reinforcing of man from events, so as to give the double force of reason and destiny. For the explosions and eruptions, "there must be some crisis in affairs; there must be accumulations of heat somewhere, beds of ignited anthracite at the center. And in cases where profound conviction has been wrought, the eloquent man is he who is no beautiful speaker, but who is inwardly drunk with a certain belief. It agitates and tears him, and perhaps almost bereaves him of the power of articulation. Then it rushes from him in short, abrupt screams, in torrents of meaning." Hence, Goethe has somewhere said that to write is an abuse of words; that the impression of a solitary reading replaces but sadly the vivid energy of spoken language; that it is by his personality that man acts upon man, which such impressions are at once the strongest and the purest. The immeasurable superiority of oratory spoken over oratory read, is known to all. When the contending forces are drawn out face to face, there is the excitement of a battle, and every blow which tells against the enemy is welcomed with the same huzzas that soldiers raise when a well-aimed shot makes a chasm in the ranks of the enemy, or demolishes his defences. The effect, under such circumstances, of an overwhelming attack or of a scathing retort, arises as much from the mental condition of the hearers as from the vigor of the blows. "It is because the powder lights upon a heated surface that an explosion is produced." Again, the electric sympathy of numbers deepens the impres-

sion, even when no exciting question is up, and no party feeling is kindled. An audience is not a mere aggregate of the individuals that compose it. Their common sympathy intensifies the feeling which the speaker produces, as a jar in a battery is charged with the whole electricity of the battery. The speech which would be listened to calmly by ten or a dozen persons, will thrill and electrify a multitude, as a jest will set the tables in a roar, which, heard by one man, will scarcely provoke a smile. Another secret of the superiority of spoken oratory, is the delight which is felt in impromptu eloquence as a mere feat. The difficulty of pouring forth extempore beautiful or striking thought in apt and vivid language, especially for an hour or hours, is so great that only few can overcome it; and the multitude, who see something divine in such mysterious manifestations of power, are ready to exclaim, as in the days of Herod, "It is the voice of a god!"—MATHEWS, *Oratory and Orators*, p. 193. (S. F. & Co., 1906.)

ELOQUENCE.—See also *Oratory*.

397. EMBELLISHMENT NECESSARY TO ELOQUENCE.—But a slender degree of honor is acquired from speaking with correctness and perspicuity, as one thereby will only seem to be rather free from faults than distinguished by any great perfection. Invention is often common to the orator with the illiterate, disposition may be thought to be the effect of moderate learning, the masterly strokes of art are generally kept concealed, otherwise they would cease being what they are; in short, all these matters can contribute only to the utility of the causes. But the orator will recommend himself in a very particular manner by the elegance of the ornaments he adopts, acquiring in other respects the approbation of the learned, and in this also the favor of popular applause. Not so much with strong, as with shining armor, did Cicero engage in the cause of Cornelius. He would not have been indebted for his success to merely instructing the judges, and speaking in a pure and clear style. These qualities would not have honored him with the admiration and applause of the Roman people. It was the sublimity, and magnificence, and splendor, and dignity of his eloquence that forced from them those signal demonstrations of their astonishment. Neither would such unusual eulogies have attended on the orator, if his speech had contained nothing extraordinary, nothing but what was common in it. And

indeed, I believe that those present had not an intimate feeling of what they were doing, and that what they did was neither spontaneous nor from an act of judgment, but that by a sort of enthusiasm of mind, and not considering the place they were in, they broke out into those precipitate agitations. These ornaments may therefore be thought to contribute not a little to the success of a cause. For they who hear willingly are more attentive, and more disposed to believe. Most commonly it is pleasure that gains them over, and sometimes they are seized and hurried away with admiration. A glittering sword strikes the eyes with some terror, and thunder would not so shock us, if its crash only, and not its lightning, was dreaded. Therefore, Cicero, with good reason, says in one of his epistles to Brutus: "The eloquence which does not excite admiration, I repute as nothing." Aristotle, too, would have us endeavor to attain this perfection. But this embellishment ought to be manly, noble, and modest, neither inclining to effeminate delicacy, nor assuming a color indebted to paint, but glistening with health and spirits. This is so true that tho in this respect virtues and vices border nearly upon each other, yet they who may adopt vices for virtues will not be wanting to palliate the choice they make by some specious appellation.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 40. (B. L., 1774.)

398. EMBELLISHMENT OF LANGUAGE SOMETIMES UNSUITABLE.

—Subjects of the demonstrative kind, as being calculated for the pleasure of the auditor, may be illustrated with greater pomp and splendor than such as are of the deliberative and judicial kinds, because these treat of business and are discuss with more contention. It may not be amiss to add that the condition of causes makes some otherwise great perfections in eloquence to be less becoming. Who could endure that a man whose life is at stake should, in pleading his cause, affect frequent metaphors, words newly coined or borrowed from remote antiquity, a composition quite out of the common style, flowing periods, ingenious thoughts, and florid commonplaces? Will not all this refinement destroy that appearance of solicitude so necessary to a man in danger, and should not mercy, rather, be asked for, a help of which innocence stands in need? Can anyone be moved at his misfortunes, and wish he may be acquitted, whom he sees puffed up with pride and ostentatiously vain of his eloquence? No, surely; but he will hate him

for hunting after words, for being solicitous about his reputation for wit, and for being at leisure to think about showing himself eloquent.—ANONYMOUS.

399. EMBELLISHMENT, USE OF.—

There are two different opinions concerning the uses that ought to be made of ingenious thoughts. Some think there never can be enough of them; others entirely proscribe them. Neither opinion is to my liking. If too crowded, they obstruct and hurt one another, as is shown in all things too closely sown and planted, in which case none can shoot to a natural size for lack of room to grow in. A painting can have no relief without proper adjusting of shades and lights, therefore, the masters in this art, when they have designed several figures on the same canvas, are careful to keep distinct spaces, that the shadows may not fall directly on the bodies. This exuberance necessarily must make a speech desultory and full of stops. For every thought has in itself a complete meaning, after which another must begin. Consequently, the discourse that is loose and disjointed, and composed not of limbs but scraps, must be deficient in regularity of structure, not unlike bodies of a round shape, which can not be properly joined together. Besides, the coloring of the style, however brilliant, is, notwithstanding, strangely deformed by a multiplicity and variety of spots. As a knot of purple fastened in its proper place adds grace and elegance to a robe, which would appear ridiculous if interspersed with knots of different colors, so, tho these thoughts shine and seem to stand out a little, yet may they well resemble, not the blaze of a flame, but sparks gushing out amidst smoke. And where the whole discourse becomes luminous, they indeed can not appear, as the stars cease to be visible when the sun shines; and such as rise by reiterated and small efforts will at best be but uneven, presenting, as it were, a craggy surface; neither will they excite admiration by any degree of eminence, while at the same time they must lose the graces of plainness. Some have given their genius a quite contrary bent, avoiding and dreading all these engaging charms of eloquent composition, and approve nothing but that which is plain, humble, and without the least show of embellishment. Thus through the fear of falling they always grovel. Yet what is more faulty in a good thought? Is it not of service to the cause? Is it not of weight with the judge? And does it not recommend the speaker?—

QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 82. (B. L., 1774.)

400. EMERSON, RALPH WALDO.—Born at Boston, Mass., May 25, 1803. Graduated at Harvard in 1821. Entered the ministry in 1826. Died at Concord, Mass., April 27, 1882. In person he was tall, of spare figure, sloping shoulders, small head, aquiline face, clear blue eyes, with a steady, intense gaze. In manner was unobtrusive, entirely unaffected, but had a simple and exquisite dignity. He never laughed loudly, his smile was warm and benign, his expression sedate, kindly, with marked refinement. His nature was large, rich, amiable, utterly free from conceit and dogmatism. He was extremely scrupulous in every respect. His voice was a rich baritone, his enunciation clear and distinct. He is said to have complained that he lacked power of voice and "a commanding presence." His lectures were read in a monotone. Nathaniel Parker Willis described his voice as having a "curious contradiction, which we tried in vain to analyse satisfactorily—an outwardly repellent and inwardly reverential mingling of qualities. It bespeaks a life that is half contempt, half adoring recognition, and very little between. But it is noble, altogether. It is a voice with shoulders in it." When speaking in public, Mr. Emerson would occasionally sway forward when most in earnest, but used almost no gestures. His sentences had the "Emersonian" pithiness; he uttered no commonplace thought, and used no commonplace expressions. His speech was laconic and to the point. "He has all the qualities of the sage," said Montegut—"originality, spontaneity, sagacious observation, delicate analysis, criticism, absence of dogmatism. He collects all the materials of a philosophy, without reducing it to a system; he thinks a little at random, and often meditates without finding definite limits at which this meditation ceases." Thomas Powell said that Emerson "possesses so many characteristics of genius that his want of universality is the more to be regretted; the leading feature of his mind is intensity; he is deficient in heart sympathy. He is elevated, but not expansive; his flight is high, but not extensive. He has a magnificent vein of the purest gold, but it is not a mine." Emerson address himself to the individual; revealing to them the possibilities within their reach. "Without accepting all his opinions, or indeed knowing what they were," said James Freeman Clark, "we (I, and most of my friends) felt that he did us more good than any other writer

or speaker among us, and chiefly in two ways—first, by encouraging self-reliance; and, secondly, by encouraging God-reliance." His influence is of a moral one, in arousing and stimulating the spiritual side of man. As a man of intuition, of insight, a seer, inclining to mysticism, he appealed to the intellect and the most fastidious conscience. He solved no problems; he could not create or build. He has neither definiteness nor dogmatism in philosophy or religion. He was a most original and independent thinker; his thought is pure, clear, and accurate, sometimes dry, often of exquisite beauty. In style and imagination he was without passion or sensuousness. James Russell Lowell said, "A diction at once so rich and so homely as his I know not where to match in these days of writing by the page; it is like homespun cloth-of-gold."

401. EMOTION, HOW TO CULTIVATE.—There are two methods of cultivating genuine emotion that we would cordially recommend to all desirous of swaying the hearts of the people. The first is prayer. We need not enlarge on its general benefits, but will notice its effect on sacred oratory. The man who often addresses God in prayer is in the very best school of eloquence. It brings us close to Him, and in the awful light of His purity we more clearly see anything that is bad in our hearts and strive to cast it out. As we pray for others, and spread their needs before Him, we can not fail to be inspired with a stronger desire for their welfare. Then, too, religion becomes something more than a mere form of words, and our hearts burn with a stronger flame. We speak now of prayer as it should be—a warm, pure, fervent outpouring of the heart to God. This is more difficult in the public congregation, for then many disturbing elements are brought to bear on the person praying. The listening people are apt to be in the preacher's thoughts, and prevent him from enjoying simple and direct communion with heaven. It is the prayer "when none but God is nigh," that will stir his heart to its profoundest depths and put his mind in the right frame for delivering his sermons. Let anyone pray earnestly for help from above all the time his sermons are in course of preparation, and he will be surprised to find how much of the coldness and deadness supposed to belong to this species of composition will be swept away, and how beautifully over all will be spread the vivid charm of real experience. Yet we must

not restrict our prayers to this time, for God may not meet us in loving friendship if we only approach him when we have a favor to ask. To reap the full benefit of prayer, it should be a habit woven into our life and continued on every occasion. This will rebuke sinful ambition and moderate that sensitiveness which has reference to the opinions of our fellow-beings. Thus armed the preacher will come as the messenger of God, rather than the caterer to men's fancies. And from the mere operation of natural causes he will speak with a boldness and earnestness that will draw the hearts of men as the magnet does the steel. But prayer is far more than the means of cultivating emotion. There is a direct influence that comes from God to man: The power of the Holy Spirit is no fable. A heavenly anointing is sent down—an unction that gives sweetness and power even to the most commonplace words. It is not bestowed unasked, for God desires that we should feel the need of His high gifts before they are granted. But, when humbly implored, there is often breathed an influence from above, mighty to sustain the faithful minister in his task. What an encouraging but awful thought! God Himself stands by us in the time of our weakness and gives us His strength. If the minister would always go to the pulpit with this assurance, he would not fear the mass of upturned faces, but calmly view them with a heart stayed on the Master whose work he has to do. The Spirit's presence will not in the least absolve us from the need of complete preparation. In nothing is it more true that God helps those who help themselves. All that we contend for is such an influence as will cause the words uttered to penetrate the souls of those for whom they were spoken, remove the fear of man from the preacher's heart, and make him bold in speaking the truth. It may be that clearer knowledge will be given, and the most fitting selection of words suggested, but this can only be hoped for after all preparation is made. God does not duplicate his work, and that which he gives man faculties to discover, he will not afterward bring to him by an express revelation. The second method of imparting unction and feeling to the coldness of thought, is by meditating on the great truths and promises of Christianity. This subject is well treated in Baxter's "Saint's Rest," tho not with reference to the wants of the orator. The power of long-continued and earnest meditation varies in different persons, but all can acquire it to some degree. It

may be defined as a method of transporting one's-self from a sense of the present reality to an ideal situation—reaching and experiencing the feelings that would naturally arise in that situation. Thus we may experience some of the pleasures of heaven and the society of the blest. We may walk the plains of Galilee with the Lord and behold his wondrous love there manifested, almost as if we mingled with the throng who hung on his gracious words; we may turn to the time of our own conversion, and recall the passage from despair to conscious life; or look forward to the day of our death, and think of its mingled sorrow and triumph. It is a kind of waking dream by which the mind is filled with one idea to the exclusion of all others. And when we select some high object of contemplation and return often to it, we acquire a susceptibility of strong and fervent emotion on that subject which it requires only a word to arouse. An illustration of this is often found in the case of an inventor or discoverer who has dwelt on one subject until his whole mind is filled with it and he cannot hear it mentioned without the deepest feeling. However cold and listless he may be on other subjects, touch but the sacred one of his fancy, and his sparkling eye and animated voice tell how deeply you have roused the whole man. What an advantage it must be to the extempore speaker, with whom everything depends on feeling, to have all the cardinal facts he proclaims surrounded by fountains of holy emotion, continually supplied from the spring of meditation, and ready to flow copiously at the slightest touch! Such trains of thought may be carried on in moments too often given to idleness, and thus not only will a mighty power be added to our pulpit ministrations, but our whole life ennobled and enriched. It has been conjectured that Milton's mind, while composing "Paradise Lost," existed in the state of a sublime waking dream, in which the forms of heaven and hell, chaos and creation, all mingled in one glorious vision. Something of this nature, tho not necessarily continuous, must take place in the mental history of every true and powerful Christian minister.—PITTINGER, *Oratory, Sacred and Secular*, p. 31. (S. R. W., 1869.)

402. EMOTION IN PREACHING.—If a man undertake to minister to the wants of his congregation purely by the power of feeling, without adequate force in the intellect, there are valid objections to that; but every man who means to be in affinity with

his congregation must have feeling. It can not be helped. A minister without feeling is no better than a book. You might just as well put a book printed in large type, on the desk where all could read it, and have a man turn over the leaves as you read, as to have a man stand up, and clearly and coldly recite the precise truth through which he has gone by a logical course of reasoning. It has to melt somewhere. Somewhere there must be that power by which the man speaking and the men hearing are unified; and that is the power of emotion. It will vary indefinitely in different persons. Some will have much emotion, and some but very little. It is a thing to be striven for. Where there is relatively a deficiency, men can educate themselves and acquire this power. Now one of the great hindrances to the exhibition of true Christian feeling in the pulpit is that which I hear called the "dignity of the pulpit." Men have been afraid to lay that aside, and bring themselves under the conditions necessary for the display of emotion. Now and then they will have a sublime, religious tone of feeling at a revival. But, after all, there is a vast amount of feeling playing in every man's mind, which is a very able element in preaching. It may be intense, earnest, pathetic, or cheerful, mirthful, and gratifying, and is the result of love to God and God's creatures. If a man desires to preach with power, he must have this element coming and going between him and his hearers; he must believe what he is saying, and what he says must be out of himself, and not out of his manuscript merely. If a man can not be free to speak as he feels, but is thinking all the time about the sacredness of the place, it will shut him up. He will grow critical. I think the best rule for a man in society—and it is good for the pulpit, too—is to have right aims, do the best things by the best means you can find, and then let yourself alone. Do not be a spy on yourself. A man who goes down the street thinking of himself all the time, with critical analysis, whether he is doing this, that, or the other thing—turning himself over, as if he were a goose on a spit before a fire, and basting himself with good resolutions—is simply belittling himself. This course is bad also in the closet.—BEECHER, *Yale Lectures on Preaching*, p. 118. (J. B. F. & Co., 1872.)

403. EMOTION, TRUE AND FALSE.

—Emotion is necessary in the speaker, not only because the absence of it would render all efforts to excite feeling in the audience

futile; but because, from the law of sympathy, emotion is communicated directly from one bosom to another. Shakespeare had a just conception of human nature when he put the following words into the lips of Anthony:

"Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water."

In all pathetic discourse, the speaker must manifest the suitable kind and degree of feeling in all the possible modes of expressing it; in the form of the thought, the language, the voice, countenance, and gesture. To secure this, he must feel himself. Hypocritical expressions of feeling will seldom escape detection. The human breast instinctively discerns between true and false emotion. Even trained stage-actors, when they succeed perfectly in their art, are infected themselves by the passion the contagion of which they wish to extend to the spectators. For the time, they feel as if they were in reality the characters they personate. They accomplish this, perhaps the most difficult attainment of their art, by a close and thorough study of the causes of feeling supposed to operate in the scene which they represent. Mere natural sensibility, altho not indispensable, is not enough. The heart, by close contemplation, must be brought into contact with the object of feeling. The speaker and the writer need equally to kindle the fire of feeling in themselves by long and close contemplation of the truth to be exprest in the discourse.—DAY, *The Art of Discourse*, p. 184. (C. S. & Co., 1867.)

404. EMOTIONAL APPEAL.—In order to speak to the heart, we must have a heart ourselves, and make use of it, too. Now, it is questionable in these days whether many preachers have a heart. No one can perceive it in them; so great is the care which they take not to expose even a corner of it, lest by so doing they might derange the massive chain of their arguments. And, besides, who knows but that it might subject them to the charge of being deficient in dignity? In fact, the heart appears to have come down from the pulpit, and fears to occupy it again . . . it is no longer allowed to play a part there, lest it might prove disconcerting. It is now regarded with suspicion, and God must have been mistaken when he said: "My son, give me thine heart." The general notion seems to be that nothing more is required in order to do men good than clearly or obscurely to demonstrate the truth to them. But knowing and doing are

as widely apart as heaven and earth, and the distance between the two can only be surmounted by the heart. . . . Nothing, indeed, profits an audience so much; nothing is so successful as the windings, the boundings of the heart, even when introduced in the middle of an argument.—MULLOIS, *The Clergy and the Pulpit*, p. 237. (The C. P. S., 1867.)

405. EMOTIONAL POWER IN PREACHING.—Every part of a sermon is to be penetrated by emotion, by sober, real, chastened emotion. There is no need to observe that what is usually called emotion could not be sustained or tolerated throughout the whole of a long sermon; but the level of the discourse must be such that from it the heights of feeling and of passion may be easily and naturally reached. Reverence for God, love for souls, and a deep sense of his own responsible position are feelings that attend the preacher throughout his course. The emotion on which the preacher must rely is that mild beneficent warmth of love that glows throughout the whole discourse, rather than the more passionate utterances on which he may venture only when the subject strictly warrants them. There is some risk when we attempt to be pathetic that we may excite a pity, not for our subject, but for ourselves. The greatest caution and judgment are required for dealing with the passions of an audience; and a young preacher may well be pardoned—may be praised—who declines to attempt these higher flights until he has acquired a knowledge of the human heart and the confidence that experience alone can give. The passions that belong to preaching are chiefly these—fear, hope, love, zeal, compassion, reverence.—THOMSON, *Homiletical and Pastoral Lectures*, p. 93. (A., 1880.)

406. EMOTIONS, APPEAL TO THE.—Persons, not place, are the immediate objects of the passions of love or hatred, pity or anger, envy or contempt. Relation to the actors produces an effect contrary to that produced by relation to the sufferers, the first in extenuation, the second in aggravation of the crime alleged. The first makes for the apologist, the second for the accusers. This is commonly, not always, the case. A remote relation to the actors, when the offence is heinous, especially if the sufferers be more nearly related, will aggravate the guilt in our estimation. But it is impossible with any precision to reduce these effects to rules, so much depending on the

different tempers and sentiments of different audiences. The personal relations of consanguinity, affinity, friendship, acquaintance, citizenship, countrymen, surname, language, religion, occupation, etc., have their respective influence with different persons.—CAMPBELL, *The Philosophy of Rhetoric*, p. 87. (G. & W. B. W., 1823.)

407. EMOTIONS, CULTIVATION OF THE.—The emotional nature is capable of cultivation and development. There is, indeed, a great difference between good and able men, in this respect, as in all others, but there are none in whom this class of faculties are not capable of being quickened and purified. The esthetic and moral affections—sensitivity to beauty, physical, and moral affections—sensitivity to beauty, physical, intellectual, and moral; sympathy, compassion, hope, and joy; the love of truth, duty, and justice—these, and all other right affections of the soul, are as capable of culture and development as the intellectual faculties. The method of cultivating the sensibilities is by exercising them upon their appropriate objects. All the sensibilities of the soul should be systematically exercised upon their appropriate objects; the esthetic, in the contemplation and enjoyment of beautiful objects: the moral, upon moral objects. Sympathy and pity, *e.g.*, should be exercised in sympathizing with, and in relieving, the wants and sufferings of those who are in affliction and calamity; and so of all the others. Without such exercise, the sensibilities of the soul grow feeble, especially as we advance in years, and our power to call forth the requisite feeling, on our various occasions of speaking, declines. This is one reason why some speakers, whilst young and immature, are much more effective than in later life. Instead of gaining, they lose power from decline of their susceptibility of emotion and passion.—MCILVAINE, *Elocution*, p. 76. (S. A. & Co., 1874.)

408. EMOTIONS, EXCITEMENT OF THE.—The excitement of the emotions may lead to faith or fanaticism, according as it is guided by the moral intelligence. Ignorant or unscrupulous preachers have seized this susceptibility and wrought up excitements and startling and harmful manifestations. On the other hand, anesthetic preachers have suppress emotion to the extent of producing a moral atrophy and spiritual paralysis. There are innocent young sermons that touch the emotions as a breath wakes a faint note on the eolian, that exhausts itself

in a sigh; and there are storm sermons that gash, like lightning, the murky clouds of the soul and send awful reverberations through its depths. Between these extremes there are all degrees of the emotional element in sermons. Those which address themselves chiefly to the reasoning powers should not be destitute of this feature; at least, it should appear in the application or peroration, while those which appeal chiefly to the affections should spring from and be controlled by reason. The metaphysical and the sentimental sermon both are equally deficient in psychic energy.—KENNARD, *Psychic Power in Preaching*, p. 83. (G. W. J. & Co., 1901.)

409. EMPHASIS AND UNDERSTANDING.—Every man who is interested in any subject on which he is speaking to a friend in private life, and clearly comprehends what he is saying, never fails to lay the right emphasis on the right word. When, therefore, he is about to read, or repeat the words of others, or his own, in public, he can not adopt a better principle by which to be guided, than that laid down by Sheridan, which is in substance as follows: Let him only reflect on the place where he would lay the emphasis, supposing these words had proceeded from the immediate sentiments of his own mind in private discourse, and he will have an infallible rule for laying the simple emphasis right in all sentences the meaning of which he clearly understands. This rule is so obvious, so plain, and so easy to be observed, that it is astonishing to find so often and in so many places as we do, such a neglect or improper use of emphasis in reading and reciting. But the cause of this is easily explained. In teaching to read by the eye, masters instruct pupils, of course, in the use of such marks as are by type presented to the eye. Now, as in ordinary printing there are no visible signs but letters, stops, and the marks of interrogation, exclamation, etc., and as the words are distinguished from each other only by a greater distance between them than between the letters of which such words are composed, and the different clauses of sentences by the marks of commas, semicolons, and colons, the eye has no assistance as regards inflection, modulation, poise, or emphasis; and therefore it is in these that the chief errors are committed, either by wrongly giving them or scarcely giving them at all.—PLUMPTRE, *King's College Lectures on Elocution*, p. 253. (T. & Co., 1883.)

410. EMPHASIS, EFFECT OF.—The various effects produced by changing the seat of emphasis from one word to another, may be seen in the following sentence, of emphatic memory; provided it be read according to the notation. "Will you ride to town to-day?" That is: will you ride, or will you not? "Will you ride to town to-day?" That is: will you ride, or will you send some one? "Will you ride to town to-day?" That is: will you ride, or walk? "Will you ride to town to-day?" That is: will you ride to town, or will you ride somewhere else? "Will you ride to town to-day?" That is: will you ride to town to-day, or to-morrow, or next week? By using other modifications of voice, as many shades of meaning may be given even to this short sentence as there are letters in it.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 102. (J. P. M. & Co., 1845.)

411. EMPHASIS ESSENTIAL.—Emphasis is as essential to every sentence as accent is to every word. It is merely the distinction which a good reader or speaker naturally makes between the most important and the least important words, whether for the sake of expressing more forcibly the prominent idea, or merely to mark the sense. Observe, however, that each sentence must be pronounced with a reference to the sentences which precede and follow, not considered solely by itself; and it will be seen that words which are the most important in a sentence, when viewed separately, are often not so, when you look at the context. Perhaps the most general use of emphasis is to distinguish primary information from what has been before mentioned or preunderstood. For instance, in a sentence "Whosoever shall break one of the least commandments, and shall teach men so, he shall be called the least in the kingdom of heaven; but whosoever shall do and teach them, the same shall be called great in the kingdom of heaven"—the accent in the last clause must be on "great," that being the only new idea.—GRESLEY, *Letters to a Young Clergyman*, p. 268. (D. & Co., 1856.)

412. EMPHASIS, FORMS OF.—The form of emphasis most frequently used by untrained speakers is that of force. Many people who speak with varied and appropriate emphasis in conversation, change to a loud declamatory style when called upon to address an audience. They endeavor to drive their thought home by force—mere loudness of voice, accompanied by violent

physical movements. The difference between conversational style and that of public speaking is illustrated as follows: A cabinet-size photograph, if shown to a few individuals, can be seen in all its details. Hold the same picture up before an audience of a hundred or more people, and the result is unsatisfactory. The picture, however, can be enlarged so that everybody in a large audience can see it, and if the process of enlarging it is naturally and symmetrically done the large picture will be as true a likeness as the small one. If it is otherwise enlarged, the result may be a caricature. In like manner, the public speaker who wishes to be natural and effective should enlarge his conversational style to fit the larger occasion, using all the various modulations and modes of emphasis employed in addressing a single individual.—KLEISER, *How to Speak in Public*, p. 120. (F. & W., 1910.)

413. EMPHASIS, HOW TO PRACTISE.—The best practise for the mastery of emphasis is to read a sentence, ponder upon its meaning, see that you understand it, or think you do; then with a pencil score the words on which the greatest stress should be laid. Read it aloud, emphasizing the words so marked, and those only. Then score in like manner, but with a shorter dash, such words as require a lesser degree of emphasis. Read again, observing the two degrees of emphasis. Repeat the process a third and even a fourth time, until you have exhausted all the words that appear to you to require any stress to be laid upon them. This is the first lesson. After a while you may spare yourself the tediousness of repeated readings of the same sentence by thus scoring with lines of different lengths the words to be emphasized in whole paragraphs, pages, and sections. But score them thus while reading silently and afterward read the whole aloud, pencil in hand. The necessity for expression and the judgment of your ear will combine to test to a considerable extent the accuracy of your previous mental exercise. As you read, you should improve the score by additions and corrections, according to the discoveries you make of errors and omissions, and this continue to do until you are satisfied with the reading and the whole is marked as you would utter it. But not for a final closing. As you advance in the study and practise of the art of reading, you should from time to time revert to the pages that preserve your earlier impressions of the emphasis to be bestowed upon them and repeat the reading, for the purpose of learning

not only what progress you have made, but how your better knowledge has changed your first views. At each of such readings alter the scoring according to your new conceptions. You will thus measure your advancement, which mere memory will not enable you to do.—COX, *The Arts of Writing, Reading, and Speaking*, p. 90. (H. C., 1911.)

ENDING OF A SPEECH OR SERMON.—See *Conclusion, Peroration*.

414. ENERGETIC SPEAKING.—The property of force is not, it is true, an invariable characteristic of eloquence. There are subjects and occasions which quell and subdue force, and which forbid mere loudness of voice, or energy of action. But the public speaker who does not, on appropriate occasions, rise to impressive force of manner, falls short, not merely of eloquent effect, but of true and manly expression. Freedom, appropriateness, grace, are all inferior to this master quality. An energetic speaker will force his way to the heart, in spite of awkward and ungainly habits. Genuine force is, to sympathy, what necessity is to motive; it sweeps all before it. Force is the prime attribute of man; it cannot be dispensed with, in the habits of the speaker. No degree of fluency, or of mere grace, can be accepted in its stead. The feeble, florid rhetorician never affects his audience beyond the surface of fancy. The preacher whose manner is weak never penetrates the heart, or impresses the mind. The prime characteristic of style in man addressing man, on topics of vast concern, must be force. Culture may come in to modulate that force into fitting and graceful forms. But where life and soul are, there must be force. Eloquence persuades; but it also impels and urges, with irresistible power.—RUSSELL, *Pulpit Elocution*, p. 69. (D., 1878.)

415. ENERGY IN SPEAKING.—Public speaking should be energetic in its character. The larger public spaces are to be filled with a fulness and strength of voice that comes from a more than mere everyday conversational power of expression; and unless persons have already this character of voice, they must of necessity, by an elementary and persistent, thorough practise, tune up their vocal organs requisite to the demand, prior to any considerable effort in the use of them, or failure will be inevitable. Articulate words, to be heard agreeably by an audience, must be well filled and made round, with air expelled from strong, active

lungs. It behooves us, therefore, in the first place, to see that the breathing apparatus is in good working order. To regulate this portion, and to see that it works easily and appropriately, should be our first effort toward improvement in this noble art. By training our lungs so that we can breathe deeply and thoroughly, and fill the very lowest air-cells in them, and thus speak with the whole, as it were, of ourselves and not simply with the lips and throat, we shall experience none of those distressing feelings which so harass the larger portion of our public speakers, in the shape of bronchitis and other annoying throat diseases. The throat should very rarely be used other than as an extended or widened passage, straight in its direction, for breath to come up from the lungs, and thus be made a secondary instrument in forming articulate expression of our thoughts.—*FOOTISHER, Voice and Action*, p. 11. (I. B. & Co., 1867.)

416. ENERGY SOMETIMES UNDESIRABLE.—Unimportant thought, however clear, is not the proper subject of energy of expression. Speakers who ignore this create in their style a gap between expression and thought, which commonly results in bombast. This is only another mode of putting upon a thought a quality which is not in it. You can not speak with energy of an infant's rattle or a tuft of thistledown, without uttering burlesque. Rufus Choate once poured out an impassioned strain of eloquence, in a vocabulary which no other man could equal, in defense of his client's right to a side-saddle. It convulsed the Boston bar with laughter. Some thoughts are important, and as clear as they can be, and yet are not becoming subjects of an energetic utterance. Some thoughts are necessarily indefinite in any truthful conception of them by a finite mind. They depend, for all the impressiveness of which they are susceptible, on a certain degree of vagueness. Define them sharply, and they are no longer true. The immortality of the soul, the eternity of God, divine omnipresence, are examples. All thoughts suggestive of the infinite in time or space must be clouded to finite vision in order to be truthful. They must be felt, if at all, through a remote perspective—so remote as to create a certain dimness of outline which gives room for the imagination to play. You can not drag them out of their sublime reserve by the mere enginery of style.—*PHELPS, English Style in Public Discourse*, p. 203. (S., 1910.)

417. ENTHUSIASM AND PASSION.—As all high eloquence flows from passion, several consequences follow which deserve to be attended to, and the mention of which will serve to confirm the principle itself. For hence the universally acknowledged effect of enthusiasm, or warmth of any kind, in public speakers, for affecting their audience. Hence all labored declamation and affected ornaments of style, which show the mind to be cool and unmoved, are so inconsistent with persuasive eloquence. Hence all studied prettinesses in gesture or pronunciation, detract so greatly from the weight of a speaker. Hence a discourse that is read moves us less than one that is spoken, as having less the appearance of coming warm from the heart. Hence to call a man cold is the same thing as to say that he is not eloquent. Hence a skeptical man, who is always in suspense, and feels nothing strongly, or a cunning, mercenary man, who is suspected rather to assume the appearance of passion than to feel it, have so little power over men in public speaking. Hence, in fine, the necessity of being, and being believed to be, disinterested and in earnest, in order to persuade.—*BLAIR, Lectures on Rhetoric*, vol. 2, p. 178. (A. S., 1787.)

418. ENTHUSIASM, USES OF.—There is in all enthusiasm a certain outburst of glow. You may have enthusiasm and feeling; or, it may be, enthusiasm and imagination; or, it may be, enthusiasm and reason. In almost all communities enthusiasm stands before everything else in moving popular assemblies. A preacher who is enthusiastic in everything he does, in all that he believes, and in all the movements of his ministry, will generally carry the people with him. He may do this without enthusiasm, but it will be a slow process, and the work will be much more laborious. If you have the power of speech and the skill of presenting the truth, and are enthusiastic, the people will become enthusiastic. People will take your views, because your enthusiasm has inoculated them. Very often you will see a man of great learning go into a community and accomplish nothing at all; and a whistler will go after him with not as much in his whole body as his predecessor had in his little finger, yet he will revolutionize everything. You may say that a community aroused by enthusiasm alone will just as quickly relapse into their former state. Yes; but I do not counsel enthusiasm alone. The mistake is in permitting any such relapse. It is the same as tho you plowed a field and

then left it for the rain to level again. You must not only plow it, but sow seed, harrow, and till it. Yet it is essential that the field should be plowed. So it is with a community. Mere enthusiasm will do nothing permanent; but its work must be followed up by continual and fervent preaching, and by indoctrination of the truths of the gospel. I repeat, therefore, that enthusiasm is an indispensable element in a minister's work among men, to bring them to a knowledge of the Lord Jesus Christ.—BEECHER, *Yale Lectures on Preaching*, p. 121. (J. B. F. & Co., 1872.)

419. ENTHYME, THE.—The enthymeme is the orator's form of argument. It is an elliptical statement of his reasoning. One of his propositions is held back in his mind—such is the literal meaning of the term—the other two, only, are exprest. For such is the mysterious process of mental generation—there must be three terms, three propositions, three thoughts in the act of reason. The first two by their union engender the third. Take an example: The philosopher might discourse thus formally: (1) We ought to love what renders us more perfect. (2) Now literature renders us more perfect. (3) Therefore, we ought to love literature. Deny the first proposition, and the argument fails; its major premise is gone. Deny the second, it again fails; its minor premise has disappeared. But grant both, and the third, the conclusion, stands firm. This slow mode of statement suits not, however, the fervid movement of the orator. He exclaims, "Who is it that loves not letters? They enrich the understanding, and refine the manners; they polish and adorn humanity. Self-love and good sense themselves endear them to us, and engage us in their cultivation." Zeno said that the philosophic argument is like the human hand closed, the oratorical like the same hand unfolded.—BAUTAIN, *Art of Extempore Speaking*, p. 300. (S., 1901.)

420. ENUMERATION, IMPERFECT.—This is the error of defective induction. A generalized conclusion is drawn from a given number of examples, but other examples which conflict with the conclusion are overlooked, or left out; as if many lakes of fresh water were named and the conclusion drawn that all such isolated bodies of water are fresh—omitting the fact of the Caspians. Or this, "The French are white, the English are white, the Italians, Germans, Russians, and Americans are white; therefore, all men are white." The conclusion is er-

roneous, because the enumeration is imperfect. There are black men in Guinea.—BAUTAIN, *Art of Extempore Speaking*, p. 315. (S., 1901.)

421. ENUNCIATION, CLEARNESS OF.—What we are most deficient in is articulation—that powerful articulation which isolates, engraves, and chisels a thought . . . which fills the ear with harmony and the soul with truth; which gives the orator an extraordinary power of animation, by bringing into play the whole nervous system. The force of a word is entirely in the consonant, whereas it is often laid on the vowel. The emission of the vowel is the rude block; the consonant is the artist's chisel, which works it into a masterpiece. . . . It appears to be frequently imagined that it requires as much effort to discharge waves of air as to hurl a heavy club into space; but it is not so in the least. What is needed is that the air should be compressed and triturated, and reduced into expressive and harmonious sounds. It is from misapprehension on this score that so many preachers fume and tire themselves and others, and that some appear like men who disgorge words which they have swallowed by mistake. A little practise would prevent them from falling into these and similar aberrations.—MULLOIS, *The Clergy and the Pulpit*, p. 266. (The C. P. S., 1867.)

422. ENUNCIATION, OVERCOMING DEFECTS OF.—Utterance is a very important condition of being audible, and consequently of being attended to. It determines the voice, or the vowel, by the modification which this last receives from the consonant; it produces syllables and by joining them together, gives the words, the series of which forms what is termed articulate language. Man being organized for speech speaks naturally the language he hears, and as he hears it. His instinctive and original pronunciation depends on the formation of the vocal organs, and on the manner in which those around him pronounce. Therefore, nature discharges here the chief function, but art may also exert a certain power either to correct or abate organic defects or vicious habits, or to develop and perfect favorable aptitudes. Demosthenes, the greatest orator of antiquity, whose very name continues to be the symbol of eloquence, is a remarkable case in point. Everybody is aware that by nature he had a difficulty of utterance almost amounting to a stammer, which he succeeded in overcoming by fre-

quently declaiming on the sea-shore with pebbles in his mouth. The pebbles obliged him to redouble his exertions to subdue the rebellious organ, and the noise of the surge, obliging him to speak more loudly and more distinctly in order to hear his own words, accustomed him to the still more deafening uproar of the people's mighty voice in the market-place.—BAUTAIN, *Art of Extempore Speaking*, p. 93. (S., 1901.)

423. EPITHETS, USE OF.—It is a common practise with some writers to endeavor to add force to their expressions by accumulating high-sounding epithets, denoting the greatness, beauty, or other admirable qualities of the things spoken of, but the effect is generally the reverse of what is intended. Most readers, except those of a very vulgar or puerile taste, are disgusted at studied efforts to point out and force upon their attention whatever is remarkable, and this even when the ideas conveyed are themselves striking. But when an attempt is made to cover poverty of thought with mock sublimity of language, and to set off trite sentiments and feeble arguments by tawdry magnificence, the only result is that a kind of indignation is super-added to contempt, as when an attempt is made to supply by paint, the natural glow of a youthful and healthy complexion. "A principal device in the fabrication of this style" (the mock-elloquent) "is to multiply epithets—dry epithets, laid on the outside, and into which none of the vitality of the sentiment is found to circulate. You may take a great number of the words out of each page, and find that the sense is neither more nor less for your having cleared the composition of these epithets of chalk of various colors, with which the tame thoughts had submitted to be rubbed over, in order to be made fine."—WHATELY, *Elements of Rhetoric*, p. 186. (L. G. R. & D., 1867.)

424. ERSKINE, BOLDNESS OF.—His boldness was equal to his caution. In his defence of the liberty of the press, and of the rights of the subject when assailed by the doctrine of constructive treason, he had some of the severest conflicts with the court which any advocate was ever called to maintain. When the jury, in the case of the Dean of St. Asaph's, brought in their verdict, "Guilty of publishing only," which had the effect of clearing the defendant, Justice Buller, who presided, acting on the principle then held by the court, considered it beyond their province to make this addition, and

determined they should withdraw it. Erskine, on the other hand, seized upon the word the moment it was uttered, and demanded to have it recorded. After some sparring between him and the court, he put the question to the foreman, "Is the word only to stand as part of the verdict?" "Certainly," was the reply. "Then I insist it shall be recorded," says Erskine. "The verdict," says Buller, "must be misunderstood; let me understand the jury." "The jury," replied Erskine, "do understand their verdict." Buller: "Sir, I will not be interrupted." Erskine: "I stand here as an advocate of a brother citizen, and I desire the word only may be recorded." Buller: "Sit down, sir. Remember your duty, or I shall be obliged to proceed in another manner." Erskine: "Your lordship may proceed in what manner you think fit; I know my duty as well as your lordship knows yours. I shall not alter my conduct." The spirit of the judge sank before the firmness of the advocate; no attempt was made to carry the threat into execution.—BEXTON, *British Orators and Oratory*, from *Complete Orator*, p. 33. (W. L. & Co.)

425. ERSKINE, ORATORY OF.—The oratory of Erskine owed much of its impressiveness to his admirable delivery. He was of the medium height, with a slender but finely-turned figure, animated and graceful in gesture, with a voice somewhat shrill but beautifully modulated, a countenance beaming with emotion, and an eye of piercing keenness and power. "Juries," in the words of Lord Brougham, "have declared that they felt it impossible to remove their looks from him when he had riveted and, as it were, fascinated them by his first glance; and it used to be a common remark of men who observed his motions, that they resembled those of a blooded horse; as light, as limber, as much betokening strength and speed, as free from all gross superfluity or encumbrance." His style was chaste, forcible, and harmonious, a model of graceful variety, without the slightest mannerism or straining after effect. His rhythmus was beautiful; that of the passage containing his Indian Chief is surpassed by nothing of the kind in our language. His sentences were sometimes too long—a fault which arose from the closeness and continuity of his thought. The exordium with which Erskine introduced a speech was always natural, ingenious, and highly appropriate. None of our orators have equaled him in this respect. The arrangement of the matter which followed was

highly felicitous, and he had this peculiarity, which gave great unity and force to his arguments, that "he proposed," in the words of another, "a great leading principle, to which all his efforts were referable and subsidiary—which ran through the whole of his address, governing and elucidating every part. As the principle was a true one, whatever might be its application to that particular case, it gave to his whole speech an air of honesty and sincerity which it was difficult to resist."—GOODRICH, *Select British Eloquence*, p. 636. (H. & Bros., 1853.)

426. ERSKINE, STYLE OF.—"As an advocate in the forum," says Lord Campbell, "I hold him [Erskine] to be without an equal in ancient or modern times." What is rare in so brilliant a genius, he had no less power with the court than the jury. It was remarked of him as of Scarlett, that "he had invented a machine by the secret use of which, in court, he could make the head of a judge nod assent to his propositions, whereas his rivals, who tried to pirate it, always made the same head move from side to side." He was certainly not a profound lawyer as the result of original investigation; his short period of study rendered this impossible. But he had the power, it has been observed, of availing himself more completely than almost any man that ever lived of the knowledge collected for his use by others.—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 32. (W. L. & Co.)

427. ERSKINE, THOMAS.—Born at Edinburgh, Scotland, Jan. 21, 1750. Died at Almondell, near Edinburgh, Nov. 17, 1823. In his earlier years he was accustomed to prepare his arguments with minutest care and read them from a manuscript. Perhaps the greatest tribute paid to him as a forensic orator is that not a single line in all his speeches was uttered to provoke a laugh or admiration for himself. "The style of Lord Erskine's speeches," says Henry Roscoe, "may be regarded as a model for serious and forensic oratory; it is clear, animated, forcible, and polished; never loaded with meretricious ornament, never debased by colloquial vulgarisms." William Mathews ascribes the singular power and charm of his oratory to "its matchless strength and vigor."

428. EVERETT, EDWARD.—Born at Dorchester, Mass., April 11, 1794. Died at Boston, Jan. 15, 1865. "His orations were composed for widely differing occasions, but

in each case the treatment is so masterly that one would think the subject then in hand had been the special study of his life. His care did not cease with the preparation; his voice, gestures, and cadences were always in harmony with his theme, so that he was absolute master of his audience. It is seldom that the literary annalist has to record a career in which the preacher and essayist is developed by natural growth into the statesman and diplomatist. While his scholastic tastes and habits grow in parallel lines, and the man at threescore is an epitome of the knowledge and an exemplar, of the eloquence of his generation."—FRANCIS H. UNDERWOOD, in *A Hand-Book of English Literature*. (L. & S., 1872.)

429. EVIDENCE, JUDGMENT OF.—As to all truths capable of being established by evidence either on certain or probable grounds, God has given us the faculty of judging of that evidence, as the instrument of obtaining a belief in them. Any belief acquired not through the use of this instrument, but by pressing into the service faculties intended for other purposes, be the subject of belief never so true, rests on defective grounds as regards the party believing. If truth have really any objective existence at all—if it be anything more than that which every man believes—it is the merest truism to say that to believe as truth that which is established on slight evidence or no evidence, or arguments address to the conscience and not to the reason, may be an act piously done, but must proceed from a neglect of that portion of the faculties which are specially assigned to us by our Creator for that special purpose. This is an error which may often lead to good results in particular cases, as it has led, and still leads, to fearful evils in many others; but all the sophistry in the world can not make it other than an error. . . . He (Loyola) fixes on a particular defect in human nature as a means of government, and consequently as something to be encouraged and cultivated. He would have obedience, as far as possible, comprehend the acts of the judgment, as well as the acts of the will. He would have men strive to give a false bias to their minds; to stifle the light within them. He is not content with knowing that they will do so, and availing himself of the weakness, he would implant it in them as a principle. It would take but a short process to show that it is this fatal notion of governing men by their failings which has

led, in the main, to all the perverse and irreligious portions of the developments of Jesuitism; to condescensions to every weakness, apologies for every crime, and serious defences of every unnatural absurdity.—*Edinburgh Review*, April, 1845.

430. EVIDENCE, STATING THE SOURCE OF.—It sometimes happens that an arguer fails to state the source of his evidence. This omission is usually fatal to success. No one is likely to put much confidence in statements that are introduced by such flimsy preambles as, "A certain statesman has declared"; "I have read somewhere"; "An acquaintance told me." Not only must evidence come from sources that seem good to the writer, but those sources must be satisfactory to the audience. In the last analysis the audience is the judge of what is credible and what is not. Moreover, if the evidence is of great importance, or is liable to be disputed, the arguer should show in a few words why the witness is especially reliable.—PATTEE, *Practical Argumentation*, p. 118. (The C. Co., 1909.)

431. EVIDENCE, SUPERIORITY OF SCIENTIFIC.—Memory is the repository of the stores which we collect from experience; yet, tho it be not infallible, we have implicit faith in its representations. Here, it may be said, is an irremediable imbecility in the very foundation of moral reasoning. But is it less so in demonstrative reasoning? The latter arrives at its proof by an uninterrupted series of axioms, the truth of each is intuitively seen as we proceed, and the process is gradual, as the axioms are brought in succession. Memory alone, then, produces conviction in the mind. We remember not all the preceding steps with their connections, so as to have them all present at one instant; but our perception of the truth of the axiom to which we are advanced in the proof is accompanied with a strong impression on the memory of the satisfaction that the mind received from the justness and regularity of what preceded. And in this we are under a necessity of acquiescing, for the understanding is no more capable of contemplating and perceiving at once the truth of all the propositions in the series than the tongue is capable of uttering them at once. The whole evidence is reduced to the testimony of memory, the power of recollecting the several steps successively, and the instantaneous recollection of the whole are widely different. The consequence of this induction is that no demonstration can produce a higher degree

of certainty than what results from the vivid representations of memory, on which moral evidence is obliged to lean. The possibility of error does, therefore, attend the most complete demonstration. A geometrician discovers a new theorem, and succeeds in demonstrating it. His diagram is complex, his demonstration long. He will try it a second, third, and fourth time to be satisfied of its truth, because he is conscious his own faculties are fallible. He does so because he has learned from experience that the mistakes or oversights committed by the mind in one operation are sometimes, on a review, corrected in a second, or perhaps in a third. Besides, the repetition, when no error is discovered, enlivens the remembrance, and so strengthens the conviction. But for this conviction, it is plain that we are in a great measure indebted to memory, and in some measure even to experience. Arithmetical operations, as well as geometrical, are purely scientific, and subject to the same mixture of certainty and doubt. You may work an algebraic question and bring out the answer, but another person comes after you and detects an error in the operation. In mathematical reasoning, provided you are ascertained of the regular procedure of the mind, to affirm that the conclusion is false implies a contradiction; in moral reasoning, tho the procedure of the mind were quite unexceptionable, there still remains a physical possibility of the falsity of the conclusion. But how small this difference is in reality, any judicious person who but attends a little may easily discover. The geometrician, for instance, can no more doubt whether the book called Euclid's Elements is a human composition, whether its contents were discovered and digested into the order in which they are there disposed, by human genius and art, than he can doubt the truth of the propositions therein demonstrated. Is he in the smallest degree surer of any of the properties of the circle than that if he take away his hand from the compasses, with which he is describing it on the wall, they will immediately fall to the ground. These things affect his mind, and influence his practise, precisely in the same manner.—CAMPBELL, *The Philosophy of Rhetoric*, p. 60. (G. & W. B. W., 1823.)

432. EXAGGERATING AND EXTENUATING METHODS.—As to the tone of feeling to be manifested by the writer or speaker himself, in order to excite the most effectually the desired emotions in the minds of the hearers, this is to be accomplished by

two opposite methods: the one, which is the more obvious, is to *express* openly the feeling in question; the other, to seem laboring to *suppress* it. In the former method, the most forcible remarks are introduced, the most direct as well as impassioned kind of description is employed, and something of exaggeration introduced, in order to carry the hearers as far as possible in the same direction in which the orator seems to be himself hurried, and to infect them to a certain degree with the emotions and sentiments which he thus manifests: the other method, which is often no less successful, is to abstain from all remarks, or from all such as come up to the expression of feeling which the occasion seems to authorize, to use a gentler mode of expression than the case might fairly warrant, to deliver "an unvarnished tale," leaving the hearers to make their own comments, and to appear to stifle and studiously to keep within bounds such emotions as may seem natural. This produces a kind of reaction in the hearer's minds; and, being struck with the inadequacy of the expressions and the studied calmness of the speaker's manner of stating things, compared with what he may naturally be supposed to feel, they will often rush into the opposite extreme, and become the more strongly affected by that which is set before them in so simple and modest a form. And tho this method is in reality more artificial than the other, the artifice is the more likely, perhaps for that very reason, to escape detection; men being less on their guard against a speaker who does not seem so much laboring to work up their feelings, as to repress or moderate his own; provided that this calmness and coolness of manner be not carried to such an extreme as to bear the appearance of affectation; which caution is also to be attended to in the other mode of procedure no less, an excessive hyperbolic exaggeration being likely to defeat its own object.—*WHATELY, Elements of Rhetoric*, p. 128. (L. G. R. & D., 1867.)

433. EXCELLENCE, PRINCIPLE OF IDEAL.—To whatever occupation your future inclinations or destinies may direct you, that pursuit of ideal excellence which constituted the plan of Cicero's oratory, and the principle of Cicero's life, if profoundly meditated and sincerely adopted, will prove a never-failing source of virtue and of happiness. I say profoundly meditated, because no superficial consideration can give you a conception of the real depth and extent of this principle. I say sincerely adopted, because its

efficacy consists not in resolutions, much less in pretensions, but in action. Its affectation can only disclose the ridiculous coxcomb, or conceal the detestable hypocrite; nor is it in occasional, momentary gleams of virtue and energy, preceded and followed by long periods of indulgence or inaction, that his sublime principle can be recognized. It must be the steady purpose of a life, maturely considered, deliberately undertaken, and inflexibly pursued, through all the struggles of human opposition, and all the vicissitudes of fortune. It must mark the measure of your duties in the relations of domestic, of social, and of public life. Must guard from presumption your rapid moments of prosperity, and nerve with fortitude your lingering hours of misfortune. It must mingle with you in the busy murmurs of the city, and retire in silence with you to the shades of solitude. Like hope, it must "travel through, nor quit you when you die." Your guide amid the dissipations of youth; your counsellor in the toils of manhood; your companion in the leisure of declining age. It must, it will, irradiate the darkness of dissolution; will identify the consciousness of the past with the hope of futurity; will smooth the passage from this to a better world, and link the last pangs of expiring nature with the first rapture of never-ending joy.—*ADAMS, Lectures on Rhetoric and Oratory*, vol. 1, p. 113. (H. & M., 1810.)

434. EXCLAMATION AND ITS USE.—The figure of exclamation deserves a caution rather than commendation. It is excessively used in the pulpit. Not only in the monosyllabic forms "oh!" and "ah!" but in the constructive forms in which the whole sentence is made exclamatory, "How great!" "How important!" "How solemn!" "Awful moment!" "Fearful tidings!" There is a style, which, for the freedom with which it employs such constructions, may be fitly termed the exclamatory style. It is very easy composition; it is a facile way of beginning a sentence: therefore, we employ it excessively. It is a sign of indolent composing. Our inquiry, therefore, should be, When may we omit it? and our rule, to dispense with it whenever we can. Dean Swift commends a reader who said it was his rule to pass over every paragraph in reading, at the end of which his eye detected the note of exclamation. Horne Tooke denied that exclamations belong to language: he said they were involuntary nervous affections, like sneezing, coughing, yawning.—*PHELPS, English Style in Public Discourse*, p. 270. (S., 1910.)

435. EXHORTATION AND ITS USES.—Persuasion depends on, first, argument, to prove the expediency of the means proposed, and, secondly, what is usually called exhortation, i.e., the excitement of men to adopt those means, by representing the end as sufficiently desirable. It will happen, indeed, not unfrequently, that the one or the other of these objects will have been already, either wholly or in part, accomplished; so that the other shall be the only one that it is requisite to insist on; viz., sometimes the hearers will be sufficiently intent on the pursuit of the end, and will be in doubt only as to the means of attaining it; and sometimes, again, they will have no doubt on that point, but will be indifferent, or not sufficiently ardent, with respect to the proposed end, and will need to be stimulated by exhortations. Not sufficiently ardent, I have said, because it will not so often happen that the object in question will be one to which they are totally indifferent, as that they will, practically at least, not reckon it, or not feel it, to be worth the requisite pains. No one is absolutely indifferent about the attainment of a happy immortality, and yet a great part of the preacher's business consists in exhortation, endeavoring to induce men to use those exertions which they themselves believe to be necessary for the attainment of it.—WHATELY, *Elements of Rhetoric*, p. 113. (L. G. R. & D., 1867.)

436. EXHORTATION IN PREACHING.—Exhortation is a necessary part of a sermon, because the object of preaching is to influence the will. Arguments and demonstrations only affect the reason and the understanding. And tho the reason may be thoroughly convinced, the preacher's work is only done in part. He aims at convincing the reason with the ulterior view of regarding such convictions as levers by which he hopes to move the will. He has then to consider how this leverage is to be brought to bear. It can only be done by showing that what has been proved and established is advantageous or disadvantageous to the hearer. And this can only be done by addressing the feelings and sentiments of the congregation; that is, by appealing to their moral sense, to their religious sentiments, to enlightened self-love, to their approval of what is just, and true, and noble, and lovable, to their hopes and fears, to their desires and affections. The attempt in these ways to awaken emotion in the congregation, and so to lead it to accept or reject what reasoning has demonstrated, is properly exhortation. It

is an appeal to their feelings on the subject before them. It is absurd to object to these appeals to the feelings, for if they are not to be made, then there can be no such thing as exhortation; and then there can be no such thing as influencing the will: for reasoning, as a general rule, cannot do it. The will is reached, as nature seems to have intended, through the feelings. The demonstration of one of Euclid's problems convinces the understanding, but, as this is not a subject about which the feelings can be interested, the matter ends when the proof is understood: the will can be in no way affected by that proof. So you may demonstrate the statements that Jesus Christ is the Light of the world, and the Saviour of the world, but you will have done little, as a preacher, till by making men feel that it is for their advantage to receive Him in these capacities, you shall have brought them to wish so to receive Him. To do this you must appeal to their sense of sin, to their desire to be at peace with God, to their gratitude, to their natural approval of all that is pure and holy, and to any other feelings by which you may hope to draw them to desire what you have proved. These appeals are exhortations.—ZINCKE, *Extemporary Preaching*, p. 93. (S., 1867.)

EXORDIUM.—See *Beginning, Introduction*.

437. EXPERIENCE, LESSONS GAINED FROM.—It is well to ponder closely the lessons derived from each new experience in speaking. The minister can never exactly measure his own success, and may often lament as a failure that effort which has accomplished great good. He has in his mind an ideal of excellence by which he estimates his sermons. If this be placed very low, he may succeed in coming up to it, or even pass beyond it, without accomplishing anything worthy of praise. But in such a case he is apt to be well satisfied with the result. And often the sermons with which we are least pleased are really the best. For in the mightiest efforts of mind the standard is placed very high—sometimes beyond the limit of possible attainment, and the speaker works with his eye fixed upon the summit, and often, after all his exertions, sees it shining above him still, and closes with the conviction that his ideas are but half exprest. He feels mortified that there should be such difference between conception and execution. But his hearers, who have been led over untrodden fields of thought, know nothing of the heights still above the orator's head, and

are filled with enthusiasm, or have received new impulses to good. This is the reason why we are least able to judge of the success of sermons that have been long meditated, and are thoroughly prepared. The subject expands as we study it, and its outlines become grander and vaster, until they pass beyond our power of representation. And each separate thought that is mastered also becomes familiar, and is not valued at its full worth by the speaker. If he had begun to speak without thought, intending to give only the easy and common views of his subject, all would have been fresh to him, and if a striking idea presented itself, its novelty would have enhanced its appreciation. This is no reason against diligent preparation, but rather a strong argument in favor of it. It should only stimulate us to improve our powers of expression as well as of conception.—PITTINGER, *Oratory and Orators*, p. 116. (S. R. W., 1869.)

433. EXPOSITION IN PREACHING.

—An exposition should, of course, be conducted on just principles of interpretation, and unfold the true meaning of the passage. It will thus be adapted to secure the hearers' assent, as being not fanciful, nor forced. As much brevity as is consistent with the purpose should be studied, and the explanation be confined to those terms, or clauses, which need it. It should make as little display of learning as possible; and the less formal the process, the better. In the pulpit, the results of a critical inquiry should be presented, rather than the steps by which those results have been attained. Yet, as the reasons for opinions on all objects of religious belief should be given, so in an exposition it will often be found desirable for the preacher to state the leading reasons for his view of a text. It is, however, unnecessary and injudicious for a preacher, whenever he employs a text as suggesting a subject in a somewhat remote or inferential manner, invariably to state this circumstance to the audience, and enter on a vindication of himself for thus employing it. If he has reasons satisfactory to himself for thus using his text, and if no special importance is connected with exact conformity, on that occasion, to the primary use of the text, why should he put his hearers into a questioning, criticizing state of mind, instead of aiming at once and with all his might to impress the thought which his judgment, or genius, has attached to the passage.—RIPLEY, *Sacred Rhetoric*, p. 92. (G. K. & L., 1849.)

439. EXPOSITION, LUCID.—Clearness is essential to cogency. Thinking and speaking in one simultaneous act presents peculiar difficulties in regard to the attainment of clearness. Either thought is too quick for speech, and then the orator is apt to overleap some step in the process of reasoning which is essential to place the matter of discourse fully and fairly before the minds of others less acquainted with the matter than the pleader to whom it has (or should have) been a special study; or thought is too slow, and then speech is dragging and heavy, expletive and tiresome, repetitive and redundant. In either case lucidity will be unattainable, unless in the former condition of mind sententious phraseology be employed to utter the thoughts as they arise, and the groundwork of the case be retraversed, and explained at large to the listeners; and in the former, unless the speaker shall manage by artful repetition of the same idea in well-varied language to fill the hearer's ear, and entertain their minds until the next idea has been gained and mastered. This may be done by the use of plain, strong, concise language at first, by following this with allusive and illustrative matter, and by repeating the same thought in more familiar expressions and more vernacular phraseology. Lucidity is best provided for by having stored in the memory, in their most concise and simple form, the several successive steps of the argument to be used, and noticing that, however frequently the terms employed in delivering it may be changed, no change—either by addition, subtraction, or substitution—be made in the original argument, which must be kept, as a whole, steadily in view. The following suggestions may not be found ineffectual in guarding against obscurities of thought or language:—1st. Consider carefully (a) the point or points to be gained; (b) what would be sufficient to gain that or those; (c) how far the case in hand falls short of this; (d) how the point or points may be evaded by one or other of the parties; (e) what false principles may be most easily substituted for the true one in the case. 2nd. Having pre-determined the consequences to be attained, search out a principle which will justify you in claiming them as effectively gained. 3rd. Graduate the facts and arguments so that they may follow in such an order as shall bring their full effects to bear upon the end aimed at. 4th. Attend to the signification of all words used in the important arguments or statements; distinguish between the primary, particular, or common meaning of any terms,

and sedulously avoid the use of those to which custom has attached any secondary sense detrimental to the case in hand; abstain from the employment of doubtful terms, and, when necessary, define the exact extent of signification in which special terms are used.—NEIL, *The Art of Public Speaking*, p. 72. (H. & W., 1868.)

440. EXPOSITORY ELOQUENCE.—

Expository eloquence is employed to make statements of facts, to supply an abstract of some foregone occurrence or debate, to explain in detail the opinions of the speaker, or to describe the proceedings upon which any motion is to be founded, or from which the propriety or impropriety of a course of action, whether past or future, is to be judged. It is, of course, chiefly narrative and explanatory, and its main object is either to inform or to produce belief in the essential accuracy of the view given and the opinions enforced. In such speech there need be no straining after novelty of form; an easy and idiomatic style, the words of which are simple and exact, the collocations of which are precise and perspicuous, the flow of which is discursive and animated, and a mildly earnest, yet pretty sedate elocution will, in general, best fit the utterance of an expository discourse. The chief constructive elements to be attained to are, the selection and the arrangement of the facts, opinions, etc. These should, in general, receive the order of time for facts, and that of logical consecution for opinions. The salient points alone ought to receive preeminence; and tedious particularity, unless under special circumstances, should be carefully avoided. These should be so allocated as to admit of a ready and easy transition from part to part, and yet be so built together as to produce a cumulative impression, heightening always towards the close. Each section of such a discourse ought to lead to, and necessitate, the next; each should deal with a distinct subject distinctly; and the whole, unitedly, tho they need not exhaust the topic, must present such a view of the entire subject as might justify, if not demand, decision. These moral elements seem essential to expository discourse, viz., fidelity as to statements, and impartiality in their exhibition. Any appearance of what is called "making a case" tends materially to lessen the effect of a narrative, descriptive, or enunciatory speech; and honor and honesty possess a vigor of their own, which we ought always to endeavor to bring over to our side. Good temper and unstrained promptness may co-

exist with, and be employed in, even a hostile marshaling of facts or thoughts; and modest firmness, as well as exact and unmistakable pertinence, may add force and pungency to a defensive detail of matters of fact, policy, or purpose. Exposition need not dispense with ornament. The words should be expressive and well chosen; the sentences should be skilfully rounded and harmoniously balanced; and the length and style of the several paragraphs ought to be judiciously varied. Yet it is desirable that any appearance of minute care, elaborate arrangement, or exquisite polish of diction should be avoided, and as far as possible we must labor against incurring a suspicion of subordinating any portion of the details on which we enter to the requirements of proportion, elegance, grace, or selection. The more credit we gain for art, the less we shall get for candor and correctness and honesty. The form which an expository discourse will preferentially assume will consist of an exordium, showing the necessity of the statement to be made, the importance of accuracy and truth, and making a claim upon attention. The state of the subject, at the point where it is taken up, will naturally form a matter for observation, and the narrative portion will follow that order of selection already determined upon. The peroration may usually conciliate objectors, and maintain the substantial integrity of the statements made, defend the form of exposition adopted, and indicate the aspect which the topic should assume after the matter address to the hearers has been duly reflected upon or taken into consideration.—NEIL, *The Art of Public Speaking*, p. 31. (H. & W., 1868.)

441. EXPOSITORY PREACHING.—

The expository method is adapted to secure the greatest amount of scriptural knowledge to both preacher and hearers. It needs no argument, we trust, to sustain the position that every minister of the Gospel should be mighty in the Scriptures; familiar with the whole text; versed in the best commentaries; at home in every portion of both Testaments; and accustomed to grapple with the most perplexing difficulties. This is the appropriate and peculiar field of clerical study. It is obvious that the pulpit exercises of every diligent minister will give direction and color to his private lucubrations. In order to success and usefulness in any species of discourse, the preacher must love his work, and must have it constantly before his mind. He must be possessed of an enthusiasm which shall never suffer him to forget the impend-

ing task. His reading, his meditation, and even his casual trains of thought, must perpetually revert to the performances of the Sabbath.—ALEXANDER, *Thoughts on Preaching*, p. 283. (S., 1862.)

442. EXPRESSION AND EMOTION.

—Whatever the mind desires to convey it expresses naturally and unconsciously in a manner of its own. You will instantly recognize this natural language in the expression of the more powerful emotions—joy, grief and fear. Each has its proper tone, the meaning of which is recognized by all human beings, whether the emotion be or be not shaped into speech. But the finer emotions have their own appropriate expressions also, which you may discover if you observe closely, diminishing by delicate shades until they can be caught only by the refined ear. From this we may conclude that whatever the mind desires to express in speech is naturally and unconsciously uttered in a tone appropriate to itself, which tone is adapted to excite the corresponding emotion in the mind to which it is address. You feel alarm. Your voice, without effort on your part, sounds the note of alarm. It falls upon the ear and passes into the mind of another man and instantly excites the same emotion in him. You are oppress with grief. You give utterance to your grief in tone of sadness. The mind that hears them feels sad, too. The same emotion is awakened in that mind by the faculty which is called sympathy. Words that come from the mind are but the mind made audible and therefore must vary with every wave of thought or feeling. This is what I mean by expression in reading.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 72. (H. C., 1911.)

EXTEMPORE PREACHING.—

See *Preaching, Extempore; Speaking, Extempore*.

EXTEMPORE SPEAKING.—See *Preaching, Extempore; Speaking, Extempore*.

443. EYES, INFLUENCE OF THE, IN SPEAKING.—As the principal object of every public speaker must be to obtain the attention of his audience; so every circumstance which can contribute to this end must be considered important. Nothing will be found so effectually to attract attention, and to detain it, as the direction of the eyes. It is well known that the eyes can influence persons at a distance; and that they can select from a multitude a single individual, and turn their looks on him alone, tho many lie

in the same direction. The whole person seems to be in some measure affected by this influence of another's eyes, but the eyes themselves feel it with the most lively sensibility. It is in the power of a public speaker to obtain the attention of any individual by turning his eyes upon him, tho the matter of his discourse may not be particularly address or relating to that person. But if he direct his looks into the eyes of any one of his audience, he holds his attention irresistibly fixed. We seem to have the power, as it were, of touching each other by the sense of sight, and to be endued with something of that fascination of the eye which is attributed to other animals, and which the serpent is particularly said to possess. Not only is everyone conscious when he is looked upon himself, but he even perceives when others are looked upon. The line of the direction of the axis of the eye, however invisible and imaginary, seems as if in effect it could be seen, and that in every instance throughout a great assembly, crossing and radiating in a thousand directions from the center of every orb of sight. And if in such an assembly any individual should be conspicuous from his situation or appearance, he glories, and is seen to glory in the contemplation of every eye. If another be remarkable for anything unusual, and which affords no ground of pride, he is oppress by the weight of eyes which are turned upon him. Hence bashfulness casts down the curtains of the eyes, and can not bear to raise them lest it should encounter the glance of curiosity in that most tender organ: whilst it feels painfully enough the gazing eye which wanders over its whole person. However these circumstances may be accounted for, the public speaker will judiciously take care to avail himself of them in a proper manner. He will therefore turn his eyes upon the eyes of his audience, and in the more important and earnest passages, he will look into the very pupils of their eyes. But in the practise of this direction of the eyes, which is of such advantage towards obtaining attention, he will be most cautious not to appear to fix on any particular person as the object of invective, or as the subject and example of the vices he may condemn; unless unhappily in public debate such severity should be absolutely necessary.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 101. (W. B. & Co., 1806.)

444. EYES, POWER OF THE SPEAKER'S.—The eye governs the expression of the other features. The expressive power of

the human eye is so great that it determines, in a manner, the expression of the whole countenance. It is almost impossible to disguise it. It is said that gamblers rely more upon the study of the eye, to discover the state of their opponents' game, than upon any other means. Even animals are susceptible of its power. The dog watches the eyes of his master, and discovers from them, before a word is spoken, whether he is to expect a caress, or apprehend chastisement. It is said that the lion can not attack a man, so long as the man look him steadily in the eyes. Joy and grief, anger, pride, scorn, hatred, love, jealousy, pity—in a word, all the passions and emotions of the human heart, in all their degrees and interworkings with each other, express themselves, with the utmost fulness and power, in the eyes. Through them the soul makes its most clear and vivid manifestations of itself. In order that the speaker may avail himself of this great and mysterious power of expression, he must not allow his eyes to become fixed upon his manuscript; nor to assume a vacant expression, under the influence of the intellectual operations of invention, or remembering; nor to wander around the walls of the audience room, or up to the ceiling, nor to follow the motions of the hands, as if the speaker were looking at them. He must look at the audience, and scan their faces individually, in order to open a personal communication between himself and every one of them, so far as this is possible. He should not allow his eye to wander from the audience, except when this is required by some gesture. Thus he will be enabled to command their attention, and awaken their sympathy; and his eye will naturally express and convey to them all the passions and emotions of his own heart.—McILVAINE, *Elocution*, p. 400. (S. A. & Co., 1874.)

445. EYES, USE OF THE, IN SPEAKING.—The speaker's eye should be fixed upon the audience. It is indispensable that the speaker should not allow his eye to become fixt upon his manuscript, nor to wander around the walls, or up to the ceiling, nor to express in any way abstraction from the business in hand. He must bring his eye to bear steadily upon the people before him, scanning their countenances individually, and noting every sign of attention, or of the want of it. Where he perceives inattention, or any lack of interest, he should keep looking at the persons in whom it is manifested, and seem to direct his words more particularly to them, until he makes them feel that he is

almost calling them by name. This, however, requires care to avoid giving offense. He must, indeed, be ever on his guard, in such circumstances, against the temptation to manifest annoyance or irritation.—McILVAINE, *Elocution*, p. 113. (S. A. & Co., 1874.)

446. FACE AND EMOTION.—An idea may be derived of what the countenance of the speaker adds to his address from the instinctive want we experience of beholding him, even when he is already sufficiently audible. Not only all ears, but all eyes likewise are bent upon the speaker. The fact is that man's face, and, above all, his eye, is the mirror of his soul; also, in the lightning of the glance, there is a flush of luster which illumines what is said; and on this account it was unspeakably to be regretted that Bourdaloue should have spoken with his eyes closed. One of the disadvantages of a recited speech is to quench, or at least to enfeeble and dim, the brilliancy of the discourse. Besides which the rapid contractions and dilatations of the facial muscles—which each moment are changing and renewing the physiognomy, by forming upon the visage a sort of picture, analogous to the speaker's feeling, or to this thought—these signs of dismay or joy, or fear or hope, of affliction of heart or of calmness, of storm or serenity, all these causes which successively plow and agitate the countenance, like a sea shaken by the winds, and which impart so much movement and life to the physiognomy that it becomes like a second discourse which doubles the force of the first—ought to be employed by the orator as so many means of effect, mighty with the crowd whom they strike and carry away. But it is under nature's dictate that he will best employ them; and the best, the only method which it behooves him to follow in this respect is, to grasp powerfully, and to conceive thoroughly, what he has to unfold or to describe; and then to say it with all the sincerity and all the fervor of conviction or emotion. The face will play its own part spontaneously; for, as the various movements of the countenance are produced of their own accord in the ratio of the feeling experienced, whenever you are really moved and under the influence of passion, the face naturally adapts the emotion of the words, as these that of the mind; and art can be of little avail under these circumstances.—BAUTAIN, *Art of Extempore Speaking*, p. 100. (S., 1901.)

447. FACE AND HEAD AS AIDS TO EXPRESSION.—The head is the principal part in action, as it is in the body. The means toward qualifying it for right use is, first, to keep it straight and in a natural position, for when downcast it may denote meanness; drawn back, arrogance; inclined on one side, indolence; and hard and stiff, something of a savage disposition. It, next, must receive just motions from the action, to agree with the gesture, and accompany the hands and sides. The eyes always turn together with the gesture, except when referring to things which we should condemn, or not allow, or remove from us, that we may seem to show the same aversion to them in our countenance, and keep them back with our hand. The head is in many ways expressive of gesture, for beside the motions for granting, refusing, affirming, there are also some for bashfulness, and doubt, and admiration, and indignation, which are well known and common to all. But the face is what is most expressive. By it we appear suppliant, menacing, mild, mournful, joyous, proud, submissive. From the expression of the face men hang, as it were; on it they look, and even examine it before they speak. By the face we show fondness for some persons, and hate for others; for by it also we understand many things, and it is often equivalent in expressiveness to whatever can be said in words. For this reason it is that in plays for the stage the actors have represented on the masks they wear, the passions of the respective characters they personate.—*QUINTILIAN, Institutes of the Orator*, vol. 2, p. 327. (B. L., 1774.)

448. FACE-TO-FACE SPEAKING.—

One of the first objects of the preacher and of the reader alike must be to gain the attention of the audience. In his efforts to do this, the preacher follows the natural method—the method everyone is using all his life through, and with the application of which to himself everyone is equally familiar. It is the method of conversation. It is the only way in which men use language in their face-to-face intercourse with each other. When a man speaks to another, the auditor feels that his attention is challenged, and therefore attention is given as a matter of course and of habit. It would be unreasonable if the auditor did not attend. The speaker is speaking to him. There seems no room for choice. The auditor is called upon not only to attend, but to do what attention to a speaker implies, to remember, and to judge of what is being said. This is understood by

what is seen of the present working of the mind of the speaker, in the play of his features, in the tones of his voice, and in the direct bearing of what he is saying, either by way of explanation, illustration, or appeal, on the actual feelings of the hearers, or on the thoughts that are at that moment in their minds. Contrast with this the effect of reading. I hardly need go into particulars. This is not the natural mode of address. It is a mode with which no one can be familiar. It does not challenge attention. We feel that the reader's mind is not directed to our mind, as a speaker's would be; but rather that it is address to an imaginary unbeliever, or an imaginary misbeliever, to an imaginary worldling, or to an imaginary wrongdoer of some kind or other. It is not address to what is passing in the minds of the men and women then and there present. And, as a matter of fact, the effect corresponds with this difference; and the reader fails to gain attention to that degree which is accorded without any effort on the part of the congregation to the extemporary preacher. We all know that reading does not possess the requisites for enabling it always to command our attention. And after all there are reasonable grounds why the congregation should not make much effort to listen to what is read. It is not the living mind that is wrestling with their minds, but in reality a manuscript which, through the medium of the reader's voice, is addressing them. It is the manuscript that is dealing with them, a manuscript which they might read for themselves with as much profit perhaps as they will derive from hearing it read to them.—*ZINCKE, Extemporary Preaching*, p. 39. (S., 1867.)

449. FACIAL EXPRESSION.—Many books of elocution give instruction on the various forms the face is to assume while under the influence of affected passion. The first error in such instruction is to infer that the passion is affected. It is for the time real. The great actor or reader realizes in his imagination the true circumstances, the true passion, until he feels it, and then he never fails in facial expression. Let us conceive an enemy who has deeply wronged us—thwarted our purposes, injured our interests, blasted our reputation—what must be the feeling but one of intense hatred? How would we address him—how express our hatred? Would any description of facial expression assist as well as a true conception of the feeling? And he who can not realize the feeling can never put the requisite expression into his face by rule and method.

Think of a reader studying before he begins to read a love passage of the following description and then literally following it: "love gives a soft serenity to the countenance, a languishing to the eyes, a sweetness to the voice, and a tenderness to the whole frame." Or in reproach, "the brow is contracted, the lip turned up with scorn, and the head shaken." The difficulty would be to give, by such rules, the due measure of expression, how to languish with the eye, how high to turn the lip, how often to shake the head. Everyone passes through the ordeal of some of these feelings in the experiences of life, and whoever thinks how he feels in sorrow, hatred, love or pride, will never fail to give, without premeditation, the due expression to his face. The "mind is the music breathing from the face," and the great evil of such instruction is to misguide the student as to the true sources of power in expressive delivery. Study will improve conception, and true conception of sentiment is the best and only sure guide for true facial expression.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 140. (A. S. & Co., 1872.)

450. FACIAL EXPRESSION AND ACTION.—The countenance is the primary seat of all expression, and in the changes seen in the forehead, eyebrows, eyes, and lips, all the passions and emotions of the soul may be successively seen as in a mirror. For these to be wholly without expression is enough to destroy almost all the power of the most earnest, vigorous, and impassioned language, so far as the mere words are concerned, and there should always be appropriate harmony in the expression of face, gesture, and language. But it is here perhaps, more than in anything, that discretion must be our tutor, and teach us to shun violence of action, and exuberance of gesture and expression of countenance, on the one hand, and tame, cold, motionless demeanor, and stolid, changeless face on the other. Due regard must always be had to the size of the place in which we are speaking, the character of our audience, the nature of our subject, and the language we have to utter; and these being borne in mind, our chief instructors must be sound judgment and good taste in these and kindred matters. As you proceed with your speech, and warm with your progress in it, there will doubtless occur some word or clause which you desire to make emphatic, and you will almost instinctively use some action of the arm and hand to enforce it on the attention of your audience. Now avoid all narrow, awkward actions, pro-

ceeding only from the elbows. Remember that the arms should always perform their chief motions from the shoulders, the elbows by a gentle bend contributing to the principal action. Grace depends on freedom and ease of movement, and the curve which the hand usually describes in action, depends, as regards its latitude of motion, very much on the character of the language that is being uttered. If very earnest, passionate, or dignified in character, the action of the arm or hand should be free and waving in the amplitude of the curve it takes, but avoid, if possible, all mere violent angular action. Of course, in quieter passages the curves of the arm and hand are naturally very much less in extent. It is in elevated, declamatory, and poetical passages, that the language is best accompanied by extended motions; in ordinary discourse, simple and easy transitions are alone appropriate.—PLUMPTRE, *King's College Lectures on Elocution*, p. 280. (T. & Co., 1893.)

451. FACIAL EXPRESSION AND FEELING.—Feeling cannot be expressed by words alone, or even by tones of voice; but by the flash on the cheek, the look of the eye, the contracted brow, the compressed lip, the heaving breast, trembling frame, rigid muscle, the general bearing of the whole body. A slight movement of the head, a turn of the hand, a judicious pause or interruption of gesture, or change of position of the feet, often illuminates the meaning of a passage and sends it glowing into the understanding; and yet there are times when even the wonders of the eye will lose much of their charm, if not supported by the still more imposing organ of the voice.—FROBISHER, *Voice and Action*, p. 28. (I. B. & Co., 1867.)

452. FACIAL EXPRESSION NECESSARY.—If the different passions and feelings require to be delivered in different tones of voice, at least equally do they demand a different expression of countenance. To wear the same imperturbable visage, when you are setting forth the loving-kindness of God, or denouncing his wrath, when you are expatiating on the comforts of divine grace, or picturing the degradation and misery of sin;—to look with unvaried expression, whether you are warning or encouraging, reproving or praising, whether you are setting forth the horrors of eternal suffering, or endeavoring to give a faint picture of those joys which "eye hath not seen, nor ear heard";—to speak on all these topics with the same cold, unvarying countenance, is to re-

ject one of the most forcible auxiliaries of the pulpit. One point in which expression of countenance surpasses everything else is this, that it signifies at once the feeling of the speaker; words can only gradually unfold the meaning; action is useful to give force to words as they are uttered, but the expression denotes the state of the speaker's mind, and the tone of what he is about to say, before he utters a word. It is not possible to do much by rules to assist you in acquiring this most excellent gift, for it is, even more than the tones of voice, the work of nature.—GRESLEY, *Letters to a Young Clergyman*, p. 283. (D. & Co., 1856.)

**453. FACIAL EXPRESSION, PROP-
ER.**—It may be considered as an established point, that a public speaker should attend to the expression of his countenance as well as to that of his voice. The sort of expression to be adopted should suit best the nature of his subject, and the character of the feeling with which it should be accompanied. This general rule extends to every part of an oration. But as every public address should bespeak the attention and favor of the audience by due respect, and as the looks of the speaker precede his words, so it should be an established maxim (rarely to be violated) that an orator should temper with becoming modesty, that persuasion and confidence which his countenance should express of the justice and truth of what he recommends. This sentiment of respect mingled with modest confidence, should pervade every part of a discourse intended to win over others to the opinion of the speaker. And in the forms in the courts of law, where the pleader is accustomed often to break the tenor of his argument by a respectful repetition of his address to the judges and the jury; and in Parliament, where the orator in the same manner repeats his address to the Speaker and to the House, it would seem that usage had provided for the proper manifestation of this respect. But in the opening of an oration it appears more particularly necessary to bespeak favor by the demeanor. Every circumstance that can indicate respect for the audience should be studied. The speaker should rise up in his place with modesty, and without bustle or affectation; he should not begin at once abruptly, but delay a short time before he utters a word, as if to collect himself in the presence of those he respects. He should not stare about, but cast down his eyes, and compose his countenance: nor should he at once discharge the whole volume of his voice, but begin almost at the

lowest pitch, and issue the smallest quantity, if he desire to silence every murmur, and to arrest all attention. These are the precepts of the greatest critics of ancient and modern days, and in this manner have the poets represented their hero to speak, whose eloquence and irresistible power of persuasion they have celebrated. If on ordinary occasions, and in the common business of life, modesty of countenance and manner be a commendable grace in a public speaker, such modesty is much more to be desired, or is rather indispensable, in the sacred orator. When he pours out the public prayers to God, when he reads and expounds his laws; he can not fail to recollect that he is himself equally obnoxious to their sanctions, and equally in need of mercy as his congregation; and that he kneels only as one among the supplicants, and that he stands up only as one among the guilty before his unerring Judge. Vanity and presumption in such a situation would be more than indecorous. Humility is the proper characteristic of a Christian minister. But this humility is not incompatible with earnestness of manner, nor with the just confidence which every public speaker should appear to have in the truth of what he delivers. It is the less necessary for a public speaker to be solicitous to give this expression to his delivery, because if he be truly in earnest, it can not fail to manifest itself. Expression of countenance, so important to the public speaker, will follow almost naturally to all who sincerely deliver their true sentiments. But far from this as well as from the other requisites of true eloquence will he be, whose heart is not engaged in the cause which he pleads. In vain does the apathy of rank and fashion deliver coldly and carelessly the law of his opinion; he may dictate to his creatures, but he can not persuade. In vain does the pleader at the bar weary the judge and the jury in the cause which he only labors to think just. In vain does the preacher attempt to enforce with energy and pathos those heavenly precepts to which he reluctantly conforms his life. If an orator is truly good and sincere, the expression of his countenance will not disappoint the feelings of his heart. Nature has done thus far for every man who can utter his sentiments at all; because it would be dangerous to the interests of society to leave them doubtful or keep them oppress by concealment, till art or cultivation should enable men to bring them to light. Art has little to do in this matter: the expression of the countenance is faithful, and that of the voice is also faithful; they are the universal language of all

men, however rudely they may speak the language of convention. To the art of oratory belong only what are the objects of art, invention, arrangement, choice of words, graceful and impressive delivery, and other circumstances which are found to have conspicuous influence in deciding doubtful affairs. A fine countenance, which above all things is to be desired by the orator, differs much from expression of countenance. The worst of men may have a sufficiently expressive countenance, but a fine countenance belongs to a good heart, and an improved understanding. This may also in some degree be acquired; and the means are, long habits of virtuous life, and the cultivation of the benevolent dispositions. These in public will flash into the countenance and irradiate the looks of the orator, with an expression irresistible and almost divine. No assumed character of occasional benevolence or occasional virtue can imitate this fine habitual emanation of the good mind; the labor and affectation of the mere actor are manifest; and the audience will be more influenced by referring to the orator's life, when he utters generous and noble sentiments, than by his present looks and words, if discordant with his life.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 92. (W. B. & Co., 1806.)

454. FACIAL EXPRESSION, VARIETY IN.—The face, being furnished with a great variety of muscles, does more in manifesting our thoughts and feelings than the whole body besides, so far as silent language is concerned. The change of color shows anger by redness, fear by paleness, and shame by blushes; every feature contributes its portion. The mouth open, shows one state of mind; closed, another; and gnashing the teeth, another. The forehead smooth and eyebrows easily arched, exhibit joy or tranquillity. Mirth opens the mouth towards the ears, crimps the nose, half shuts the eyes, and sometimes suffuses them with tears. The front wrinkled into frowns, and the eyebrows overhanging the eyes, like clouds fraught with tempests, show a mind agitated with pity.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 227. (J. P. M. & Co., 1845.)

455. FACILITY OF SPEECH.—In regard to that ready flow of words, which seems to be the natural gift of some men, it is of little consequence whether it be really such, or be owing to the education and habits of early life, and vain self-confidence. It is certain that diffidence and the want of habit

are great hindrances to fluency of speech; and it is equally certain, that this natural fluency is a very questionable advantage to him who would be an impressive speaker. It is quite observable that those who at first talk easiest, do not always talk best. Their very facility is a snare to them. It serves to keep them content; they make no effort to improve, and are likely to fall into slovenly habits of elocution. So that this unacquired fluency is so far from essential, that it is not even a benefit, and it may be an injury. It keeps from final eminence by the very greatness of its early promise. On the other hand, he who possesses originally no remarkable command of language, and whom an unfortunate bashfulness prevents from well using what he has, is obliged to subject himself to severe discipline, to submit to rules and tasks, to go through a tedious process of training, to acquire by much labor the needful way over his thoughts and words, so that they shall come at his bidding, and not be driven away by his own diffidence, or the presence of other men. To do all this, is a long and disheartening labor. He is exposed to frequent mortifications, and must endure many grievous failures before he attain that confidence which is indispensable to success. But then in this discipline, his powers, mental and moral, are strained up to the highest intensity of action; after persevering practice, they become habitually subject to his control, and work with a precision, exactness, and energy, which can never be in the possession of him who has depended on his native, undisciplined gift. Of the truth of this, examples are by no means wanting, and I could name, if it were proper, more than one striking instance within my own observation. It was probably this to which Newton referred, when he said that he never spoke well till he felt that he could not speak at all. Let no one therefore think it an obstacle in his way that he has no readiness of words. If he have good sense and no deficiency of talent, and is willing to labor for this as all great acquisitions must be labored for, he needs not fear but that in time he will attain it.—WARE, *Hints on Extemporaneous Preaching*, p. 220. (G. K. & L., 1849.)

456. FACT AND OPINION.—The expressions "matter of fact," and "matter of opinion," are not employed by all persons with precision and uniformity. But the notion most nearly conformable to ordinary usage seems to be this: by a "matter of fact" is meant, something which might, conceivably, be submitted to the sense; and about which

it is supposed there could be no disagreement among persons who should be present, and to whose senses it should be submitted: and by a "matter of opinion" is understood, anything respecting which an exercise of judgment would be called for on the part of those who should have certain objects before them, and who might conceivably disagree in their judgment thereupon. This, I think, is the description of what people in general intend to denote (tho often without having themselves any very clear notion of it) by these phrases. Decidedly it is not meant, by those at least who use language with any precision, that there is greater certainty, or more general and ready agreement, in the one case than in the other. *E. g.* That one of Alexander's friends did, or did not, administer poison to him, everyone would allow to be a question of fact; tho it may be involved in inextricable doubt: while the question, what sort of an act that was, supposing it to have taken place, all would allow to be a question of opinion; tho probably all would agree in their opinion thereupon. Again, it is not, apparently, necessary that a "matter of fact," in order to constitute it such, should have ever been actually submitted—or likely to be so—to the senses of any human being; only, that it should be one which conceivably might be so submitted. *E. g.* Whether there is a lake in the center of New Holland—whether there is land at the South Pole—whether the moon is inhabited—would generally be admitted to be questions of fact; altho no one has been able to bear testimony concerning them; and, in the last case, we are morally certain that no one ever will. The circumstance that chiefly tends to produce indistinctness and occasional inconsistency in the use of these phrases, is, that there is often much room for the exercise of judgment, and for difference of opinion, in reference to things which are, themselves, matters of fact. *E. g.* The degree of credibility of the witnesses who attest any fact, is, itself, a matter of opinion; and so, in respect of the degree of weight due to any other kind of probabilities. That there is, or is not, land at the South Pole, is a matter of fact; that the existence of land there is likely, or unlikely, is a matter of opinion. And in this, and many other cases, different questions very closely connected, are very apt to be confounded together, and the proofs belonging to one of them brought forward as pertaining to the other. *E. g.* A case of alleged prophecy shall be in question: the event, said to have been foretold, shall be established as a fact; and also, the utterance of the supposed pre-

diction before the event; and this will perhaps be assumed as proof of that which is in reality another question, and a "question of opinion"; whether the supposed prophecy related to the event in question; and again, whether it were merely a conjecture of human sagacity, or such as to imply superhuman prescience.—WHATELY, *Elements of Rhetoric*, p. 38. (L. G. R. & D., 1867.)

457. FACTS, IMPORTANCE OF.—The vast majority of persons love a fact and a sentiment but loathe an argument, because all can comprehend the former and few can understand the latter. Minds that can reason a single step beyond the necessary requirements of existence are but a small minority in the world. A single fact seeming to confirm an opinion that has been taken upon trust weighs more with such minds than a logical demonstration. In like manner, a sentiment is vehemently applauded and accepted as if it were proof, by those who feel but can not think. Facts and figures are essential ingredients in a business speech; but they require careful handling, for they are addressed to the reasoners as well as to those who can not reason. The art of effectively manipulating facts and figures in a speech, where the audience have not time to grasp the details as when they are read, consists in an elaborate and careful exposition of the results, for these will be readily apprehended and easily remembered, while the items are unheard or forgotten. If, for instance, your theme be Crime and Punishment, you show the operation of existing punishments upon crime by reference to the Judicial Statistics. To make your argument complete, it is necessary for you to state the items that compose the totals, for the reporter will need these for the satisfaction of your readers, altho your audience can not possibly follow the calculations with the speed of your utterance. You may therefore recite them briefly and rapidly. But what you desire to impress upon other minds are the results you deduce from them. You show that crime has or has not increased by a certain percentage, or in a certain ratio to the whole population, or in a certain direction. These conclusions you should invariably put forward in the plainest language, with emphatic utterance, and even repeat them twice or thrice, to be assured that they are understood by all.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 260. (H. C., 1911.)

458. FACTS, INTRODUCING A STATEMENT OF.—When we ought to introduce a statement of facts, and when we ought not, requires judicious consideration. For we ought to make no such statement, either if the matter is notorious, or if the circumstances are free from doubt, or if the adversary has related them, unless indeed we wish to confute his statement; and whenever we do make a statement of facts, let us not insist too eagerly upon points which may create suspicion and ill-feeling, and make against us, but let us extenuate such points as much as possible; lest that should happen which, whenever it occurs, Crassus thinks is done through treachery, not through folly, namely, that we damage our own cause; for it concerns the fortune of the whole cause, whether the case is stated with caution, or otherwise, because the statement of the case is the foundation of all the rest of the speech. What follows is, that the matter in question be laid down, when we must settle what is the point that comes under dispute; then the chief grounds of the cause are to be laid down conjunctively, so as to weaken your adversary's supports, and to strengthen your own; for there is in causes but one method for that part of your speech, which is of efficacy to prove your arguments; and that needs both confirmation and refutation; but because what is alleged on the other side can not be refuted unless you confirm your own statements, and your own statements can not be confirmed unless you refute the allegations on the opposite side, these matters are in consequence united both by their nature, by their object, and by their mode of treatment. The whole speech is then generally brought to a conclusion by some amplification on the different points, or by exciting or mollifying the judge; and every particular, not only in the former parts of the speech, but more especially towards the conclusion, is to be adapted to excite as much as possible the feelings of the judges, and to incline them in our favor.—CICERO, *On Oratory and Orators*, p. 319. (B., 1909.)

459. FACTS MOST FAMILIAR TO THE AUDIENCE.—These should be stated first, in accordance with the rule to argue "from the known to the unknown." The average audience is extremely sensitive to natural oratory, responding quickly and satisfactorily to the various shades of thought presented. Before a skilful orator, it will rise consecutively to the sublimity of his thought—grasping without the slightest apparent effort ideas never before dreamed in

wildest fancy. Lay the foundation of the argument within the scope of the experience of the audience, and use such familiar facts as are perfectly apparent to them, and which they will immediately recognize as facts upon which they have relied and perchance acted for years. Then the orator has won their favor, their sympathy, their credence, and they become eager to ascertain the logical outgrowth of the principles to which they have given their ready assent, and to learn the relation of these principles to the case in hand. Thus, as we have seen, the gain is two-fold. The audience, as if by special inspiration, pass from one proposition to another, readily and eagerly, even concurring in that for which they have had no previous proof, because of the confidence which they repose in the speaker, inasmuch as he did correctly state the facts with which they were perfectly familiar.—CONWELL, *Conwell's System of Oratory*, p. 28. (H. N., 1892.)

460. FACTS, SEEKING THE.—In order to accumulate facts there must be perpetual alertness of mind. The professional detective perceives a thousand things which an ordinary observer would not notice. The hunter listens to every sound and notices every broken leaf. The extemporizer should have as keen a scent for facts as the hound for game, and also needs the spirit of the detective. The memory of facts may operate in either of two ways: there may be a remembrance of a fact by its title, so that the man's brain is like a library catalog; but this sort of memory is of little worth to the extemporizer. It transforms the mind into a mere *index rerum*. One who has it can sit down, pen in hand, and call up facts, select those that he considers appropriate, and associate them in the body of an essay; but the extemporizer can make scant progress thus. He must bound and measure every fact when he adopts it, determine in what class it belongs and what it will prove or illustrate. When he thus weighs and authenticates he may be assured that the facts are incorporated in the raw material of thought, and that the laws of association will certainly revive them whenever they are necessary to the work in hand. He need not exhaust himself by the ceaseless iteration of the question, "What have I ever seen or heard that will serve my purpose now?" By an inexorable law, meditation will summon from every recess of his mind everything bearing upon it. Attention is the open sesame to his treasures.—BUCKLEY, *Extemporaneous Oratory*, p. 104. (E. & M., 1898.)

461. FAITH AND CONVICTION.—In listening to some men you feel repelled by an impression that in their heart of hearts they do not realize or believe a word of what they are saying; that they have never experienced aught of the thing of which they are speaking. In listening to others, you know at once that they are on fire within with faith and conviction of the truth, and that in earnestness of purpose their lives correspond to their speech. And these are the only men that reach you. It is simply impossible not to listen to them. In the name of God they lay hold of your understanding and conscience, and you can not escape them. When you come near to them you feel the heat of the hidden fire, and you know that this divine fire has been kindled by Almighty love.—KENNARD, *Psychic Power in Preaching*, p. 140. (G. W. J. & Co., 1901.)

462. FALLACY OF INTERROGATION.—The fallacy in the employment of this instrument consists in varying the queries in such a way as to institute really another inquiry while appearing to adhere to the question at issue. This fallacy is plainly referable to that of irrelevant conclusion. The remedy is to reaffirm, and to return to the question. It may likewise be sometimes overthrown by means of a parallel series of counter questions. All depends upon a clear comprehension of the subject-matter, and a distinct statement of the issue. To the same head may be referred the Ambiguity of Terms, where a term is employed in different senses. Knowledge of the language and of the special terminology, is the resource against the fallacy—which is a fruitful cause not only of self-deception, but of sophistical argumentation. As Aristotle remarks, all the fallacies may be referred to *ignoratio elenchi*, to mistake of the proposition, or misapprehension, or ignorance of it. Hence the capital importance of a clear statement of the proposition. As Lord Coke says, with respect to a legal issue in pleading—it should be single, certain, material, and triable.—BAUTAIN, *Art of Extempore Speaking*, p. 321. (S., 1901.)

463. FEAR AND TRUTH IN SPEAKING.—If it is good to entertain some fear before speaking, it would nevertheless be prejudicial to entertain too much: first, because a great fear disturbs the power of expression; and, secondly, because if it does not proceed from timidity of character, it often springs from excessive self-love, from too violent an attachment to praise, or from

the passion of glory, which overcomes the love of truth. Here is that which one should try to combat and to abate in oneself. The real orator should have but what is true in view; he should blot himself out in presence of the truth and make it alone appear,—as happens naturally, spontaneously, whenever he is profoundly impressed by it, and identifies himself with it, heart and mind. Then he grows like it, great, mighty, and dazzling. It is no longer he who lives, it is the truth which in him lives and acts; his language is truly inspired; the man vanishes in the virtue of the Almighty who manifests Himself by His organ—and this is the speaker's nobility, his true glory. Then are wrought miracles of eloquence which turn men's wills and change their souls. Such is the end at which the Christian orator should aim. He should try to dwarf himself, to annihilate himself, as it were, in his discourse, in order to allow Him whose minister he is, to speak and to work, a result oftenest attained when the speaker thinks he has done nothing, on account of his too fervent and too natural desire to do a great deal.—BAUTAIN, *Art of Extempore Speaking*, p. 226. (S., 1901.)

464. FEAR IN SPEAKING, BENEFITS OF.—It is well to feel somewhat afraid ere speaking, first in order that you may not lightly expose yourself to the trial, and that you may be spared the mortification; and, in the second place, still more particularly, if you are obliged to speak, in order that you may maturely consider what you should say, seriously study your subject, penetrate it, become master of it, and thus be able to speak usefully to a public audience. The fear in question is also useful in making the speaker feel his want of help from above, such as shall give him the adequate light, strength, and vividness of life. All men who have experience in public speaking, and who have ever themselves been eloquent, know how much they have owed to the inspiration of the moment, and to that mysterious power which gives it. It is precisely because a man may have sometimes received this efficacy from above, rendering him superior to himself, that he dreads being reduced to his own strength in that critical situation, and so to prove beneath the task which he has to accomplish. This fear which agitates the soul of a person about to speak, has also another and a less noble cause, which unfortunately prevails in the majority of instances; that is, self-love—vanity, which dreads falling below oneself and below the expectations of men—a desire of success and

of applause. Public speaking is a singularly conspicuous sort of thing, exposing a person to all manner of observations. Doubtless there is no harm in seeking the esteem of ones' fellows and the love of a good reputation is an honorable motive of action, capable of producing excellent effects. But carried too far, it becomes a love of glory, a passion to make a dazzling appearance, and to cause one's self to become the theme of talk—and then, like all other passions, it is ready to sacrifice truth, justice, and good to its own gratification or success.—BAUTAIN, *Art of Extempore Speaking*, p. 223. (S., 1901.)

465. FEAR, LEGITIMATE.—Fear, if it does not paralyze, is salutary, but woe to him who experiences none, for it shows him to be unconscious of the greatness of his art. One of the most celebrated French generals was always obliged to dismount before going into battle, after which he rushed like a lion into action. This fear must not be that of too much self-esteem, but blended with love of truth. A true speaker must have that dread that can not be analyzed. There is hardly a public speaker of celebrity but what feels nervous every time he rises to speak on a great question. Actors feel the same in a new part. The very delicacy of perception, the exquisite sensibility to impressions, and the impulsiveness, which are the soul of eloquence, are almost necessarily accompanied by a certain degree of nervousness. Some so constituted fail, while a mere parrot of a person, with little culture, is certain to succeed. To await the moment with calm and self-confidence is very difficult, but it can be learned. It is not to be bold, but courageous and swift. It should be fear and love, with openness and reality.—FROBISHER, *Acting and Oratory*, p. 46. (C. of O. & A., 1879.)

466. FEAR, USES OF, IN SPEAKING.—Woe to him who experiences no fear before speaking in public! It shows him to be unconscious of the importance of the function which he is about to discharge—that he does not understand what truth is, whose apostle he himself should be, or that he little cares, and that he is not animated by that sacred fire which comes down from heaven to burn in the soul. I except altogether the Prophets, the Apostles of Jesus Christ, all who speak under supernatural inspiration, and who have been told that they must not prepare what they shall say when they shall stand before the powerful and the arbiters of the world, for that all they should

say shall be given to them at the time itself. It is not for men like these that we write. The Almighty, whose instruments they are, and who fills them with His Spirit, makes them act and speak as He pleases, and to them the resources of human experience are entirely unnecessary. They never are afraid, because He who is truth and light is with them, and speaks by them. But others are not afraid because their enlightenment is small and their self-assurance great. They are unconscious of the sacredness of their task and of their ministry, and they go forward like children who, knowing not what they do, play with some terrible weapon, and with danger itself. The most valiant troops always feel some emotion at the first cannon shot, and I have heard it stated that one of the most celebrated generals of the empire—who was even called "the bravest of the brave"—was always obliged to dismount from his horse at that solemn moment; after which he rushed like a lion into the battle. Braggarts, on the contrary, are full of assurance before the engagement, and give way during the action. So it is with those fine talkers, who think themselves competent to undertake any subject and to face any audience, and who, in the excellent opinion which they entertain of themselves, do not even think of making any serious preparation. After a few phrases uttered with confidence, they hesitate, they break down, or if they have sufficient audacity to push forward amidst the confusion of their thoughts and the incoherency of their discourse, they twaddle without understanding their own words, and drench their audience with their inexhaustible volubility.—BAUTAIN, *Art of Extempore Speaking*, p. 221. (S., 1901.)

467. FEELING AND POWER.—It is impossible for a person of a dull, heavy, or sluggish soul to speak well. The true orator is a man of keen and deep sensibility; he is all alive, even to his finger tips. It is this which gives him that charming animation or vivacity, which enables him always to command the attention and sympathy of his audience, and which is almost irresistible. It is this which inspires the tones, inflections, articulation, emphasis and gesture, so that it seems to be the feeling itself which speaks, rather than the man. It flashes in the eye, it plays upon the countenance, so that the features seem to talk as expressively as the lips. It pours itself into the audience by the mysterious channels of sympathy, and kindles in their hearts all the passions which glow in

the speaker's own bosom.—MCLVAINE, *Elocution*, p. 65. (S. A. & Co., 1874.)

468. FEELING AND UNDERSTANDING.—Every one who understands what he reads, can not fail of finding out each emphatic word; and his business then is to mark it properly, not by stress only, as in the accented syllables, but by a change of note, suited to the matter, which constitutes the essence of emphasis. If it be asked how the proper change of note is always to be hit upon, my answer is, that he must not only understand, but feel the sentiments of the author; as all internal feeling must be expressed by notes, which is the language of emotions; not words, the language of ideas. And if he enters into the spirit of the author's sentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones. For there are few people who speak English without a provincial tone, that have not the most accurate use of emphasis, when they utter their sentiments in common discourse; and the reason that they have not the same use of it, in reading aloud the sentiments of others, is owing to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expressive tones of speech, are suppressed, and a few artificial, unmeaning, reading notes are substituted in their room.—SHERIDAN, *The Art of Reading*, p. 103. (C. Dy., 1781.)

469. FEELING, LANGUAGE OF.—There is an original element in our natures, a connection between the senses, the mind and the heart, implanted by the Creator for pure and noble purposes, which can not be reasoned away. You can not argue men out of their senses and feelings, and after having wearied yourself and others by talking about books and history, set your foot upon the spot where some great and memorable exploit was achieved, especially with those whom you claim kindred, and your heart swells within you. You do not now reason, you feel the inspiration of the place. Your cold philosophy vanishes, and you are ready to put off your shoes from your feet, for the place whereon you stand is holy. A language which letters can not shape, which sounds can not convey, speaks, not to the head but to the heart, not to the understanding but to the affections.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 222. (J. P. M. & Co., 1845.)

470. FEELING ONE'S SUBJECT.—In order to achieve the best success, extemporaneous efforts should be made in an excited state of mind, when the thoughts are burning and glowing, and long to find vent. There are some topics which do not admit of this excitement. Such should be treated with the pen. When the preacher would speak, he should choose topics on which his own mind is kindling with a feeling which he is earnest to communicate; and the higher the degree to which he has elevated his feelings, the more readily, happily, and powerfully will he pour forth whatever the occasion may demand. There is no style suited to the pulpit, which he will not more effectually command in this state of mind. He will reason more directly, pointedly, and convincingly; he will describe more vividly from the living conceptions of the moment; he will be more earnest in persuasion, more animated in declamation, more urgent in appeals, more terrible in denunciation. Everything will vanish from before him, but the subject of his attention, and upon this his powers will be concentrated in keen and vigorous action. If a man would do his best, it must be upon subjects which are at the moment interesting to him. We see it in conversation, where everyone is eloquent upon his favorite topics. We see it in deliberative assemblies; where it is those grand questions, which excite an intense interest, and absorb and agitate the mind, that call forth those bursts of eloquence by which men are remembered as powerful orators, and that give a voice to men who can speak on no other occasions. Cicero tells us of himself, that the instances in which he was most successful, were those in which he most entirely abandoned himself to the impulses of feeling. Every speaker's experience will bear testimony to the same thing; and thus the saying of Goldsmith proves true, that "to feel one's subject thoroughly, and to speak without fear, are the only rules of eloquence." Let him who would preach successfully, remember this. In the choice of subjects for extemporaneous efforts, let him have regard to it, and never encumber himself nor distress his hearers, with the attempt to interest them in a subject, which excites at the moment only a feeble interest in his own mind.—WARE, *Hints on Extemporaneous Preaching*, p. 246. (G. K. & L., 1849.)

471. FEELINGS, ADDRESS TO THE.—Men know, and feel, that he who presents to their minds a new and cogent train of argument, does not necessarily possess or as-

sume any offensive superiority; but may, by merely having devoted a particular attention to the point in question, succeed in setting before them arguments and explanations which have not occurred to themselves. And even if the arguments adduced, and the conclusions drawn, should be opposite to those with which they had formerly been satisfied, still there is nothing in this so humiliating, as in that which seems to amount to the imputation of a moral deficiency. It is true that sermons not unfrequently prove popular, which consist avowedly and almost exclusively of exhortation, strictly so-called—in which the design of influencing the sentiments and feelings is not only apparent, but prominent throughout: but it is to be feared, that those who are the most pleased with such discourses, are more apt to apply these exhortations to their neighbors than to themselves; and that each bestows his commendation rather from the consideration that such admonitions are much needed, and must be generally useful, than from finding them thus useful to himself. When indeed the speaker has made some progress in exciting the feelings required, and has in great measure gained possession of his audience, a direct and distinct exhortation to adopt the conduct recommended will often prove very effectual; but never can it be needful or advisable to tell them (as some do) that you are going to exhort them. It will, indeed, sometimes happen that the excitement of a certain feeling will depend, in some measure, on a process of reasoning; e. g., it may be requisite to prove, where there is a doubt on the subject, that the person so recommended to the pity, gratitude, etc., of the hearers, is really an object deserving of these sentiments: but even then, it will almost always be the case, that the chief point to be accomplished shall be to raise those feelings to the requisite height, after the understanding is convinced that the occasion calls for them. And this is to be effected not by argument, properly so called, but by presenting the circumstances in such a point of view, and so fixing and detaining the attention upon them, that corresponding sentiments and emotions shall gradually, and, as it were, spontaneously, arise. Sermons would probably have more effect, if, instead of being, as they frequently are, directly hortatory, they were more in a didactic form; occupied chiefly in explaining some transaction related, or doctrine laid down, in Scripture. The generality of hearers are too much familiarized to direct exhortation to feel it adequately: if they are led to the same point obliquely, as it were, and induced

to dwell with interest for a considerable time on some point, closely, tho incidentally, connected with the most awful and important truths, a very slight application to themselves might make a greater impression than the most vehement appeal in the outset. Often indeed they would themselves make this application unconsciously; and if on any this procedure made no impression, it can hardly be expected that anything else would. To use a homely illustration, a moderate charge of powder will have more effect in splitting a rock, if we begin by deep boring, and introducing the charge into the very heart of it, than ten times the quantity exploded on the surface.—WHATELY, *Elements of Rhetoric*, p. 122. (L. G. R. & D., 1867.)

472. FEELINGS, HOW TO REACH THE.—It is in vain to form a will to quicken or lower the circulation, but we may, by a voluntary act, swallow a medicine which will have that effect; and so, also, tho we can not by a direct effort of volition excite or allay any sentiment or emotion, we may by a voluntary act fill the understanding with such thoughts as shall operate on the feelings. Thus, by attentively studying and meditating on the history of some extraordinary personage, by contemplating and dwelling on his actions and sufferings, his virtues and his wisdom, and by calling on the imagination to present a vivid picture of all that is related and referred to, in this manner we may at length succeed in kindling such feelings, suppose, of reverence, admiration, gratitude, love, hope, emulation, as we were already prepared to acknowledge are suitable to the case. So, again, if a man of sense wishes to allay in himself any emotion, that of resentment for instance, tho it is not under the direct control of the will, he deliberately sets himself to reflect on the softening circumstances; such as the provocations the other party may suppose himself to have received, perhaps his ignorance or weakness or disordered state of health: he endeavors to imagine himself in the place of the offending party, and, above all, if he is a sincere Christian he meditates on the parable of the debtor who, after having been himself forgiven, claimed payment with rigid severity from his fellow-servant; and on other similar lessons of Scripture.—WHATELY, *Elements of Rhetoric*, p. 118. (L. G. R. & D., 1867.)

473. FEELINGS OF THE SPEAKER.—Whatever passion or feeling you wish to excite, whether it be joy, sorrow, love, hatred, pity, or indignation, you must show by your

tone and expression, as well as by your words, that you are yourself affected in the way you wish your hearers to be affected. If you are unmoved and indifferent, they will be the same. A few sentences warm from the heart, and delivered with corresponding earnestness, are often sufficient; indeed, generally speaking, they are better than many; for it is difficult to keep up for long a sustained warmth of expression, and if the fervor subsides, the address instantly becomes frigid, and your hearers will be unmoved. Judicious fanning keeps alive the flame, but too much may chance to extinguish it. Do not, however, check the stream of enthusiasm too soon, for every drop, if genuine, is precious. In this point the extemporaneous preacher has a manifest advantage, for he can say more or less according as his own feelings bear him out, or his hearers are in a fit frame to receive it.—GRESLEY, *Letters to a Young Clergyman*, p. 100. (D. & Co., 1856.)

474. FEET, CHANGES OF POSITION OF THE.—In changing the positions of the feet, the motions are to be made with the utmost simplicity and free from the parade and sweep of dancing. The speaker must advance, retire, or change, almost imperceptibly; except only when particular energy requires that he should stamp with his foot, that he should start back, or advance with marked decision. The general rule for the time of change in the position of the feet, is, that it should take place after the first gesture or preparation of the changing hand, and coincide with the second or the finishing gesture; and it is particularly to be observed that the changes should not be too frequent. Frequent change gives the idea of anxiety or instability, which are unfavorable to an orator.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 302. (W. B. & Co., 1806.)

475. FEET, POSITION OF THE, IN SPEAKING.—In the various positions of the feet, care is to be taken that the grace which is aimed at be attended with simplicity. The position of the orator is equally removed from the awkwardness of the rustic with toes turned in and knees bent, and from the affectation of the dancing-master, constrained and prepared for springing agility, and for conceited display. The orator is to adopt such attitudes and positions only as are consistent with manly and simple grace. The toes are to be moderately turned outwards, but not to be constrained; the limbs are to be

disposed so as to support the body with ease, and to change with facility. The sustaining foot is to be planted firmly; the leg and thigh braced, but not contracted; and the knee straightened; (contraction suits the spring necessary for the dancer, and bent knees belong to feebleness or timidity), the other foot and limb must press lightly, and be held relaxed so as to be ready for immediate change and action.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 301. (W. B. & Co., 1806.)

476. FEET, POSITIONS OF THE.—The feet advance or retreat, to express desire or aversion, love or hatred, courage or fear. Dancing or leaping is often the effect of joy and exaltation, stamping of the feet expresses earnestness, anger or threatening. Stability of position and facility of change, general ease and grace of action, depend on the right use of the feet.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 225. (J. P. M. & Co., 1845.)

477. FÉNELON AS A SPEAKER.—Fénelon had been endowed by nature with the two attributes most requisite in those who teach the power of command and the gift of pleasing. Dignity and fascination emanated from his whole being—nature had traced in his lineaments the beauty of his soul. His countenance expressed his genius even in moments of silence. The pencil, the chisel, and the pen of his contemporaries, some of whom were his enemies, all agree in their delineation of Fénelon. D'Aguesseau and St. Simon have been his Vandyck and his Rubens. He lives, he speaks, and enchants in their hands. His figure was tall, elegant, and flexible in its proportions as that of Cicero. Nobility and modesty reigned in his air and governed his motions; the delicacy and paleness of his features added to their perfection. He borrowed none of his beauty from the carnation, owed none of it to color; it consisted entirely in the purity and grace of outline, and was altogether of a moral and intellectual cast. In molding his expression, Nature had employed but little physical material. We feel, while contemplating this countenance, that the rare and delicate elements of which it was composed afforded no home to the more brutal and sensual passions. They were shaped and molded only to display a quick intelligence and to render the soul visible. His forehead was lofty, oval, rounded in the center, deprest and throbbing toward the temples; surmounted by fine hair of an undecided color, which the involuntary

breath of inspiration agitated like a gentle wind, as it curled around the cap that covered the top of his head. His eyes, of a liquid transparency, received, like water, the various reflections of light and shadow, thought and impression. It was said that their color reflected the texture of his mind. Eyebrows arched, round, and delicate, relieved them; long, veined, and transparent lids covered and unveiled them alternately with a rapid movement. His aquiline nose was marked by a slight prominence, which gave energy of expression to a profile more Greek than Roman. His mouth, the lips of which were partly unclosed, like those of a man who breathes from an open heart, had an expression wavering between melancholy and playfulness, which revealed the freedom of a spirit controlled by the gravity of the thoughts. It seemed to incline equally to prayer or to smiles, and breathed at the same time of heaven and earth. Eloquence or familiar conversation flowed spontaneously from every fold; the cheeks were deprest, but unwrinkled, save at the two corners of the mouth, where benevolence had indented lines expressive of habitual graciousness. His chin, firm and somewhat prominent, gave a manly solidity to a countenance otherwise approaching to the feminine. His voice corresponded, in its sweet, grave, and winning resonance, with all the harmonious traits of his countenance. The tone conveyed as much as the words, and moved the listeners before the meaning was conveyed to them.—LAMARTINE, *Memoirs of Celebrated Characters*, vol. 2, p. 324. (H., 1854.)

478. FERVOR IN SPEAKING.—A great orator must have fervor. In the physical world, force can be resolved into heat. It is the same in the spiritual world. The whole truths which the orator contemplates stir all the faculties of his soul into intense action, and this intense action takes the form of heat—of fervor. His tone may be low or high, his enunciation may be rapid or slow, his language may be plain or figurative, but in any case the fervor is apparent. His face glows, his eyes sparkle, his words burn, and his very sentences are poured forth in an easy and continuous flow as if they were molten. The whole man is on fire. An orator on fire very soon affects his hearers. The most combustible among them are kindled by the shower of burning words that fall upon them. They are softened, are melted, become plastic, and are ready to take almost any shape. They are completely under the control of the speaker. It is said that the elo-

quence of St. Bernard was so captivating that mothers hid their sons, and wives hid their husbands, lest he should draw them away into a monastery. This fervor of the true orator is often imitated by the false. But the base imitation is easily detected. The fire of the true orator is fed with solid thoughts, and sheds a steady and lasting glow. The fire of the false orator is fed with chaff, and after a momentary flicker goes out, leaving nothing but smoke.—PRYDE, *Highways of Literature*, p. 133. (F. & W.)

479. FIGURATIVE LANGUAGE.

You have learnt from Mr. Locke that all human ideas are ultimately derived from one or two sources; either from objects perceptible to the senses, or from the reflections of our own minds upon such subjects. It is equally clear that language, the purpose of which is to communicate our ideas, must be composed of words, first drawn from ideas of sensation. For, in order that the articulate sound by which an idea could be conveyed, might be received in association with the same idea, connected with it in the mind of the speaker, there must necessarily be some material prototype, to which both speaker and hearer might alike resort, and which they should agree to represent by that sound. Of ideas of reflection no such prototype can exist. The operations of the mind, therefore, when exhibited by means of speech, must be embodied into figure; and hence every word representing such an operation, must have been originally figurative. Figures have sometimes been called modes of speech, differing from the common. But this, from what I have here observed, is not altogether correct. Nothing is more common than figurative language. The symbols, the hieroglyphics, the allegories of antiquity, all furnish examples of the prevalence of figures in the primitive ages of the world. Among the savages of this continent the same figurative character is found in their modes of communicating thought. It is among the most unlettered classes of civilized society that figurative discourse principally predominates. The disposition so generally observed in men of every trade and profession to apply the technical terms with which they are most familiar, bears the same indication. They all use figuratively the words with which they are acquainted, instead of the proper terms, of which they are ignorant. So that figurative speech, instead of being a departure from the ordinary mode, is the general practise, from which the words, rigorously confined to their proper sense, are

rare exceptions. The use of figures must indeed have preceded metaphysical reasoning. They communicate ideas not by abstractions, but by images. They speak always to the senses, and only through them to the intellect. They give thought a shape. They are therefore the mother-tongue, not only of reflection, but of the imagination and the passions.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 249. (H. & M., 1810.)

480. FIGURES OF COMPARISON, RULES FOR.—I recommend to you the following rules of restriction upon the use of figures, founded upon resemblance. (1) That there should be some resemblance between the figurative and the literal object. (2) That the figure, when brought into view, be not too much dwelt upon. It is seldom safe even to run a metaphor into an allegory. Your hearer expects you will leave something for his own imagination to perform. (3) Avoid selecting metaphorical figures from mean or disgusting objects. (4) Let your metaphors not be too thickly crowded. The species, which give a relish to your food, would make but indifferent food by themselves. And the best food, over-seasoned with them, would be spoiled. (5) Distinguish between the metaphors suitable for oratorical discourse, and those which are reserved to the exclusive use of poetry. The poet may soar beyond the flaming bounds of space and time; but the orator must remember that an audience is not so readily excursive, and is always under the power of gravitation.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 326. (H. & M., 1810.)

481. FINDING YOURSELF.—A strong motive is a compelling force in a man's life. If he sets before him a high aim, and realizes what it will mean to attain it, he will probably bend every nerve to that one definite end. Such a man will make himself worthy of the respect of others. In his personal appearance, and thought, and conversation, he will instantly commend himself to others. He will seek to develop judgment and far-sightedness. He will be industrious. He will seek the counsel of other men. He will be guided by his intuition and conscience. When he believes a thing is right, he will do it; when he knows a thing is wrong, he will avoid it. He will make each day count toward his certain progress. He will find himself by discovering and developing all that is good and best in him. To such a man any reasonable achievement is possible. Sir Thomas Buxton said, "The longer I live, the

more I am certain that the great difference between men, between the great and the insignificant, is energy, invincible determination, an honest purpose once fixed, and then death or victory. This quality will do anything in the world; and no talents, no circumstances, will make a two-legged creature a man without it." This has been the animating spirit of the world's great men. This must be the ruling principle of any one who eventually finds himself.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 104. (F. & W., 1910.)

482. FLUENCY AND READINESS OF SPEECH.—It is told of one of our great orators that he himself attributed his fluency of speech and readiness of reply, not to any laborious cultivation of his natural powers, but to the fact of his never having for years been present at any debate in Parliament without speaking, however shortly, upon the subject under discussion. Lord Chesterfield's maxims on this subject are too valuable to be passed over. He advises every man not only to aim at correctness of speech in his ordinary conversation, but even to write the most commonplace letter with care and accuracy; showing that the habit thus acquired will, in time, make it difficult for him to avoid expressing himself, on all occasions, with elegance and propriety. The correctness here insisted upon in our ordinary conversation may at first sight seem likely to lead to pedantry and affectation; but a moment's reflection will be sufficient to enable us fully to appreciate the value of the suggestion. In the first place, very few persons, in casual conversation, seem to think that their having begun a sentence involves the least grammatical obligation to finish it. Let an ordinary colloquial discussion between educated men be taken down verbatim, and I question whether even the gifted possessor of a first-class government certificate would be able to parse and analyze it. A person of excitable temperament will doubtless experience some difficulty in thus forcing himself to complete a sentence when he sees that it will not quite express his meaning, or after some new or different idea has struck him; but, until he has formed the habit of doing this in private, he is never likely to pass muster as a speaker in public. Another habit, which we are all more or less apt to fall into, is that familiarly known as "humming and hawing," whilst mentally groping for a word which most provokingly eludes us. What should we think of a person who, when writing, should give utterance to simi-

lar sounds every time his pen stopt and he had to think how to express his meaning? And yet there is no reason why a man should not think as quietly in speaking as in writing—the very pause which he is obliged to make will often add to rather than detract from the force of his words; besides which, the calmness and deliberation which this involves is the very soul of good speaking, as without it a man has not even command over himself, much less of his audience. Until, in “the very torrent, even whirlwind of his passion, he can acquire and beget a temperance which may give it smoothness,” he will never be able to avoid the “inexplicable dumb show and noise” which the above habit often involves.—HALCOMBE, *The Speaker at Home*, p. 20. (B. & D., 1860.)

483. FLUENCY AND WARMTH IN SPEAKING.—Passions, when the mind is strongly affected by them, and images, when recent, manifest themselves by lively and rapid expressions which sometimes cool in the slowness of composition, and if put off for any time may not return. When an unhappy, scrupulous care about words stops us short at every step we take, we can no longer expect that volubility of speech, and the single expressions may seem well chosen, yet are not fluent, they will seem painful. We therefore must endeavor to have a clear conception of things by means of the images before spoken of, placing all that we have to say concerning persons and questions before our eyes, and entering into all the passions of which our subject can well admit. For it is the sensibility of the heart and perturbation of the mind that make us eloquent, and therefore the illiterate do not lack words when stimulated to speak through passion or interest. We must strive, also, to direct the attention of the mind not to any object singly, but to many together, that if we cast our eye upon any point of view, we may be able to see all in a direct line, and about it, and not the last only but as far as the last.—ANONYMOUS.

484. FLUENCY OF SPEECH.—Many persons who have never attempted to speak in public, decide that they have not sufficient fluency of language from the fact of their feeling a defect even in ordinary conversation. Now it may seem a curious assertion, but I believe that nearly all public speakers will affirm that they find it more difficult to express their ideas in one continuous flow of language in conversation than they do in a public address. Nay, many men have so felt

their deficiency in attempting to explain their ideas to a single person previous to addressing a meeting, that it has been only the continued experience of this fact that has prevented their being disheartened by it. But this may be readily accounted for: First, there is the additional stimulus arising from the sympathy of numbers; there is the absolute necessity of not showing any hesitation, and the acquired habit of giving up the expression you want, if it does not come to hand, and substituting some other, tho much less forcible, in its stead; again, in conversation men have generally to arrange their arguments as they go on; new ideas are suggested or sought for whilst they speak; they have not exactly decided what they want to say, nor are they familiar enough with their subject to have all the terms and expressions ready for use. Let them, however, be telling you something of which their whole mind is full, some piece of good news or some story of an injustice done to them, and there will be very little hesitation. Hence want of fluency in conversation, or in the first attempts at public speaking, is by no means *prima facie* evidence that a man will not eventually speak without the least hesitation.—HALCOMBE, *The Speaker at Home*, p. 4. (B. & D., 1860.)

485. FORCE AND VEHEMENCE IN SPEAKING.—Genuine force of manner in speaking, rises, indeed, on some occasions to vehemence itself. The inspiration of a strong emotion does not stop to weigh manner in “the hair-balance of propriety”; it will not wait for nice and scrupulous adaptation. The speaker who is never moved beyond a certain decorous reserve, will never move his audience to sympathy. Force will not be hedged in by arbitrary prescriptions. It is not less true, however, that vehemence, being the offspring of enthusiasm, is, like its parent, exceedingly prone to the evils of excess. There is a bad as well as a good enthusiasm, and, consequently, a bad as well as a good vehemence. The genuine inspiration, the true vehemence, is, even in its strongest expression, like the eloquence which the great orator has so characteristically described as resembling “the outbursting of a fountain from the earth, or the bursting forth of volcanic fires”; it has the force, but, still, the beauty or the grandeur, of nature. The vehemence of indignation is, sometimes, one of the strongest incitements of eloquence. We trace this fact, in many instances, in the language of the sacred volume, not less distinctly than in that of De-

mosthenes, or Cicero, or Chatham. But true vehemence never degenerates into violence and vociferation. It is the force of inspiration—not of frenzy. It is not manifested in the screaming and foaming, the stamping and the contortions, of vulgar excess. It is ever manly and noble, in its intensest excitement: it elevates—it does not degrade. It never descends to the bawling voice, the guttural coarseness, the shrieking emphasis, the hysteric ecstasy of tone, the bullying attitude, and the clinched fist of extravagant passion.—RUSSELL, *Pulpit Elocution*, p. 70. (D., 1878.)

486. FORCE, GRACE, AND VARIETY OF SPEECH.—It is variety which gives so much grace and force to the action of an orator, and made Demosthenes far excel all others. The more easy and familiar that the voice and action appear, when the speaker only narrates, explains, or instructs; the more apt he will be to surprize and move the audience in those parts of his discourse where he grows suddenly vehement, and enforces lofty affecting sentiments by a suitable energy of voice and action. This due pronunciation is a kind of music, whose beauty consists in the variety of proper tones and inflexions of the voice, which ought to rise or fall with a just and easy cadence, according to the nature of the things we express. It gives light as well as grace to language, and is the very life and spirit of discourse.—FÉNELON, *Dialogs on Eloquence*, p. 97. (J. M., 1808.)

487. FORCE, MODES OF CULTIVATING.—The cultivation of elocution with a view to the acquisition of due force of manner—a style free from all the faults of feebleness and tameness—requires a proper attention to health and vigor of body, as an indispensable condition of energetic expression in utterance and action. The weak and constrained speaker may become effective and free, by due exposure and exercise. The flaccid muscle, and the enfeebled nerve, will thus acquire tone; the voice will become sonorous; the arm energetic; the attitude firm; the whole manner impressive. The sedentary life of the student and the preacher subjects them to weakness of body and languor of spirits, and predisposes them to feebleness in voice and action. They need double care and diligence, for the preservation of that healthy tone of feeling which alone can ensure energy of habit in expressive utterance. To such measures should be added a constant resort to all the genu-

ine sources of mental vigor; the attentive study of the effects of force in all its natural forms, in the outward phenomena of the universe; in the varied shapes which it assumes in all the expressive arts—particularly in music, sculpture, and painting, and, most of all, in written language.—RUSSELL, *Pulpit Elocution*, p. 75. (D., 1878.)

488. FORENSIC ABILITY.—To think decidedly and to speak clearly; to know the requirements of courts and the forms of process; to possess as much self-confidence as to plead without embarrassment, yet to be so free from self-conceit as to avoid offence; to have read with diligence a multitude of acts of parliament, the digests of legists, the decisions of judges, abstracts of cases, and specifications of styles; to have matured a habit of distinct definition; and to have settled into categories the various possibilities of civil, criminal, or other law—important as these are—will not succeed in eliciting the compliment due to distinguished forensic ability:

“Persuasion tips his tongue whene’er he talks.”

There is another set of studies to be mastered before the thrill of oratory can be employed to animate emotion, give effect to deft argument, and invincibility to intellectual force. To artistic precision of style, to perspicuity of thinking, to emphatic pertinence of argument, to thorough knowledge of law and acquiescence in its forms, there must be added the power of touching truth with the colors of imagination, of applying inducements to the will, and of stirring the sensitive feelings of the hearer. We do not depreciate skill in comparison with eloquence. We appreciate it as essential and indispensable. We do not suggest the lessening of skill; we only advocate the addition of another element of skill to that already impliedly attained. Forensic eloquence is confessedly not always a concomitant of forensic ability, and our best pleaders in law are not unfrequently our worst pleaders by speech. This does not result from any incompatibility between the possession of sound legal knowledge and ready facility in expression. It arises, more generally, from contempt for eloquence, as a subsidiary art, as a showy and fantastic acquisition, a simulating trickery, and an adventitious element in legal advocacy. This, we apprehend, is a misconception. Pleading is speech. Speech has its laws and forms, its graces and peculiarities,

its processes and technicalities. If the instrument must be employed, the art of using it should be learned. Speech has been the subject of scientific culture. Its principles have been discovered and their applicability has been tested.—NEIL, *The Art of Public Speaking*, p. 53. (H. & W., 1868.)

489. FORENSIC ORATORY.—Forensic oratory is that form of public speaking used in debate or in legal proceedings. It is argumentative and rhetorical in its nature. This kind of oratory derived its name from the custom of pleading causes in the Roman Forum. It has to do with establishing the rights of individuals, and consists primarily in an argument before a court, in an appeal to a jury or a defense before a clerical or deliberative body. In its wider application, however, the term Forensic may be applied to any form of public debate. It will be observed that this variety of public speaking is closely allied with the Deliberative. In fact, nearly all the great deliberative orators have been also advocates or pleaders at the bar. Forensic speaking usually takes on the purely argumentative type when employed before learned judges, and falls into an appeal to the sensibilities when address to a jury. It is a principle widely accepted among lawyers that he who would win verdicts must cultivate persuasive speech. But in Forensic oratory there should be perfect lucidity of statement and candor on the part of the speaker. Sophistry may amuse, but it rarely will convince judge or jury. Hence there should be as a foundation to forensic discourse a statement of all the facts in the case. The next step is to point out with unmistakable clearness the points at issue. Then comes proof, and in presenting this the whole gamut of eloquence may be run. If the foundation is firmly laid, the superstructure will stand the better, and the advocate will have little to fear from the delays of the consulting table or the jury room.—LEX, *Principles of Public Speaking*, p. 176. (G. P. P. Sons, 1900.)

FORENSIC.—See also *Bar, Judicial—Jury*.

490. FOX, CHARLES JAMES, ELOQUENCE OF.—Mr. Fox was the most completely English of all the orators in our language. Lord Chatham was formed on the classic model—the express union of force, majesty, and grace. He stood raised above his audience, and launched the bolts of his eloquence like the Apollo Belvidere, with the

proud consciousness of irresistible might. Mr. Fox stood on the floor of the House like a Norfolkshire farmer in the midst of his fellows: short, thick-set, with his broad shoulders and capacious chest, his bushy hair and eyebrows, and his dark countenance working with emotion, the very image of blunt honesty and strength. His understanding was all English—plain, practical, of prodigious force—always directed to definite ends and objects, under the absolute control of sound common sense. He had that historical cast of mind by which the great English jurists and statesmen have been so generally distinguished. Facts were the staple of his thoughts; all the force of his intellect was exerted on the actual and the positive. He was the most practical speaker of the most practical nation on earth. His heart was English. There is a depth and tenderness of feeling in the national character, which is all the greater in a strong mind, because custom requires it to be repressed. In private life no one was more guarded in this respect than Mr. Fox; he was the last man to be concerned in getting up a scene. But when he stood before an audience, he poured out his feelings with all the simplicity of a child. "I have seen his countenance," says Mr. Godwin, "lighten up with more than mortal ardor and goodness; I have been present when his voice was suffocated with tears." In all this his powerful understanding went out the whole length of his emotions, so that there was nothing strained or unnatural in his most vehement bursts of passion. "His feeling," says Coleridge, "was all intellect, and his intellect was all feeling." Never was there a finer summing up; it shows us at a glance the whole secret of his power. To this he added the most perfect sincerity and artlessness of manner. His very faults conspired to heighten the conviction of his honesty. His broken sentences, the choking of his voice, his ungainly gestures, his sudden starts of passion, the absolute scream with which he delivered his vehement passages, all showed him to be deeply moved and in earnest, so that it may be doubted whether a more perfect delivery would not have weakened the impression he made. Sir James Mackintosh has remarked, that "Fox was the most Demosthenean speaker since Demosthenes," while Lord Brougham says, in commenting on this passage, "There never was a greater mistake than the fancying a close resemblance between his eloquence and that of Demosthenes." When two such men differ on a point like this, we may safely say that

both are in the right and in the wrong. As to certain qualities, Fox was the very reverse of the great Athenian; as to others, they had much in common. In whatever relates to the forms of oratory—symmetry, dignity, grace, the working up of thought and language to their most perfect expression—Mr. Fox was not only inferior to Demosthenes, but wholly unlike him, having no rhetoric and no ideality; while, at the same time, in the structure of his understanding, the modes of its operation, the soul and spirit which breathes throughout his eloquence, there was a striking resemblance. This will appear as we dwell for a moment on his leading peculiarities. (1) He had a luminous simplicity which gave his speeches the most absolute unity of impression, however irregular might be their arrangement. No man ever kept the great points of his case more steadily and vividly before the minds of his audience. (2) He took everything in the concrete. If he discuss principles, it was always in direct connection with the subject before him. Usually, however, he did not even discuss a subject; he grappled with an antagonist. Nothing gives such life and interest to a speech, or so delights an audience, as a direct contest of man with man. (3) He struck instantly at the heart of his subject. He was eager to meet his opponent at once on the real points at issue; and the moment of his greatest power was when he stated the argument against himself, with more force than his adversary or any other man could give it, and then seized it with the hand of a giant, tore it in pieces, and trampled it under foot. (4) His mode of enforcing a subject on the minds of his audience was to come back again and again to the strong points of his case. Mr. Pitt amplified when he wished to impress, Mr. Fox repeated. Demosthenes also repeated, but he had more adroitness in varying the mode of doing it. (5) He had rarely any preconceived method or arrangement of his thoughts. This was one of his greatest faults, in which he differed most from the Athenian artist. If it had not been for this unity of impression and feeling mentioned above, his strength would have been wasted in disconnected efforts. (6) Reasoning was his forte and his passion. But he was not a regular reasoner. In his eagerness to press forward, he threw away everything he could part with, and compacted the rest into a single mass. Facts, principles, analogies, were all wrought together like the strands of a cable, and intermingled with wit, ridicule, or impassioned feeling. His arguments were

usually personal in their nature, and were brought home to his antagonist with stinging severity and force. (7) He abounded in hits—those abrupt and startling turns of thought which rouse an audience, and give them more delight than the loftiest strains of eloquence. (8) He was equally distinguished for his side blows, for keen and pungent remarks flashed out upon his antagonist in passing, as he pressed on with his argument. (9) He was often dramatic, personating the character of his opponents or others, and carrying on a dialogue between them, which added greatly to the liveliness and force of his oratory. (10) He had astonishing dexterity in evading difficulties and turning to his own advantage everything that occurred in debate. In nearly all these qualities he had a close resemblance to Demosthenes. In his language, Mr. Fox studied simplicity, strength, and boldness. "Give me an elegant Latin and a homely Saxon word," said he, "and I will always choose the latter." Another of his sayings was this: "Did the speech read well when reported? If so, it was a bad one." These two remarks give us the secret of his style as an orator. The life of Mr. Fox has this lesson for young men, that early habits of recklessness and vice can hardly fail to destroy the influence of the most splendid abilities and the most humane and generous dispositions. Th thirty-eight years in public life, he was in office only eighteen months.—GOODRICH, *Select British Eloquence*, p. 460. (H. & Bros., 1853.)

491. FRIENDSHIP IN SPEAKING.—

Let us discuss the characters toward whom men bear friendly feelings, and hatred, and the reasons why they do so; setting out with a definition of friendliness and the act of cherishing this feeling. Let the bearing friendly feeling, then, be defined to be "the wishing a person what we think good, for his sake and not for our own, and, as far as is in our power, the exerting ourselves to procure it." And a friend is he who entertains and meets a return of this feeling. And those people consider themselves friends who consider themselves to stand thus affected toward each other. These considerations being laid down, of necessity it must be, that one who participates in another's joy at good fortune, and in his sorrow at what aggrives him, not from any other motive, but simply for his sake, is his friend. For every one, when that happens which he wishes, rejoices; but when the contrary happens, all are grieved. So that the pain and pleasure

men feel are an indication of their wishes. Those, too, are friends, to whom the same things are become by this time good, and the same evil; those, too, who are friends and foes to the same persons, for they must necessarily desire similar objects. So that he who wishes for another what he does for himself, appears to be a friend to that other. Men love also those who have benefited either themselves, or those for whom they have a regard; whether in important particulars, or with readiness, and for their own sakes, or those whom they deem willing to benefit them. Again, people love the friends of their friends, and such as cherish friendly feelings toward those for whom they do themselves; likewise those who are loved by such as are beloved by themselves; those also who are enemies to the same people, and who hate those whom they hate themselves, and those who are hated by those who also are hated by themselves; for to all these the same objects seem good as to themselves; so that they wish for things which are good to them, both which were laid down to be characteristic of a friend. Moreover, men love those who benefit them in regard to money matters, and the security of life; on which account people honor the liberal and brave. They love also the just, of which character they esteem those who do not live at the cost of others, such are all who are supported by their bodily labor, and of these are husbandmen, and among the rest handicraftsmen in particular. They love also the temperate, for they are not unjust; and those who are disengaged from business, for the same reason. We love also those of whom we wish to become the friends, should they appear to desire it also. Of this sort are those who are good in respect to moral excellence, and men of approved character, either among all men, or among the best men, or those who are held in admiration by ourselves, or who themselves admire us. Again, we love those who are pleasant companions for passing time, or spending a day with; of this description are the good-tempered, and such as are not fond of chiding those who err, and are not quarrelsome or contentious. For all people of this sort are fond of dispute; but such as are fond of dispute give us the idea of desiring the opposite of what we do. Also those who have a happy turn in passing and taking a joke; for both seem bent on the same things as their neighbors, being able both to endure being rallied and neatly rallying others. Men love also those who praise their good qualities, and particularly such as they apprehend

not to belong to them: also those who are neat in their appearance, their dress, and their whole manner of living. Also those who do not reproach them with errors, nor their own benefits; for both these descriptions of people have an air of reproving them. People admire also those who forget old grievances, and who do not treasure up grounds of quarrel, but are easily reconciled; because of whatever disposition they show themselves toward others, people naturally think they will prove to be of toward themselves also: as also those who do not talk scandal, nor inform themselves of the ills either of their neighbors or themselves, but of their good points only; for this is the conduct of a good man. We are friendly disposed also toward those who are not at cross purposes with us when angry, or seriously engaged; for all such people are fond of dispute: toward those also who comport themselves seriously toward us; thus, for instance, those who admire us, or consider us worthy men, and take a pleasure in our society, and who are thus affected in regard particularly to points about which ourselves are desirous to be admired, or to appear excellent or agreeable: as also toward our equals, and those who have the same objects in view, supposing they do not clash with us, and at their livelihood arise from the same profession, for thus arises an instance of the proverb, "Potter hates potter." We stand thus affected toward those also who are desirous of the same objects with ourselves, and which it is possible for us to participate in as well as them; otherwise, the same collision takes place in this case: toward those also in regard to whom men have themselves in such a way as, while they do not hold them cheap, not to feel shame on mere matters of opinion. With this feeling do people regard those also in respect to whom they feel shame about matters really shameful: and those before whom they are studious to stand approved, and by whom they wish to be emulated, yet without being envied, all these men either love as friends, or wish to become their friends; also those with whom they would co-operate toward some good, were it not that greater ills are likely thereby to befall themselves: and such as regard, with friendly feeling, the absent equally with the present; on which account all love those who manifest this disposition in regard to the dead. Also men entirely love those who are particularly zealous for their friends and never abandon them; for eminently beyond all the good, people love those who are good as friends. They also

love those who do not dissemble toward them; of this class are such as mention their own failings; for it has been said already, that before friends we feel no shame about mere matters of opinion; if, then, he who is ashamed has not the feelings of a friend, the man who is without such shame bears a resemblance to one who has friendly feelings. Also, we love those who do not inspire us with fear, and before whom we feel confidence; for no one loves a person whom he fears. But the species of friendship are companionship, intimacy, relationship, and the like. And the efficient causes of friendship are gratuitous benefits, the rendering a service unsolicited, and the not disclosing it after it has been rendered; for thus done the favor appears to be solely for the sake of your friend himself, and from no other motive. The subject of hatred, however, and of bearing it, may, it is plain, be considered by taking the contraries. But the efficient causes of hatred are anger, vexatiousness, calumny. (1) Now anger arises out of something which has reference to ourselves; hatred, however, even independently of anything having reference to ourselves, since if we conceive a person to be of a certain description, we bear hatred toward him. (2) And our anger invariably has reference to individual objects, as to Callias or Socrates; but hatred may be borne even to whole classes; for every one hates the character of a thief and an informer. (3) Again, the one feeling is to be remedied by time; the other is incurable. (4) Also the first is a desire of inflicting pain on its object, the last of doing him deadly harm; for the angry man wishes to be felt, to him who bears hatred this matters not; and all things which give pain may be felt; but what does harm in the highest degree is least capable of being felt, for instance, injustice and folly, for the presence of vice does not at all pain him to whom it is present. (5) And anger is attended by pain, hatred not; for he who is affected by anger is pained, but he who is affected by hatred is not. (6) The former, too, had many ills befallen the object of his anger, might be inclined to pity him; the latter would not, in any case; for the former wishes the object of his anger to suffer in his turn, the latter desires the extinction of the object of his hate. Out of these heads, then, it is plain that the orator may both prove those to be friends and enemies who are really such, and render such those who are not, and may do away the assertions of people on the subject, and may draw over those who hesitate whether an act was done

from motives of anger or hatred, to whatsoever side he may fix on.—ARISTOTLE'S *Rhetoric and Poetics*, p. 116. (B., 1908.)

492. GENIUS AND DULNESS.—A general habit of close attention is a most important requisite, as in all other pursuits, in the exercise of the imagination, or judgment, upon works of taste. The difference between a languid and a vigorous exertion of the faculties forms the chief point of distinction between genius and dulness. No man who was not capable of forming clear and vivid conceptions ever wrote well. Nor can anyone, without that degree of exertion which preserves the mind, awake to every impression, and strongly fixes its attention upon every object which comes under its notice, be in a proper state for enjoying the pleasures of taste, or for exercising the functions of criticism. He who has acquired this important habit of attention, has learned to see and feel. The general picture presented before his fancy by the artist will strike him with its full force, nor will any single touch, however minute, escape his observation. The consequence must be a perfect experience of the effect which it was intended to produce, and an accurate discernment of all its beauties and blemishes.—ENFIELD, *The Speaker*, p. 36. (J., 1799.)

493. GENIUS AND NATURE.—I am of opinion that nature and genius in the first place contribute most aid to speaking; and that to some writers on the art it is not skill and method in speaking, but natural talent that is wanting; for there ought to be certain lively powers in the mind and understanding, which may be acute to invent, fertile to explain and adorn, and strong and retentive to remember; and if anyone imagines that these powers may be acquired by art (which is false, for it is very well if they can be animated and excited by art; but they certainly can not by art be ingrafted or instilled, since they are all the gifts of nature) what will he say of those qualities which are certainly born with the man himself; volubility of tongue, tone of voice, strength of lungs, and a peculiar conformation and aspect of the whole countenance and body? I do not say that art can not improve in these particulars (for I am not ignorant that what is good may be made better by education, and what is not very good may be in some degree polished and amended); but there are some persons so hesitating in their speech, so inharmonious in their tone of voice, or so unwieldy and rude in the air and movements

of their bodies that, whatever power they possess, either from genius or art, they can never be reckoned in the number of accomplished speakers; while there are others so happily qualified in these respects, so eminently adorned with the gifts of nature, that they seem not to have been born like other men, but molded by some divinity. It is, indeed, a great task and enterprise for a person to undertake and profess, that while every one else is silent, he alone must be heard on the most important subjects, and in a large assembly of men; for there is scarcely anyone present who is not sharper and quicker to discover defects in the speaker than merits; and thus whatever offends the hearer effaces the recollection of what is worthy of praise. I do not make these observations for the purpose of altogether deterring young men from the study of oratory, even if they be deficient in some natural endowments.—CICERO, *On Oratory and Orators*, p. 171. (B., 1909.)

494. GESTURE ALLIED WITH EMOTION.—Gesture is expressive of passion and emotion rather than of thought. This is a general principle, and one of great importance in determining the character, place, and frequency of the gestures which are required in public speaking. It teaches us to distinguish between the orator, and the mimic or pantomime actor. For in oratory, we ought not to gesticulate as if we were limited to dumb signs; we must remember that we have also words to express our thoughts; and, thereby, guard ourselves against the temptation to redundant and inappropriate gesture. The orator should endeavor to express by his gestures his emotions rather than his thoughts or intellectual states. With due discretion, indeed, he may employ gesture for imitative purposes, and for the expression of his thoughts. He may point to the sun, or to a mountain, or river, when speaking of any of these objects, or he may touch his own forehead, or lay his finger on his lips, to express meditation or silence; but he should avoid the frequent use of such imitative gestures, and too great particularity of them; otherwise, he will assuredly enfeeble his delivery.—MCLVAINE, *Elocution*, p. 392. (S. A. & Co., 1874.)

495. GESTURE AND ATTITUDE, TRAINING IN.—I find no fault with those who sometimes resort to schools of palestric exercises. I mean not the places where people pass away one part of their lives in supplying their joints with oil and

another part by drowning their senses in wine. These I would keep at a due distance from our orator. But I mean the places (for the Latin word *palestra* signifies both) where young persons are taught a graceful carriage. To this may belong the manner of keeping the arms in a straight position; refraining from fiddling with the hands, as clowns; standing in a graceful attitude; walking with a good air; and making no motions with the head and eyes that disagree with the other motions of the body. All these are accessions to grace pronunciation, a thing so essential to an orator. Why, then, should what is necessary to be known be neglected? We find that the rules for gesture originated from the times of heroes; that they were approved of by the greatest men of Greece, even by Socrates himself; that Plato gave them a place amongst civil virtues; and that Chrysippus did not omit them in his precepts for the education of youth. We learn from history that the Lacedæmonians had among their exercises a sort of dance, which their youth were made to learn as an useful accomplishment for warfare. The ancient Romans thought the like practise no disparagement to them, and dancing is still retained by some of our priests in the solemnities of their religious ceremonies. Cicero gives us his sentiments of gesture in his third book of the Orator, where Crassus has these words: "An orator," says he, "must have something noble and manly in his whole action; and he must form it, not on the model of a stage-player, and buffoon, but on that of a man trained to arms, or one proficient in the academy of exercises." This manner of discipline has descended to us, is still in use, and without reproof; but in my opinion should not go beyond our younger days, and then even be not long continued; for it is an orator I would form, and not a dancer. This benefit, however, will accrue from it, that without thinking, and imperceptibly, a secret grace will mingle with all our behavior, and continue with us through life.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 63. (B. L., 1774.)

496. GESTURE AND EXPRESSION.—Expression of the hands is almost equal to the language; they speak themselves. The gestures and facial movements should speak, as well as the voice, but gestures should never be made unless impelled by the soul and in proportion to that impulse; movements would then be less frequent, but more effective. They would seem like necessity if

one studied from within and moved only when by an absolute demand from pent-up feeling. In conversation the face lights up and expands, the eyes radiate and glance; public effort should be the same. It should all be with such an awful air of severe simplicity and unaffected worth as commands belief; every thought transparent; every word, look, motion, the picture of the mind with influence peculiar to itself. This is difficult to define, difficult to comprehend.—FROBISHER, *Acting and Oratory*, p. 47. (C. of O. & A., 1879.)

497. GESTURE AND FEELING.—As some action must necessarily accompany our words, it is of the utmost consequence that this be such as is suitable and natural. No matter how little, if it be but akin to the words and passion, for if foreign to them, it counteracts and destroys the very intention of delivery. The voice and gesture may be said to be tuned to each other, and if they are in a different key, as it may be called, discord must inevitably be the consequence. An awkward action, and such as is unsuitable to the words and passion, is the body out of tune, and gives the eye as much pain as discord does the ear. In order, therefore, to gain a just idea of suitable action and expression, it will be necessary to observe that every passion, emotion, and sentiment has a particular attitude of the body, cast of the eye, and tone of the voice, that particularly belong to that passion, emotion, or sentiment. These should be carefully studied and practised before a glass when we are alone, and before a few friends whose candor and judgment we can rely on. Some good piece of composition should be then selected, and every period or sentence be marked with that passion, emotion, or sentiment indicated by the words, that the eye in reading may be reminded of the passion or sentiment to be assumed. These passions and emotions we should express with the utmost force and energy we are able, when we are alone, that we may wear ourselves into the habit of assuming them easily in public. This forcible practise in private will have the same effect on our public delivery that dancing a minuet has on our general air and deportment.—WALKER, *Elements of Elocution*, p. 317. (C. & W., 1799.)

498. GESTURE AND ITS USES.—Tho according to the system, gesture may be varied also to infinity, it is not proposed that the speaker's gesture should be incessant; nothing could so completely defeat every ex-

pectation of the advantage arising from gesture. In many parts of an oration little gesture should be used; in many the speaker should be almost unmoved; and very few passages admit of vehement gesticulation. It is not necessary always to saw the air; far from it. But it is necessary to consider and to judge when the air is to be divided by the arm of the orator; when he is to move his head, his body, and his limbs; and how he is to do all this with effect, with propriety, and with grace. And instead of adding much to his action, he who studies it the most carefully will only be inclined to alter it for the better, or perhaps in many places to retrench it altogether. The art of gesture, however cultivated, is not to be used for incessant flourishing; as well might the steps and bounds in dancing be adopted on all occasions, instead of the simple movement of walking: and our art may serve the same excellent purpose to the awkward gesticulator for which the father sent his clownish son to the dancing school, that he might learn to stand still. An observation of Cicero applies to our present purpose; those, he says, who have learned at the palestra are distinguished even in other exercises by their grace and agility; they who have learned to dance elegantly are also easily distinguished in all their motions from the untaught, even when they are not dancing. And the gesture also of the well-instructed speaker, even in its most trivial movements, is altogether different from neglected rudeness. That nature without cultivation should suggest on the moment to every man all the gesture necessary to enforce his feelings and to illustrate and grace his sentiments, cannot be maintained by any analogy from the assistance afforded by nature in the other parts of oratory, nor is it found agreeable to fact. All the strong passions of the mind do indeed communicate themselves so suddenly and irresistibly to the body, that vehement gesticulations can hardly be avoided: and these are no doubt natural. Thus anger threatens, affright starts, joy laughs and dances. But nature does not by any means suggest (except it may be to some chosen few) the most dignified or graceful expressions of those various passions, as may be sufficiently observed in the untutored extravagance and uncouth motions of the vulgar; in the gesticulations of mirth in their dances, and of anger in their quarrels. These, tho they may be perfectly intelligible, and strongly energetic, degrade the person who uses them from all pretensions to the character of liberality of mind, or of enlightened elo-

quence, and are more likely to excite in the cultivated spectator, laughter or disgust, than the kindred passion of the gesticulator. So fastidious is the taste with respect to oratory. And if a public speaker, conscious of his own deficiency, should be contented to relinquish the honor of aspiring to the name of an orator, he must carefully guard himself against manifesting any emotion of the mind, and limit his efforts to dry expositions and frigid reasonings. For should he at any time be moved, and be betrayed into vehemence, he is undone; he has abandoned his place of security, and has ventured upon the enchanted ground of the orator (for to him belongs all the region of the dignified and strong passions), where he is incapable of governing himself; he falls into undignified gesticulations, and into absurd distortions; and instead of inspiring others with his feelings, he will frequently become ridiculous, and be laughed at himself. Well aware of this danger, such speakers are often found carefully to restrain themselves, and to stand unmoved; using no gesture at all, but seeming to speak like the face in the picture in the ludicrous French farce of the *Tableau Parlant*. Others more bold, but equally uninstructed, and without study, fall into some uncouth gesture, as a vehement stroke of the right arm, and stamping of the foot, or balancing of the body, which they repeat invariably whenever they are moved. These iterations of awkward gesture are disgusting at first, but at last are entirely overlooked, and stand for nothing; they are pardoned as the peculiar manner of the man, provided he is found to possess the other essential requisites expected in one who undertakes to instruct the public, or to maintain an interesting argument. And this description will be found applicable to many of our most celebrated public speakers: but his is far short of the praise of consummate eloquence, or even of that degree of it which, with due attention and labor, such speakers might have attained.—*AUSTIN, Chironomia, or a Treatise on Rhetorical Delivery*, p. 136. (W. B. & Co., 1806.)

499. GESTURE AND REPOSE.—The first effort of the student should be, not to create but to subdue and control action. He must learn to stand still, to keep his head, his arms, his whole body calm and quiet, concentrating his energy on his voice. The most easy and healthful attitude he can assume will not only assist him in doing this, but contribute to the dignity and gracefulness of his appearance. There must, how-

ever, be the utmost avoidance of stiffness and lifelessness in his appearance. The body must be naturally erect, the head upright, resting easily in its position; the shoulders should be thrown a little back, so that the chest may be expanded and have full play, while the arms lie naturally at the side. He must not stand on bent knees, but the limbs must give evidence of power to support the body. One foot and limb should be firmly fixt as the chief support, the pivot on which the whole person rests; while the other foot and limb should be directed a little outward from the side, so that if necessary the speaker may turn himself to either side, or throw himself backward or forward as the case may require. The right foot generally is placed in advance of the left, the distance between the feet being about one foot. The defects of attitude are to keep the feet close together, to turn them in straight lines and parallel to each other to the audience, to bend the knees and rest upon them, to hold the head too stiff and too erect, or to bury it in the shoulders, or to bend the whole body too much forward. The attitude recommended for the comfort of the speaker and the relief of the audience may occasionally be varied; the left foot may take the position of the right one, and may rest sometimes on one side and sometimes on the other; but the normal attitude must never be forgotten, and when the speaker for any purpose changes to other positions, he must again return to the first normal attitude. Often, in earnest appeals or the expression of great passion, the speaker will fling himself forward or lean more to one side or the other; still, his safeguard is always to return to that first position. Stillness and repose here again must be the rule; all tossing of the body round about, shrugging of the shoulders, stamping of the feet, crossing of the limbs, rising on the toes, or extreme rigidity of person being equally avoided.—*LEWIS, The Dominion Elocutionist and Public Reader*, p. 135. (A. S. & Co., 1872)

500. GESTURE, APPROPRIATE.—Appropriate gesture in speaking arises from the mind either anticipating some forcible expression, or finding words on the spur of the moment inadequate fully to convey its meaning. This at once accounts for the fact of so few persons, when reading from the pages of a written composition, having the power of enforcing their words by this apparently most simple and natural expedient. For in reading the mind is generally keeping pace pretty evenly with the written mat-

ter, oftener lagging behind than outstripping it; whilst the words spoken invariably precede the mental conception. Thus the gesture of readers is often governed by the very reverse of the rule of nature. When they are unexcited and treating of a comparatively unimportant part of their subject they use action; but when sufficiently impressed with it to forget themselves they are perfectly motionless, showing at once what is natural to them under such circumstances. The reader may, however, by practice acquire the habit of occasionally enforcing or helping out his words by action, tho' to do this without effort will require him to be able to merge the reader in the speaker to an extent which is attainable by very few. —HALCOMBE, *The Speaker at Home*, p. 86. (B. & D., 1860.)

501. GESTURE, CLASSIFICATION

OF.—Among the parts of the body the head and countenance hold the principal rank, and next the hands, on account of the variety of their motions and their distinguished effects. The motions of the features of the face, tho' sometimes included under the name of gesture, more frequently claim for themselves, at least among the moderns, the peculiar name of expression of the countenance; and are properly considered as forming a distinct class of motions. The expression of the countenance, which is the very reflection of the soul in the face, and the most vivid bodily image of the sentiments of the mind, has always been so interesting to mankind in society that all its modifications and smallest changes have been classed and discriminated by every observer at all times; and are so well understood as to require no illustration in a work like this. The countenance has engaged the attention and illustrations not only of the poets and painters, but also of the philosophers in every age. And tho' physiognomy, as this science is named by the latter, may still afford ample employment to ingenious investigation, it demands only an incidental notice in this work. But the gestures of the limbs, and particularly of the arms and hands, however an important subject of investigation to certain descriptions of men, have not been treated of with the attention which they merit. This wide field is yet almost unexplored by moderns, and little of what antiquity has discovered in it has come down to our times: so that our enquiries are as if without a guide in an unknown region. Gesture is here understood to relate only to the motions of the whole head, of the body, and of the

limbs. Gesture may be considered under four general points of view: (1) With respect to the instrument or manner by which it is performed. (2) The signification of the gesture. (3) The quality of the gesture. (4) As suited to the style or character of the matter delivered. These general divisions are thus subdivided: (I) Gesture referred to the instrument or manner of performance is subdivided into: (1) Principal, performed by the advanced or more elevated hand and arm. (2) Subordinate, performed by the hand and arm more retired and more depressed. (II) Gesture with reference to its signification, is considered as: (1) Significant, and (2) not significant; these are subdivided. *Significant gestures*: 1. Natural. 2. Instituted. *Gestures not significant*: 1. Commencing. 2. Discriminating. 3. Auxiliary, or Alternate. 4. Suspended, or Preparatory. 5. Emphatic, which are also terminating gestures. (III) Gesture is considered to be capable of the following general qualities: 1. Magnificence. 2. Boldness. 3. Variety. 4. Energy. 5. Simplicity. 6. Grace. 7. Propriety. 8. Precision. (IV) Gesture, as to the proportion of those qualities requisite in the delivery, may be suited to the style of speaking: 1. Epic. 2. Rhetorical. 3. Colloquial.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 385. (W. B. & Co., 1806.)

502. GESTURE, COMMON FAULTS

OF.—A prevalent fault of gesture in the pulpit is that of allowing it to fall habitually in a line drawn from the speaker's side. This style of action might be applicable, were all his audience placed in one long row at his right hand. But as they are actually seated in front of him, his hand, if its action is to have any meaning, should be presented in front, and obliquely from his own body. A horizontal sweep or swing of the arm is the habitual gesture of some pulpit orators. But this style belongs only to descriptive effect, or to that of negation or removal, while assertion—the prevalent mood of speaking—demands a downward movement of the arm, more or less direct, according to the form of a sentiment. The horizontal line of action in that which properly terminates the expression of general ideas, as coincident in character with the expansive horizontal sweep of the eye, in an extensive view; for the phenomena of gesture are analogous, in their influence on imagination, to the effect of ocular action on external objects, and on visible motion: hence the energetic character of the descent of the arm, in a strong assertion, the expansive effect of a wide hori-

zontal motion, the elevation and sublimity associated with a lofty or ascending gesture, the direct character of an action which throws the speaker's arm in front, the wider effect of an oblique line outward, the still wider of the line extended from the side, the association of remoteness in time or place, which accompanies a gesture directed obliquely backward from the body, and appealing effect of the open hand, the threatening and intimidating or the determined effect of the clinched hand, the marked significance of the pointing finger, the repellent character of the extended arm and opposing hand, the solemn or impressive effect of the upraised hand of awe, wonder, grief, joy, adoration; the supplicating effect of the clasped hands, the welcoming and appealing power of the outspread arms, the triumphant and exulting style of the wave of the hand. A fault exhibited by some speakers consists in a ceaseless motion of the arms. The true principle of gesture is that of applying the *ictus* of the arm along with the emphasis of the voice, and reserving the consummation of an action till that moment. Another error is that of keeping the arms habitually down by the side, and, at long intervals, bringing them up in action, or that of perpetually raising and dropping the arms, at short intervals. The proper regulation of action is founded on the principle that the hand should remain at the point to which it was brought by the movement of the preceding gesture, till occasion call for the preparation requisite to a new action, and that the dropping of the hand should be reserved for the completion of termination of a sentiment, and should be the visible indication that a pause of considerable length is about to take place.—RUSSELL, *Pulpit Elocution*, p. 361. (D., 1878.)

503. GESTURE, GRACEFUL.—The graces of gesture and action are simplicity, smoothness, and variety. They consist in changing from one position to another in the free, untrammelled movements of the ductile limbs, added to general symmetry and harmony; but before variety of grace can be obtained there must be flexibility. The most awkward person may give expression, but rigidity of muscle and stiffness of body destroy graceful action. The habits of students are especially awkward and ungraceful, from their physically inactive life which is continually cramping and restraining nature. They daily weaken vocal and muscular power and lose confidence in themselves as speakers. There should be no restriction

on the mind such as uncertainty, bashfulness, and timidity. The head should slightly imitate the hands in every motion. The speaker should not stand too erect, but gently wind his body in graceful keeping with the sentiments, using great judgment. The lower limbs should change with the ideas, but great caution must be observed, especially in dignified discourse. Imitative gesture should be limited to the light styles of expression and never used in serious delivery.—FROBISHER, *Voice and Action*, p. 37. (I. B. & Co., 1867.)

504. GESTURE, HINTS ON.—The right arm is chiefly used in gesticulation, tho the left arm may be often brought in for relief, or to direct attention to opposite or contrary objects; but whether the right or the left, the whole arm should be moved from the shoulder, not from the elbow. Its action, too, should be in curves. If, for instance, the speaker intends to point to the heavens, his arm previously lying still at his side, he must not lift it up in a straight line, parallel with his body, but gently extending it from his side at any angle, gracefully move it around, until, fully extended, it points in the direction intended, but lying at some angle which shall not be a right one either to the earth or his own body. In moving through the curve the motion of the arm, during its progress to the object to which attention is directed, will at first be slightly in a contrary direction. Thus, if we wish to direct attention to any object to the left of us, or to hurl contempt or defiance in that direction, the arm previously lying at the side will first move outward to the right, and then proceed in a rising curve, swift or slow, as the case may require, toward the object of attention. The fingers should never lie close together, but be slightly outspread. If the purpose be to direct attention to some object near at hand and finite in character, as in pointing to a man or a building, the index finger may be used; but when the purpose is to direct attention to the universe, to the heavens, to a multitude or a nation, or some abstract principle, as justice or liberty, then the hand should be freely opened, the fingers separated, the back of the hand turned outward or from the person. This is the form of action used in addressing, appealing, or exhorting. When, however, we desire to repel visible or invisible objects, the palms of the hands are turned toward the object of repulsion, the body leaning from it as if we would push it from us and shun its presence. Thus also do we forbid, reject, deny, or imperatively command, as

when a ruler would dismiss offensive counsellors or petitioners. In prayer the hands are clasped, but when appealing to the God of nature, as represented by the universe and as being round us on every side, the arms outspread and the hands extended would be more dignified and appropriate. In strong passion, and especially in defiance, the hand is often closed tightly or clenched as if we would strike the object of our anger or hatred. In restoring the hands and arms to their position of repose, the return should not be too rapid, but in keeping with the first action and in similar curved motions. To let them drop down suddenly as if they had lost all life looks ungraceful.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 137. (A. S. & Co., 1872.)

505. GESTURE, JUDICIOUS USE OF.

—As a gesture is used for the illustration or enforcement of language, it should be limited in its application to such words and passages only as admit, or rather require, such illustration or enforcement. That is, gesture should not be used by a public speaker on every word, where it is possible to apply it without manifest impropriety; but it should rather be reserved for such passages as require to be rendered more prominent than the others, and to be colored higher. A judicious speaker will therefore reserve his gesture, at least the force and ornament of it, for those parts of his discourse for which he also reserves the brilliancy of language and thought. As words of themselves, when composed and delivered with propriety, are fully intelligible for every purpose of argument, instruction, and information; in those divisions of a discourse, therefore, which treat of such topics, gesture may be well spared, and if any is used it ought to be the most moderate and unostentatious. The simple and occasional inclination of the head, the direction of the eyes, and the noting of the hand and similar quiet discriminating gestures are altogether sufficient, and sometimes perhaps even more than necessary. Hence it will be evident that if an entire discourse is composed in this character, the gesture, in no part, should transgress this moderation. In many parts absolute intermission of gesture is advantageous, in such compositions; as in the commencement, and at the beginning or opening of arguments; afterward, when the argument is brought more nearly to a conclusion, a little of gesture will give it more force, and relieve the monotony of a mere dry demonstration, should the spirit of the composition admit

such addition. In discourses, or particular parts of discourses, admitting freer gesture, the frequency of it will be determined, in general, by the number, the novelty, and the discrimination of ideas. In every well-constructed sentence some new idea is advanced, which may be marked by a suitable gesture; and possibly the various limitations and modifications of it will also admit of a similar distinction. And the new gesture will be forcible according to the importance of the new idea or modification introduced, and will fall upon the accented syllable of the word which contains it. Thus each separate clause or member of a sentence may admit a distinct gesture on the principal word; and as each epithet or adjective is a new quality added to the principal name, and each adverb has the same effect on the principal action expressed by the verb, a new gesture may be made on each. But for this purpose, unless the word be important or emphatical, a turn of the hand, a small motion in the transverse direction or in the elevation of the arm, or a small inclination of the head, are sufficient, or any of those intermediate gestures termed discriminating gestures. In a sentence where each word is important, if gesture be used, each should be marked with a gesture. Sentences of this kind are generally moral observations, which condense in a short compass valuable information, and should therefore be strongly enforced and marked with precision. The indispensable requisite for the proper production of the desired effect is that the sentence be delivered most distinctly and deliberately: if it be so, the gestures will have good effect, but if hurried on rapidly, the gestures confuse the sentiment, and may even cast a degree of ridicule upon it.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 433. (W. B. & Co., 1806.)

506. GESTURE, KINDS OF.—By far the greatest number of gestures are too vague to be comprehended within this description; they do not mark any particular sentiment; but are rather used to denote a sort of general relation in the expressions, and derive their significance from the time and manner of their application, from the place in which they are used, and from their various combinations. Some are used at the beginning of a sentence, merely as an indication of commencement in action as well as speech; some are used for description, some for explaining, extending, or limiting, and some for the enforcing of the predominant idea; some for suspending the attention pre-

vious to the more decided gestures, and some for marking the termination of the sense and the final result of the reasoning. These and various other kinds of gestures may be observed as circumstances arise to cause them; and they might be divided into very numerous classes: but the perplexity of such a division will be avoided, and the present purpose will be sufficiently answered by limiting them to five classes: (1) Commencing gestures. (2) Discriminating. (3) Auxiliary. (4) Suspended. (5) Emphatic. (1) Commencing gestures begin the discourse or division, by simply raising the hand from the rest; and that in general not higher than the downward or horizontal position of the arm. (2) Discriminating gestures comprehend all those which serve the purpose of indicating persons or objects; or which are used for explaining, extending, limiting, or modifying the predominant idea; or in question and answer, when made without vehemence. They are performed in the intermediate degrees of the range of the gesture, with moderate force and at small intervals, and are frequently confined in colloquial action to the motions of the head. (3) Auxiliary or alternate gestures serve to aid or enforce the gesture of the advanced hand. They are thus performed: After the advanced hand has made its gesture on the emphatic word, instead of passing to another gesture on the next emphatic word, it remains in the attitude of the last stroke, till the retired hand is brought up in aid of it, either by a similar gesture or by a more decided one; which gives at once variety and extraordinary energy to passages admitting such gestures: they are used, of course, with great advantage in high passion; but are also frequent in description, where they are executed more tamely. (4) Suspended or preparatory gestures elevate the arm preparatory to the stroke which is to fall on the emphatic word; or contract or bend it for the purpose of a forcible projection unbending or stroke of the arm. Suspended gestures are so named because they hold the attention in suspense by the elevation of the arm on some less important word preceding, and because they are also expected to lead to some emphatic gesture on a more important word. It will be observed that not only those gestures which are elevated high in preparation for a descending stroke are named "suspended," but also such as seem preparatory to others, and so hold the expectation in suspense. Of this kind, as already mentioned, are the gestures in which the arm is contracted, withdrawn or bended in order that it may the

more forcibly thrust, advance, or unbend itself on the stroke of a succeeding gesture. (5) Emphatic gestures mark with force words opposed to or compared with each other, and more particularly the word which expresses the predominant idea. Their stroke is generally arrested on the horizontal elevation, but sometimes they are directed to the highest point of the range of the gesture, and sometimes also to the lowest. Emphatic gestures, when directed to the highest point, serve often as suspended or previous gestures to the next emphatic gesture; and when made at the close of a sentence or division of a subject, they serve as closing or terminating gestures, because when the last important idea is marked, no other gesture should be added to weaken its effect; the arm then falls to rest.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 389. (W. B. & Co., 1806.)

507. GESTURE, LATITUDE OF.—The grace of movement consists, according to Hogarth, in the inflexion of the lines in which it moves. And these lines must not be either too much or too little bended; the line of beauty will be transgressed by either extreme. Indentations too deep, and flourishes too much extended, fall into quaintness, or run out into bombast and wild extravagance, whilst the want of a certain degree of deflexion from the direct line degenerates into stiff and cold formality. True elegance of gesture follows the graceful mean. So far, the principles of Hogarth. But the parallel between the line of beauty in drawing and the line of grace in gesture does not entirely hold. There is in gesture a latitude allowable, which, when occasion requires, overpasses the forms of grace, and, on the one hand, enters within the confines of the grand and magnificent, and, on the other, with great propriety, and with equal grace, the circumstances being considered, retrenches from its flowing, and brings it nearer to the unaffected simplicity of truth and common life. This latitude, as to the parade or conciseness of gesture, gives occasion for distinguishing its grace rather by its suitableness to the style of speaking, which it is to accompany, and to adorn or enforce, than by the precise inflexion to which the lines in drawing may properly be confined.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 451. (W. B. & Co., 1806.)

508. GESTURE, MODERATE USE OF.—There is no doubt that moderate

gesture gives energy and impressiveness to what is said, especially when it is natural and spontaneous. To the extemporaneous preacher some degree of gesture is absolutely necessary, because, like the actor on the stage, he must find employment for his hands. But when you have your sermon written before you, your hands are occasionally used in turning over the leaves of the manuscripts, so that the want of action is not so much observed. The question is, how to acquire that sort of moderate, just, and spontaneous action, which shall not divert attention from your words, but rather add to their effect. I doubt whether the rules commonly laid down have done much good. "When speaking in public," says Blair, "study to preserve as much dignity as possible in the whole attitude of your body." Many a good preacher has been spoiled by following this rule. Studied and affected gestures is one of the greatest blemishes of a preacher; it must be natural, or it is worse than useless. Blair, however, was speaking at random. He meant, rather, "avoid undignified attitudes"; and, in the next page, he says that action should be learnt at home; a rule which, with certain qualifications, it would be well to adopt. In studying action at home, do not practise the delivery of your own sermon. Do not read over on Saturday night the sermon which you are going to preach next day, and say to yourself, "Here I must hold up my forefinger with a significant motion; here my right hand with a graceful wave; here I will be like St. Paul at Athens; here like St. John in the wilderness." If you "study attitudes" in this way, it must needs happen that your sermon will be delivered in an affected and studied manner. But if you must study action (and I have no wish to dissuade you from it) the least objectionable plan which I can think of, is to recite, with appropriate action, the work of some standard author. But, after all, nature will be far more useful to you than any rules, to teach propriety of gesture. Whatever you do, be sure when you get into the pulpit not to think then at all about your action. If the matter of your discourse be stirring and animated, appropriate gesture will probably come of its own accord; but if it does not, never mind, you may be a very good preacher without it; whereas, if it is unnatural and forced, it will entirely ruin the effect of your preaching.—GRESLEY, *Letters to a Young Clergyman*, p. 282. (D. & Co., 1856.)

509. GESTURE, NATURALNESS IN.
—The simplicity of gesture is opposed to af-

fection, that falsehood of action which destroys every pretension of genuine grace. The more showy and fine the gestures are, unless they belong indispensably to the subject, to the affection of the mind, and to the character of the speaker, the more do they offend the judicious by their manifest affectation. When the profligate speaks of piety, the miser of generosity, and the coward of valor, and the corrupt of integrity, they are only the more despised by those who know them. To these faults of character, the faults of manner are analogous and almost equally disgusting. If dignity be assumed where none is found in the sentiment, pathos without anything interesting, vehemence in trifles, and solemnity upon common place; such affectation may impose on the ignorant, but makes "the judicious grieve." Simplicity, which constitutes the true grace in manners and in dress, should equally be observed in the action of an orator. Early good instructions with constant practise and imitation of the best models will establish habits of graceful action: in the same manner as the personal accomplishments, however, at first the cause of constraint, become, after sufficient exercise, easy and agreeable; and distinguish, in all their motions and manners, those who have been cultivated, from the awkward and affected vulgar. It is an observation founded in fact, that the action of young children is never deficient in grace; for which two reasons may be assigned: first, because they are under no restraint from diffidence or from any other cause, and therefore use their gestures with all sincerity of heart only to aid the expression of their thoughts: and, next, because they have as yet few ideas of imitation, and so are not deprived of the graces of nature by affectation, nor perverted by bad models.—AUSTIN; *Chironomia, or a Treatise on Rhetorical Delivery*, p. 514. (W. B. & Co., 1806.)

510 GESTURE, OMISSION OF.—A judicious speaker will often intermit his gesture altogether, that he will restrain its frequency, and use it only when absolutely necessary to illustrate or to enforce his sentiments. Gesture will be recollected to hold the place of high seasoning and ornament, and it must be managed with discretion lest it should defeat its own purposes and create disgust or disapprobation. It will also be recollected by the judicious speaker that our prepossessions in general are not in favor of gesture; and that nothing less than the most evident correctness, spirit, and chastity of manner can obtain approbation, or in spite

of prejudice afford delight. It is not for want of judgment or through any deficiency in taste that a British audience do not require of a public speaker the gesture which is the last refinement and polish of eloquence; custom alone, and a certain habitual gravity of character, disposes our people to listen with patience to long and tedious dissertation, delivered with good sense but without grace. Whole assemblies attend with complacency, and absorb with tranquillity, and weigh with judgment the public reasonings of public speakers. Many prefer the quiet information thus obtained to any efforts of oratory. When at any time excited from their tranquillity by attempts at eloquence, they are at first rather disturbed than pleased; and are apt to judge of the innovation with severity, joined to all the critical skill which learning and refined taste unite. If the speaker prove truly eloquent, and truly elegant and judicious, he is sure of most liberal and solid approbation. But he must be discreet, and not hazard too much till he finds himself possessed of his audience and filled with his subject. He will be quiet and guarded in the commencement of his discourse (and particularly in the commencement of his practise of this art), he will restrain his gestures in the calm and reasoning passages, and reserve its force and brilliancy for the appropriate expression of his most earnest feelings and boldest thoughts. His transitions from the placid and tranquil narrative, to the parts which are most highly wrought, and which require his utmost exertions, will be gradual and just and free from sudden extravagance. As he warms, his gesture will commence; and when he glows, it will be more vehement and also more frequent. A public speaker sometimes delivers his sentiments from the impression of the moment; when these are ardent and generous, nothing further is to be wished, than that he may have been well practised and instructed beforehand in all the powers of language, as well as in all external arts of eloquence. Words of fire will then be supplied, and lightnings will flash as splendid as irresistible; and voice, countenance, and gesture will be such as expression, force, and gracefulness demand. But this is a felicity not to be expected always, even by the most consummate orators. The matter and the manner of the oration are both generally composed in the closet, it would be presumption and disrespect to a great assembly should it be otherwise: and the example of the greatest orators proves that it can be attended with no imputation against our tal-

ents: for we have still remaining for our instruction what Demosthenes and Cicero had thus composed. A prudent speaker, who has meditated his oration and his delivery, will perhaps not always find his feelings on the actual exertion to answer his premeditations. In such an event his care should be that his action shall not overpass the degree of feeling with which he is actually affected. If he cannot excite himself to the degree he proposed or expected during the composition of his discourse, he will not allow his purposed style of gesture to overpower the force and expression of his voice; otherwise it will prove cold and artificial. The voice, which is the true test of the feelings, should regulate the whole external demeanor; and if it be languid or uninterested, notwithstanding the speaker's efforts, he will accommodate it from his ready store with gesture and manner of such sort, as shall be rather below than above the feelings which he can reach. By such management gesture will not fail to please even those who are not used to this great addition to a popular discourse. The knowledge of the extreme bounds also to which decorum should allow a speaker to proceed according to his situation ought to be familiar to his imagination. So that even in the "tempest and whirlwind of his passion" he shall be still in possession of himself and never abandon himself to undue extravagance. All that energy, brilliancy, or pathos can require, may, in the pulpit, in parliament, and at the bar be kept within such bounds as shall better produce the intended effect, than the most licentious indulgence. Even on the stage itself, where more is permitted, if our great Poet may be considered as authority, temperance should be strictly observed. If it should be transgressed wantonly and audaciously, the outrage is sure to produce derision instead of applause.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 441. (W. B. & Co., 1808.)

511. GESTURE, QUALITIES OF.—

(1) Magnificence of gesture. This consists in the ample space through which the arm and hand are made to move: and it is effected by detaching the upper arm completely from the body, and unfolding the whole oratorical weapon. The center of its motion is the shoulder. In magnificent gesture the action is flowing and unconstrained, the preparations are made in some graceful curve, the transitions are easy and the accompaniments are correct, and in all respects illustrative of the principal action. The motions of the head are free, and the inflexions of the body manly

and dignified. The action of the lower limbs is decided, and a considerable space is traversed with firmness and with force. The opposite imperfections are short, and dry, and mean gestures, constrained motions, rigidity of the joints, and stiffness of the body with short steps and doubtful or timid movements.

(2) Boldness of gesture. This consists in that elevated courage and self-confidence which ventures to hazard any action productive of a grand or striking effect, however unusual. In this sort of gesture, unexpected positions, elevations and transitions surprise at once by their novelty and grace, and thus illustrate or enforce their ideas with irresistible effect. The opposite imperfection is tameness; which hazards nothing, is timid and doubtful of its own powers, and produces no great effect. (3) Energy of gesture. This consists in the firmness and decision of the whole action: and in the support which the voice receives from the precision of the stroke of the gesture which aids its emphasis. The opposite imperfections are feebleness and indecision. (4) Variety of gesture. This consists in the ability of readily adapting suitable and different gestures to each sentiment and situation, so as to avoid recurring too frequently to one favorite gesture or set of gestures. The opposite imperfections are sameness, barrenness, and monotony of gesture analogous to that of the voice. (5) Simplicity of gesture. This consists in such a character of gesture as appears the natural result of the situation and sentiments; which is neither carried beyond the just extent of the feeling through affectation of variety, nor falls short of it through meanness or false shame. The opposite imperfection is affectation. (6) Grace of gesture. This is the result of all other perfections, arising from a dignified self-possession of mind; and the power of personal exertion practised into facility after the best models, and according to the truest taste. The opposite imperfections are awkwardness, vulgarity, and rusticity. (7) Propriety of gesture, called also truth of gesture, or natural gesture. This consists in the judicious use of the gestures best suited to illustrate or to express the sentiment. Appropriate gestures are generally founded in some natural connection of the sentiment with the gesture; significant gestures are strictly connected with the sentiments. The opposite imperfections are false, contradictory, or unsuitable gestures: such as produce solecism in gesture. (8) Precision or correctness of gesture. Arises from the just preparation, the due force, and the correct timing of the

action: when the preparation is neither too much abridged and dry, nor too pompously displayed; when the stroke of the gesture is made with such a degree of force as suits the character of the sentiment and speaker; and when it is correctly marked on the precise syllable to be enforced. Precision of gesture gives the same effect to action, as neatness of articulation gives to speech. The opposite imperfections are indecision, uncertainty, and incorrectness, arising from vague and sawing gestures, which far from illustrating, render dubious the sense of the sentiments which they accompany, and distract the spectator.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 453. (W. B. & Co., 1806.)

512. GESTURE, RIGHT USE OF.—

An abrupt or jerky gesticulation is specially to be avoided, such as a regular swing up and down, down and up again, of the speaker's arms, which gives the appearance of two hatchets incessantly at work. Generally speaking, moderation is better than superfluity of gesticulation. Nothing is more wearisome to the audience than a violent delivery without respite; and next to a monotony of voice, nothing more readily puts it to sleep than a gesture forever repeated, which marks with exactness each part of the period, as a pendulum keeps time. This portion of oratorical delivery, more important than is supposed, greatly attended to by the ancients, and too much neglected by the moderns, may be acquired by all the exercises which form the body, by giving it carriage and ease, grace of countenance and motion; and still more by well-directed studies in elocution in what concerns gesture under a clever master. To this should be added the often repeated study of the example of those speakers who are most distinguished for the quality in question—which is only too rare at the present day. But what perhaps conduces more than all this to form the faculty mentioned is the frequenting good company—that is, of the society most distinguished for elegance of language and fine manners. Nothing can supply the place in this regard of a primary education in the midst of the most refined class. In this medium the youth fashions himself, as it were, of his own accord, by the impressions he is every moment receiving, and the instinctive imitation of what he sees and hears. It is the privilege of high society, and of what used to be called men of the court. There one learns to speak with correctness and grace, almost without study, by the mere force of habit; and if persons of

quality combined with this facility of elocution that science which is to be acquired only by study, and the power of reflection, which is formed chiefly in solitude—and this is not very compatible with the life of the great world,—they would achieve oratorical successes more easily than other people.—BAUTAIN, *Art of Extempore Speaking*, p. 103. (S., 1901.)

513. GESTURE, SIGNIFICANT USE OF.—When the gesture is highly significant and expressive, a very little of it will go a great way; and too much of it enfeebles its expressive power, and is to be carefully avoided. It has an effect similar to that of too much emphasis. It comes so frequently that it does not allow time sufficient for the audience to feel its force. From its redundancy, it ceases to attract attention. A single gesture in a paragraph, provided it be one of striking significance, will often produce a far greater effect than a dozen, in themselves equally expressive. Continnence of significant gesture, like continence of words, and of emphasis, is a great element of power in delivery.—McILVAINE, *Elocution*, p. 395. (S. A. & Co., 1874.)

514. GESTURE, SIMPLICITY IN.—The gestures of the public speaker must be few and vary according to circumstances of situation, audience, and language, but they must be decided rather than merely graceful; earnest and manly, not delicate and effeminate. The speaker should be cautious of adding the slightest trait to the simple but grand character of natural action, for instead of making the appeal stronger it is sure to weaken it. Each gesture should have a sufficient reason for its being used. Vigor is given by excitement of the breast, lips, and nostrils; while the posture and the look of the eye add direction and meaning. By a just energizing of the functions we can work out all the capability of expression in the words as they severally make up the sense. We must never drop a gesture until the period has closed; but vary the movement in a suspensive manner as we continue until the voice falls at a cadence in the language.—FROBISHER, *Voice and Action*, p. 38. (I. B. & Co., 1867.)

515. GESTURE, STROKE OF THE.—The arm, the hand, and the fingers united in one flexible line of several joints, which combine together their mutual action, form the grand instrument of gesture, or as Cicero calls it, "the weapon of the orator." The

center of motion of this compound line is the shoulder, which does not move all together in the manner of an inflexible line; but each separate joint becomes often a new center of motion for the portion between it and the extremity. Accordingly, in directing the gesture towards any particular point, the upper arm first arrives at its proper position, then the forearm, turning on the joint of the elbow, and lastly the hand moving on the joint of the wrist; and in some cases there is a fourth motion of the fingers from the knuckles next the palm, in which the last motion is the expanding of the collected fingers. The other joints of the fingers have in this case also their peculiar motions, but they are so inconsiderable that, however contributing to grace, they do not require to be particularly noticed in here. The construction of the arm and hand together, in the adjustment of the number and nature of the joints, is such as to allow almost as much variety of motion as if they formed a pliant chain, whilst at the same time they possess as much firmness and decision as if they consisted of an inflexible line, or were an instrument with a single joint, like a flail. The admirable variety of the motions of the hand, depends partly on the power of the forearm, which can turn at the wrist nearly a complete revolution, and partly upon the joint of the wrist itself, which is capable of moving both upwards and downwards, and also to either side, with equal facility. This compound instrument, the upper arm, the forearm, and the hand with the fingers, in gesticulation seldom continues long, either in one direct line or in any particular flexure, but changes every moment the angles formed by the different joints; adding at once grace and variety to the motions. The farther any portion of the compound line formed by those parts is from the center of motion, the greater space does it pass through. The least motion therefore is that made by the upper arm, and the greatest, of course, that made by the hand, so that from this circumstance alone its gestures must be conspicuous. But in performing the different gestures, the hand has not only the advantage of being placed at the extremity of the line farthest from the center of motion; but by means of the joint at the wrist it can reserve to itself the power of springing to the point, to which its gesture is directed. In this manner the hand often finishes its gesture and marks its complete termination. This action is termed the stroke of the gesture; and should be marked by different degrees of force according to the energy of the senti-

ment express; being sometimes in high passion distinguished by a strong percussion, and again in the more moderate state of the speaker's feelings being distinguished merely by a turn of the hand, by a change of the position or elevation of the arm, or by a momentary arrestation of the motion of the gesture in its transitions: but whenever gesture is used, the stroke in its proper force is indispensably required to mark it with precision. The stroke of the gesture is analogous to the impression of the voice made on those words which it would illustrate or enforce; it is used for the same purposes and should fall precisely on the same place, that is, on the accented syllable of the emphatic word; so that the emphatic force of the voice and the stroke of the gesture co-operate in order to present the idea in the most lively and distinguished manner, as well to the eye as to the ear of the hearer. The stroke of the gesture is to the eye, what the emphasis and inflexions of the voice are to the ear, and it is capable of equal force and variety. When gesture is used and not marked by the precision of the stroke in the proper places, the arms seem to wander about in quest of some uncertain object, like a person groping in the dark; and the action is of that faulty kind which is called sawing the air; which tho' suitable for some particular expressions is very offensive when frequently and injudiciously used. Even graceful motions, as they may sometimes be seen, particularly among singers on the stage, unmarked by the precision of the stroke of the gesture, lose much of their force and effect; and their soft flowing quickly ceases to afford pleasure. Gesture used for the mere display of the person, without reference to any other particular or decided meaning in its movements and changes, very soon disgusts.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 375. (W B. & Co., 1806.)

516. GESTURE, TERMINATION OF.

—After the stroke of the emphatic gesture, if the speaker has completely closed his sentiments on a particular part of his subject, or if he has finished his oration, both hands fall to rest in a manner suiting his own character, and the last expressions which he has delivered. This falling of the hands to rest is named the close and termination of gesture. Quintilian and the rhetoricians require the concluding gesture to be made at the right hand; and for a good reason: because, supposing the principal gesture to be made only with the right hand, if the emphatical and closing gesture is made towards the left

or across, another gesture will be required before the hand can be brought into the position oblique, from which the arm falls with that kind of relaxation which indicates that its exertions are, for the present, completely finished. If the arm were thus abandoned when in the position across, it would be apt to swing or vibrate for some time like a pendulum before it settled at the point of rest, or be forcibly stopt here, either of which circumstances would not accord with the impression intended by a terminating gesture, or mark it with proper decision. And it is contrary to the correct simplicity of gesture to mark any single word or idea with more than a single emphatical stroke; any appendix of gesture after this would only weaken its force or render it ridiculous. Intoxication and insanity are observed to continue their gesticulations, and to reiterate the same after they have ceased to speak; but the decorum of public speaking ought not to be betrayed into any intemperance bearing the most remote similitude to the manner of such unhappy or vicious derangement. The rule of Quintilian should therefore be carefully observed; and it may be rendered more general according to our modern customs by saying, that the emphatic and terminating gestures should not be made across. The termination, or rather the emphatic gesture which terminates, is generally made about the horizontal elevation, but sometimes may also be made downwards or elevated according to the sentiment. The horizontal termination suits decision and instruction; the downward disapprobation and condemnation; the elevated pride, high passion, and devotion.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 425. (W. B. & Co., 1806.)

517. GESTURE, THE LANGUAGE OF NATURE.

—Gesture, considered as a just and elegant adaptation of every part of the body to the nature and import of the subject we are pronouncing, has always been considered as one of the most essential parts of oratory. Its power, as Cicero observes, is much greater than that of words. It is the language of nature in the strictest sense, and makes its way to the heart, without the utterance of a single sound. Ancient and modern orators are full of the power of action, and action, as with the illustrious Grecian orator, seems to form the beginning, the middle, and end of oratory. Such, however, is the force of custom that tho' we all confess the power and necessity of this branch of public speaking, we find few, in our own country at least,

that are hardy enough to put it into practise. The most accomplished speakers in the British Senate are very faulty in their use of action, and it is remarkable that those who are excellent in every other part of oratory are very deficient in this. The truth is, tho the reason of action in speaking is in the nature of things, the difficulty of acquiring the other requisites of an orator, and the still greater difficulty of attaining excellence in action; these, I say, seem to be the reasons why action is so little cultivated among us. To this we may add that so different are national tastes in this particular that hardly any two people agree in the just proportion of this so celebrated quality of an orator. Perhaps the finished action of a Cicero, or a Demosthenes, would scarcely be borne in our times, tho accompanied with every other excellence. The Italians and French, tho generally esteemed better public speakers than the English, appear to us to overcharge their oratory with action, and some of their finest strokes of action would, perhaps, excite our laughter. The oratory, therefore, of the Greeks and Romans in this point, is as ill suited to a British auditor as the accent and quantity of the ancients is to the English language. The common feelings of nature, with the signs that express them, undergo a kind of modification which is suitable to the taste and genius of every nation, and it is this national taste which must necessarily be the vehicle of everything we convey agreeably to the public we belong to. Whether the action of the ancients was excessive, or whether that of the English be not too scanty, is not the question. Those who would succeed as English orators must speak to English taste, as a general must learn the modern exercise of arms to command modern armies, and not the discipline and weapons of the ancients. But tho the oratory of the moderns does not require all those various evolutions of gesture which are almost indispensable in the ancient, yet a certain degree of it must necessarily enter into the composition of every good speaker and reader. To be perfectly motionless while we are pronouncing words which require force and energy, is not only depriving them of their necessary support, but rendering them unnatural and ridiculous. A very vehement address pronounced without any motion but that of the lips and tongue, would be a burlesque upon the meaning, and produce laughter; nay, so unnatural is this total absence of gesticulation that it is not very easy to speak in this manner.—WALKER, *Elements of Elocution*, p. 315. (C. & W., 1799.)

518. GESTURE, TRANSITION IN.—

Variety, which is a most important object to be kept in view by a public speaker, allows with advantage an interchange of the principal gesture, even when the subject may be of a more abstruse and demonstrative nature. When there is any opposition or antithesis among the ideas, or even in the structure of sentences; or where a new argument is introduced after the discussion of a former is ended, as at a new division or a new paragraph, there may be a change of the principal gesture. But it will be a point of judgment and taste in the speaker not to carry this balancing or alternation of gesture to an affected extreme, and not even in allowable cases to indulge in it over much; nor will he prolong too far the principal action permitted to the left hand, which he will always feel to be the weaker, and recollect to be admitted into the foremost place, rather by courtesy than of right; and he will therefore require to use its distinction with discretion. In the changes made from one hand to the other, the transition should be managed with ease and simplicity. As soon as the advanced hand has made the stroke of its last emphatic gesture, it should fall quietly to rest, whilst at the same time the hand which is in its turn to assume the principal action, commences its preparation for the ensuing gesture. It will be observed that a commencing or discriminating gesture as a modest beginning suits its first entrance into authority. An emphatic gesture immediately after one from the other hand would be violent and outrageous; something like the gesticulations of those little wooden figures set up to frighten birds from corn or fruit; which have the arms fixt on an axis in such a manner that they are alternately raised and deprest with equal vehemence, according as they are blown about by the wind. An obvious exception to this rule will occur, as necessarily taking place on the stage in very sudden affections or alarms: thus when Hamlet starts at his father's ghost, he changes at once the entire position of both hands and feet. But oratory is not liable to surprize of this nature; therefore, with respect to it the rule is absolute. When the orator finds it necessary to change the position of the feet, so as to advance that which was before retired, the general rule is that he should effect it imperceptibly, and not commence the change till after the hand has begun its change of action. Sometimes, however, in vehement passages the orator is allowed by the highest authority to advance suddenly, and even to stamp with his foot.—

AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 419. (W. B. & Co., 1806.)

519. GESTURE, USE OF.—Gesture, considered as a just and elegant adaptation of every part of the body to the nature and import of the subject we are pronouncing, has always been considered as one of the most essential parts of oratory. Cicero says that its power is even greater than that of words. It is the language of nature in the strictest sense, and makes its way to the heart without the utterance of a single sound. I may threaten a man with my sword by speech, and produce little effect; but if I clap my hand to the hilt simultaneously with the threat, he will be startled according to the earnestness of the action. This instance will illustrate the whole theory of gesture. According to Demosthenes, action is the beginning, the middle, and the end of oratory. To be perfectly motionless while we are pronouncing words which require force and energy, is not only depriving them of their necessary support, but rendering them unnatural and ridiculous. A very vehement address, pronounced without any motion but that of the lips and tongue, would be a burlesque upon the meaning, and produce laughter; nay, so unnatural is this total absence of gesticulation that it is not very easy to speak in this manner. As some action, therefore, must necessarily accompany our words, it is of the utmost consequence that this be such as is suitable and natural. No matter how little, if it be but akin to the words and passion; for, if foreign to them, it counteracts and destroys the very intention of delivery. The voice and gesture may be said to be tuned to each other; and, if they are in a different key, as it may be called, discord must inevitably be the consequence. "A speaker's body," says Fénelon, "must betray action when there is movement in his words; and his body must remain in repose when what he utters is of a level, simple, unimpassioned character. Nothing seems to me so shocking and absurd as the sight of a man lashing himself to a fury in the utterance of tame things. The more he sweats, the more he freezes my very blood." Mr. Austin, in his "*Chironomia*," was the first to lay down laws for the regulation of gesture; and nearly all subsequent writers on the subject have borrowed largely from his work. He illustrates his rules by plates, showing the different attitudes and gestures for the expression of certain emotions. Experience has abundantly proved that no benefit is to be derived from the study of these figures.

They only serve as a subject for ridicule to boys; and are generally found, in every volume in use, well penciled over with satirical marks of mottoes, issuing from the mouths of stiff-looking gentlemen who are presented as models of grace and expression to aspiring youth. The following is an enumeration of some of the most frequent gestures, to which the various members of the body contribute: The Head and Face: The hanging down of the head denotes shame or grief. The holding it up, pride, or courage. To nod forward, implies assent. To toss the head back, dissent. The inclination of the head implies bashfulness or languor. The head is averted in dislike or horror. It leans forward in attention. The Eyes: The eyes are raised, in prayer. They weep, in sorrow. Burn, in anger. They are cast on vacancy, in thought. They are thrown in different directions, in doubt and anxiety. The Arms: The arm is projected forward, in authority. Both arms are spread extended, in admiration. They are held forward, in imploring help. They both fall suddenly, in disappointment. Folded, they denote thoughtfulness. The Hands: The hand on the head indicates pain, or distress. On the eyes, shame. On the lips, injunction of silence. On the breast, it appeals to conscience, or intimates desire. The hand waves or flourishes, in joy, or contempt. Both hands are held supine, or clasped, in prayer. Both descend prone, in blessing. They are clasped, or wrung, in affliction. The outstretched hands, with the knuckles opposite the speaker's face, express fear, abhorrence, rejection, or dismissal. The outstretched hands, with the palms toward the face of the speaker, denote approval, acceptance, welcoming, and love. The Body: The body, held erect, indicates steadiness and courage. Thrown back, pride. Stooping forward, condescension, or compassion. Bending, reverence, or respect. Prostration, the utmost humility, or abasement. The Lower Limbs: Their form position signifies courage, or obstinacy. Bended knees, timidity, or weakness. Frequent change, disturbed thoughts. They advance, in desire, or courage. Retire, in aversion, or fear. Start, in terror. Stamp, in authority, or anger. Kneel, in submission and prayer. Walker says that we should be careful to let the stroke of the hand which marks force, or emphasis, keep exact time with the force of pronunciation—that is, the hand must go down upon the emphatic word, and no other. Thus, in the imprecation of Brutus, in Julius Cæsar:

"When Marcus Brutus grows so covetous,
To lock such rascal counters from his
friends,
Be ready, gods, with all your thunderbolts,
Dash him in pieces!"

Here, says Walker, the action of the arm which enforces the emphasis ought to be so directed that the stroke of the hand may be given exactly on the word dash; this will give a concomitant action to the organs of pronunciation, and by this means the whole expression will be greatly augmented. Archbishop Whately contends, on the contrary, that the natural order of action is that the gesture should precede the utterance of the words. "An emotion, struggling for utterance, produces a tendency to a bodily gesture, to express that emotion more quickly than words can be framed; the words follow as soon as they can be spoken. And this being always the case with a real, earnest, un-studied speaker, this mode, of placing the action foremost, gives (if it be otherwise appropriate) the appearance of earnest emotion actually present in the mind. And the reverse of this natural order would alone be sufficient to convert the action of Demosthenes himself into unsuccessful and ridiculous mimicry." Where two such authorities clash, the pupil's own good taste must give the bias to his decision.—SARGENT, *The Standard Speaker*, p. 32. (C. D., 1867.)

520. GESTURE, VARIETY OF.—Bodily motion should be moderate; too much motion wearies the preacher and the audience likewise, and distracts their attention. One may be eloquent without much gesticulation. There is a famous preacher who generally speaks with his hand in his robes, whose discourses, nevertheless, are very powerful. A profound passion is scarcely ever accompanied with agitation; it is unmoved, prostrate, and does not manifest itself except by occasional sudden outbursts. Mistakes are often made on this score, and that is thought to be a fervent sermon which is delivered with much bawling and much gesticulation. It is true, as M. de Cormenin remarks, that the people are fond of expressive gestures, such as are visible at a distance, and above the heads of the congregation; that they also like a powerful and thrilling voice; . . . but all this cannot be kept up long, for preacher and hearers soon grow tired of it. Then, again, the people are fond of variety, and a monotonous voice sends them to sleep. That the delivery of a sermon should sometimes be accompanied with significant gestures, and

that emotion should occasionally vent itself in an outburst, is all well enough; but compress such power as much as possible, so that it may be felt that you possess within your own soul a force threefold greater than you outwardly manifest. . . . The more vehement you wish your sermon to be, the more you should restrain the air in its passage, forcing it to make its way in thrilling explosions and a resounding articulation. Then many will fall by the sword of the word.—MULLOIS, *The Clergy and the Pulpit*, p. 259. (The C. P. S., 1867.)

521. GESTURE, WHAT DETERMINES.—Gesture should be fast or slow, large or small, as determined by the thought. It is usually made on the word or words to which it particularly refers, and is sustained as long as the thought demands it. The hand should not be jerked back to its place, but be allowed to drop gently and unobtrusively to its natural position. Gestures that are slowly made, and allowed to glide easily one into the other, are most effective and graceful. It is never permissible to point across the body. If a gesture is to be made to the left, use the left hand, and if to the right, use the right hand, always remembering that the arm should move in curves, not in straight lines, and that the movement should be made whenever possible from the shoulder.—KLEISER, *Great Speeches and How to Make Them*, p. 95. (F. & W., 1911.)

522. GESTURES, VARIOUS, AND THEIR SIGNIFICANCE.—The Head and Face: The hanging down of the head denotes shame or grief. The holding it up, pride or courage. To nod forward implies assent. To toss the head back, dissent. The inclination of the head implies bashfulness or languor. The head is averted in dislike or horror. It leans forward in attention. The Eyes: The eyes are raised in prayer. They weep in sorrow. They burn in anger. They are downcast or averted in anger. They are cast on vacancy in thought. They are thrown in different directions in doubt and anxiety. The Arms: The arm is projected forward in authority. Both arms are spread extended in admiration. They are both held forward in imploring help. They both fall suddenly in disappointment. The Hands: The hand on the head indicates pain or distress. On the eyes, shame. On the lips, injunction of silence. On the breast, it appeals to conscience, or intimates desire. The hand waves or flourishes in joy or contempt. Both hands are held supine, applied, or

clasped, in prayer. Both descend prone in blessing. They are clasped or wrung in affliction. They are held forward and received in friendship. The Body: The body held erect indicates steadiness and courage. Thrown back, pride. Stooping forward, condescension or compassion. Bending, reverence or respect. Prostration, the utmost humility or abasement. The Lower Limbs: Their firm position signifies courage or obstinacy. Bended knees, timidity or weakness. Frequent change, disturbed thoughts. They advance in desire or courage. Retire in aversion or fear. Start in terror. Stamp in authority or anger. Kneel in submission and prayer.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 482. (W. B. & Co., 1806.)

523. GLADSTONE, WILLIAM EWART.—Born at Liverpool, England, Dec. 29, 1809. Died 1898. Scholar, author, orator. His face was like that of a lion, with viselike resolution, and in old age was magnificent. Above middle height, pale complexion, rigidly compressed lips, large, piercing dark eyes, fiercely luminous, restless. "When he differed from you," said a friend, "there were moments when he would give you a glance as if he would stab you to the heart." He was sincere, straightforward, ardent, with wonderful self-control. He had an essentially moral nature, and devotional habits of mind, accompanied by dignity and majesty. Extreme considerateness and courtesy were among his chief personal characteristics. In conversation he was inquiring and eager to learn. He possessed extraordinary powers of mental concentration. As an orator, he did not quite equal Bright in majesty of imagery, nor Richard Cobden in logic and undisputable facts. He had a stronger grasp of principles than of facts. He had great mental and physical energy, capacity of mind, and versatility. His voice was musical, of remarkable range and variety. He could modulate it even to a whisper, without ceasing to be audible, and an audience of thousands could hear with perfect ease every syllable he spoke. His style was copious, forcible, replete with varied knowledge. He used too many figures of speech, quotations, and allusions. While always grammatical and finished, his sentences were sometimes very long, parentheses within parentheses. His enormous vocabulary tended to blunt the point of his arguments, so as to make him seem lacking in definiteness. His powers of instruction and persuasion were very great.

524. GLADSTONE'S STYLE.—It was by his oratory that he first won fame, and largely by it that he maintained his ascendancy. If his eloquence be compared either with that of the great ancient masters of the art, or with such modern masters as Edmund Burke and Daniel Webster, it does not show an equal depth and volume of thought, nor an equal beauty and polish of diction. Many thought the speeches of John Bright superior, if considered as fine pieces of English. Mr. Gladstone, however, possessed three great gifts of the parliamentary orator. He had a superb voice and delivery. His resources were inexhaustible. His quiver was always full of arguments, and he was equally skilful in the setting forth his own case in the most persuasive form and in answering his opponent's case on the spur of the moment with skill and spirit. And, above all, he had great fighting force. He enjoyed the clash of wits, and the more formidable an attack was the more did it rouse him to the highest point of effectiveness. Indeed, it was often said in Parliament that his extempore speeches made in some conflict of debate that arose suddenly were more telling and gave a higher impression of his powers than the discourses thought over beforehand. This power remained with him to the end, hardly less conspicuous when he quitted the House of Commons in 1894, at eighty-five years of age, than it had been when, at forty years of age, he astonished England by his famous speech in the Pacifico debate.—From speech of JAMES BRUCE, British Ambassador, at Carnegie Hall, December 28, 1909.

525. GOOD HUMOR IN SPEECH.—Another quality essential to success upon the platform is good humor, and good temper must be combined with it. You know the difference between them. Good humor is the foundation of geniality; it is the habitual condition of a mind that looks on the sunny side of things, a kindly disposition, a cheerful temperament, an inclination to be rather blind to faults and very discerning of virtues. Good humor is near of kin to good nature, tho not identical with it. Its presence is always written upon the countenance, and bespeaks favor for the orator before a word passes his lips. Good temper is not exhibited until the occasion calls for it, and then it is a quality of the highest value. In all mixed assemblies of a public character, especially in public gatherings, opposition is tolerably certain to appear in some shape, often in forms calculated and possibly designed to produce vexation and anger. Noth-

ing so surely baffles your opponents and wins for you the sympathy and support of the friendly and indifferent as imperturbable good temper. Face abuse with a smile, answer gibes with a joke, and you will turn the laugh against your assailants. Under any imaginable provocation, keep your temper. This will secure you the advantage everywhere. Lose your temper, and you are yourself lost; you give the victory to your opponents.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 293. (H. C., 1911.)

526. GOOD SENSE ESSENTIAL IN SPEAKING.—Let it be ever kept in view that the foundation of all that can be called eloquence is good sense and solid thought. As popular as the orations of Demosthenes were, spoken to all the citizens of Athens, everyone who looks into them must see how fraught they are with argument, and how important it appeared to him to convince the understanding in order to persuade or to work on the principles of action. Hence their influence in his own time, hence their fame at this day. Such a pattern as this public speakers ought to set before them for imitation, rather than follow the track of those loose and frothy declaimers who have brought discredit on eloquence. Let it be their first study, in addressing any popular assembly, to be previously masters of the business on which they are to speak, to be well provided with matter and argument, and to rest upon these the chief stress. This will always give to their discourse an air of manliness and strength, which is a powerful instrument of persuasion. Ornament, if they have genius for it, will follow of course; at any rate, it demands only their secondary study. "To your expression be attentive, but about your matter be solicitous," is an advice of Quintilian, which can not be too often recollected by all who study oratory.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 232. (A. S., 1787.)

527. GOOD SENSE, TALKING.—I grant that in some lively passages one ought to speak faster than usual. But it is a great fault to speak with so much precipitation that one can not stop himself nor be distinctly understood. The voice and action bear some resemblance to verse. Sometimes we must use such a slow and grave measure as is fit to describe things of that character; and sometimes a short, impetuous one, to express what is quick and ardent. To use always the same degree of action and the same tone of voice is like prescribing one remedy for

all distempers. But we ought to excuse the uniformity of that preacher's voice and action; for, besides his possessing many excellent qualities, the fault we complain of is the natural effect of his style. We agree that the modulation of the voice should be exactly suited to the words. Now, his style is even and uniform, without the least variety. On the one hand, it is not familiar, insinuating, and popular; and, on the other, it has nothing in it lively, figurative, and sublime; but it consists of a constant flow of words, which press one after the other, containing a close and well-connected chain of reasoning on clear ideas. In a word, he is a man who talks good sense very correctly. Nay, we must acknowledge that he has done great service to the pulpit: he has rescued it from the servitude of vain declaimers, and filled it himself with much strength and dignity. He is very capable of convincing people, but I know few preachers who persuade and move them less than he does. If you observe carefully, you will even find that his way of preaching is not very instructive, for, besides his not having a familiar, engaging, pathetic manner of talking, as I observed before, his discourse does not in the least strike the imagination, but is address to the understanding only. It is a thread of reasoning which can not be comprehended without the closest attention. And since there are but few hearers capable of such a constant application of mind, they retain little or nothing of his discourse. It is like a torrent, which hurries along at once, and leaves its channel dry. In order to make a lasting impression on people's minds, we must support their attention by moving their passions, for dry instructions can have but little influence. But the thing which I reckon least natural in this preacher is the continual motion he gives his arms, while there is nothing figurative nor moving in his words. The action used in ordinary conversation would suit his style best, or his impetuous gesture would require a style full of sallies and vehemence, and even then he ought to manage his warmth better and render it less uniform. In fine, I think he is a great man, but not an orator. A country preacher, who can alarm his hearers, and draw tears from them, answers the end of eloquence better than he.—FÉNÉLON, *Dialogs on Eloquence*, p. 99. (J. M., 1808.)

528. GOOD TASTE IN THE SPEAKER.—The orator must be a man of good taste, that pure and delicate instinct which intimately appreciates whatever is truly beautiful, which discovers intuitively whatever is

false, coarse or unbecoming, which renders an idea or sentiment with perfect truth and perfect propriety. Without its control and direction the imagination runs riot, and rhetoric scatters its flowers without order or discernment. Governed and directed by good taste, imagination and rhetoric are restrained within due limits. The colors which are to embellish and give beauty to a discourse are distributed with wisdom instead of being lavished with tasteless profusion. Everything is in its place, where it ought to be, and as it ought to be. The great and important faculty of taste is cultivated and developed by the study of good models, by the habit of reflection, and by a severe and unsparing criticism of our own compositions, whether spoken or written.—POTTER, *Sacred Eloquence*, p. 297. (Fr. P. & Co., 1903.)

529. GRACE IN SPEAKING.—The gracefulness of rhetorical action depends partly on the person and partly on the mind. Some are so happily formed in person that all their motions are graceful; and some minds are so noble that they impart genuine grace to the most uncouth forms: but both these cases are comparatively rare: the person in general requires to be practised into grace, and the mind to be instructed and encouraged. Grace, like the ideal beauty of the painter and of the sculptor, is not commonly to be found in the individual living model, but to be collected from the various excellences of many. Most forms of the human figure are capable, in a considerable degree, of graceful motions, but if not trained and educated in the most perfect, are more apt to imitate the awkward and the vulgar; because their manners abound among the majority or the less cultivated, and because they are the short, the inattentive, and the most direct expressions of the feelings. If the vulgar at any time attempt circuitous or ceremonious motions, they discover the habits of obsolete and of bad taste. The mind also may be capable of every dignified sentiment, but when untaught, not being acquainted with the manner of suitable expression, and either dubious, or conscious of its own deficiency, it betrays in every motion of the person constraint and apprehension, with consequent awkwardness and want of grace. This happens principally to the young and timid. Men who are seriously affected, and express their feelings in public according to their natural impression, if previously uninstructed, may in some measure be ungraceful; but when so much in earnest as to cease to think of appearances, or of anything but the accomplish-

ment of their particular object, they never fail to be energetic and impressive in proportion to their sincerity, their good sense, and the extent of their information. It will be here observed, that no comparison is made between sincerity, good sense, and information on the one hand, as opposed to grace on the other; the influence of the truth, however presented, it is hoped will always be victorious in every wise assembly. But it may not be amiss above all other ornaments to recommend it by the simple grace and dignity which so much become it, and so admirably suit its character. And the observation goes only so far as to show that nothing less than the irresistible force of sincerity and fact can bear out a public speaker when divested of grace, the proper garb and ornament of truth. A silly fellow, however, capable of imitating a graceful manner, can never be an impressive speaker; his attempts degenerate into vapid affectation, and impose only on the weak and ignorant; yet, as such descriptions of people make no inconsiderable portion of a popular audience, the affected graces of a fluent coxcomb will not be altogether disregarded. Such is the influence of the exterior in oratory. But genuine oratorical grace can only be the result of refined cultivation adorning a superior understanding, or the rare gift of nature to a pure and exalted mind, expressed by the actions of a distinguished person.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 505. (W. B. & Co., 1806.)

530. GRACE, RHETORICAL.—Grace is the revelation or symbol of free activity. In style, accordingly, it is the expression of the activity of the speaker as being free and untrammelled. It is the highest characteristic of genius in discourse. It is the predominant characteristic of Shakespeare, who outranks all writers, not in the extent of his learning or richness of his intelligence nor in the intensity of his feeling, but in his wonderful power and freedom in rendering, in revealing or embodying. Everywhere do we stand in admiration of it in his dramas—in the rendering of historic fact and of historic character through the development of the plot, the selection and grouping of personages and their utterances. Every word, every sentence, every image, every scene is the most perfect revelation of whatever idea was to be brought forth in it. Well has it been said: "You can not change a word but for the worse; the embodiment, the rendering, would be marred by the change." Grace—freedom in rendering—must characterize discourse

everywhere. We can put up with almost anything in discourse but imbecility—impotence in conceiving and developing the theme, and in the representation in imagery and language. As the highest characteristic of oratorical genius it demands special study and training. It should be remarked that grace respects continuous and sustained power, rather than that which is fitful, which is merely impetuous and violent. Abruptness and sententiousness in style imply, indeed, power. So far as abrupt and broken, however, discourse implies a broken or impeded energy. The roar and foam of a mountain torrent dashing against rocks and trees display force; it is force, however, checked, impeded, and out-mastered. The easy, gentle flow of the majestic river, that quietly takes into its current and bears along without a ripple every obstacle that comes in its way, is a more perfect emblem of unimpeded power, and in its motion we see grace exemplified. Mere impulsive, jetting oratory is so far deficient in grace as it implies impeded and resisted power.—DAY, *The Art of Discourse*, p. 338. (C. S. & Co., 1867.)

531. GRAMMAR, STUDY OF.—The grammar of your native language, as I have already intimated, should be carefully studied. A good, full-sized dictionary should be in your possession—the best that money can buy—tho to obtain it you should be obliged to sell every book you own except your grammar and your Bible. Refer to it continually. Let no day pass without determining from it the meaning and proper pronunciation of words with which you are not familiar. But beware, lest, as many do, you suffer the dictionary to take the place of memory. Bear in mind in studying the grammar, that your object is not simply to commit rules by heart, and to parse, but to converse and write correctly. If you can associate with you, in studying the grammar, one or more friends, it is not impossible that your progress in learning will be much greater than if you were directed by an indifferent teacher. After becoming somewhat familiar with the general principles of the language, it will be time to begin to read aloud from authors noted for their purity of style. For this purpose, I recommend Goldsmith's "Vicar of Wakefield," Washington Irving's writings, "The Spectator," and Macaulay's "Essays," and "History of England." Observe, while reading, the agreement of the precepts of your grammar with the sentences which you follow. Remember that by devoting regular hours to study, and by frequently reviewing

and understanding thoroughly every page, before you undertake a single new paragraph, you must inevitably succeed.—CARLETON, *The Art of Conversation*, p. 147. (C., 1867.)

532. GRATTAN, HENRY, DESCRIPTION OF.—The personal appearance and delivery of Mr. Grattan are brought vividly before us in one of the lively sketches of Charles Phillips. "He was short in stature and unprepossessing in appearance. His arms were disproportionately long. His walk was a stride. With a person swinging like a pendulum, and an abstracted air, he seemed always in thought, and each thought provoked an attendant gesticulation. How strange it is that a mind so replete with grace and symmetry and power and splendor should have been allotted such a dwelling for its residence! Yet so it was, and so, also, was it one of his highest attributes that his genius, by its 'excessive light,' blinded his hearers to his physical imperfections. It was the victory of mind over matter. The chief difficulty in this great speaker's way was the first five minutes. During his exordium laughter was imminent. He bent his body almost to the ground, swung his arms over his head, up and down and around him, and added to the grotesqueness of his manner a hesitating tone and drawling emphasis. Still there was an earnestness about him that at first besought, and, as he warmed, enforced, nay, commanded attention." The speeches of Mr. Grattan afford unequivocal proof, not only of a powerful intellect, but of high and original genius. There was nothing commonplace in his thoughts, his images, or his sentiments. Everything came fresh from his mind, with the vividness of a new creation. His most striking characteristic was condensation and rapidity of thought. Pressing continually upon himself, he never dwelt upon an idea, however important. He rarely presented it under more than one aspect; he hardly ever stopped to fill out the intermediate steps of his argument. His forte was reasoning, but it was "logic on fire," and he seemed ever to delight in flashing his ideas on the mind with a sudden, startling abruptness. Hence, a distinguished writer has spoken of his eloquence as a "combination of cloud, whirlwind, and flame"—a striking representation of the occasional obscurity and the rapid force and brilliancy of his style. But his incessant effort to be strong made him sometimes unnatural. He seems to be continually straining after effect. He wanted that calmness and self-possession which mark the highest order of minds and show their

consciousness of great strength. When he had mastered his subject, his subject mastered him. His great efforts have too much the air of harangues. They sound more like the battle speeches of Tacitus than the orations of Demosthenes. His style was elaborated with great care. It abounds in metaphors, which are always striking and often grand. It is full of antithesis and epigrammatic turns, which give it uncommon point and brilliancy but have too often an appearance of labor and affectation. His language is select. His periods are easy and fluent, made up of short clauses with but few or brief qualifications, all uniting in the expression of some one leading thought. His rhythmus is often uncommonly fine. In the peroration of his great speech of April 19th, 1780, we have one of the best specimens in our language of that admirable adaptation of the sound to the sense which distinguished the ancient orators. Tho Mr. Grattan is not a safe model in every respect, there are certain purposes for which his speeches may be studied with great advantage. Nothing can be better suited to break up a dull monotony of style, to give raciness and point, to teach a young speaker the value of that terse and expressive language which is, to the orator especially, the finest instrument of thought.—GOODRICH, *Select British Eloquence*, p. 384. (H. & Bros., 1853.)

533. GREATNESS IN THE SPEAKER.—To be a great public speaker one must be a great man. A glance over the enduring speeches of the world shows that not one was delivered for a consideration. Demosthenes spoke in his own defense. Cicero excelled all his other efforts in his oration against Catiline. The speeches that have been preserved in English oratory were made in behalf of the country or for some other great cause. Burke, Pitt, Erskine, Fox, O'Connell, Macaulay, Gladstone, and Disraeli spoke at their best when they spoke for the common welfare. The history of oratory in America testifies to this same quality of disinterestedness. The greatest speeches were not inspired by any thought of personal reward. Webster, Lincoln, Clay, Sumner, Phillips, and other great names are remembered for their devotion to cause and country. Henry Ward Beecher, with all his pulpit eloquence, never spoke so well as in his speeches against slavery. When Seward made his eloquent defense of the negro Freeman, he did it without compensation. He toiled for months, spent his own money, lost lifelong friends, and was abused and almost mobbed

by an infuriated people, because he dared to defend a helpless negro, charged with murder, whom he believed to be insane. The greatest speeches of all time invariably have been inspired by an overwhelming desire for public service.—KLEISER, *Great Speeches and How to Make Them*, p. 11. (F. & W., 1911.)

534. GROUPING IN EXPRESSION.—This word has been borrowed from the art of painting, and is peculiarly applicable to the art of reading and speaking. In a painting you will observe that some figures are grouped together, or possibly placed in the background. So it is in expressing the thoughts of a passage. Certain words must be grouped together, because the thoughts belong together, and some words are to be given special prominence while others are to be subordinated. No arbitrary rules can be given for grouping, but if you closely analyze an extract you should be able to determine for yourself the proper divisions and disposition of the various thoughts. You must bend your intelligence to the passage under consideration, and before attempting to read it aloud, be quite sure that you have grasped its significance.—KLEISER, *How to Read and Declaim*, p. 45. (F. & W., 1911.)

535. GUTHRIE, THOMAS.—This preacher, philanthropist, and social reformer, was born at Brechin, Forfarshire, Scotland, in 1803. He spent ten years at the University of Edinburgh and was licensed to preach by the Presbytery of Brechin in 1825. In 1830 he was ordained minister of Arbirlot. After a valuable experience in evangelical preaching among the farmers, weavers and peasants of his congregation, he became one of the ministers of Old Greyfriars Church, Edinburgh, in 1827. Lock Cockburn described his sermons in that city as appealing equally "to the poor woman on the steps of the pulpit" as to the "stranger attracted solely by his eloquence." He was a great temperance advocate, becoming a total abstainer in 1844, and has been styled "the apostle of the ragged school movement." Retiring from the active work of the ministry in 1864, he still remained in public life until he died in 1873. Through long practise, Dr. Guthrie delivered his memorized discourses as tho they fell spontaneously from his lips. His voice has been described as powerful and musical. He was fond of vivid illustration, and even on his deathbed, as he lay dying in the arms of his sons, he exclaimed: "I am just as helpless in your arms now as you once were in mine."

536. HABIT AND NATURE IN SPEAKING.—The negligent speaker often justifies his mannerism, on the ground of personality. Speaking of his prominent faults, he will say, "This is my natural manner: I like to see individuality of style in delivery, as in all other forms of expression; and this trait constitutes mine. I can not change it for another; because that other, tho perhaps better in itself, would not be natural to me." This reasoning would be as sound as it is plausible in itself and comforting to indolence, were habit and nature invariably the same in individuals, and were manner inevitable and immutable, like Richter's cast-metal king. But manner in expression is the most plastic of all things: it can be molded, at will, to whatever shape a decisive resolution and a persevering spirit determine. Attentive cultivation will reform, renovate, and recreate, here, as extensively as elsewhere. It will enable the individual to shake off the old and put on the new vesture of habit, and to wear it, too, with perfect ease, as the true and the natural garb of expression. For all genuine culture is but the cherishing or the resuscitating of nature.—**RUSSELL**, *Pulpit Elocution*, p. 86. (D., 1878.)

537. HALL, JOHN.—Born at Market Hill, County Armagh, Ireland, in 1829. For many years he was pastor of the Fifth Avenue Presbyterian Church, New York, where he had a large and devoted following. He was of fine physique, and there was a power in face and voice that at once commanded his audience. He spoke without manuscript, and his style was marked by great sincerity, directness and earnestness. He died in 1899.

538. HALL, ROBERT.—Born at Arnesby, near Leicester, England, in 1764. Destined for the ministry, he was educated at the Baptist Academy at Bristol, and preached for the first time in 1779. In 1783 he began his ministry in Bristol and drew crowded congregations of all classes. The tradition of Hall's pulpit oratory has secured his lasting fame. Many minds of a high order were fascinated by his eloquence, and his conversation was brilliant. His treatment of religious topics had the rare merit of commending evangelical doctrine to people of taste. Dugald Stewart declares that his writings and public utterances exhibited the English language in its perfection. He died in 1831.

539. HALL, ROBERT, STYLE OF.—Robert Hall was a Nonconformist, and the son of a Nonconformist, an English Baptist of the class denominated General Baptists, to distinguish them from those called Particular Baptists, who held a narrower and more confined view of Christian communion. Hall was a master of English; his sermons contain passages of majestic eloquence, which seem to partake a good deal of the character of Edmund Burke and of Samuel Johnson. His sermons were not written, neither could they be called, in the proper sense of the term, at all extempore. They seem to have been built up in his own mind, and formed there complete, both as to argument and diction, and thus were poured forth to his hearers. "Hall," says the late Dean Ramsay, "suffered during a period of mental aberration, and was for a time under restraint. Before that period he had a chapel in Cambridge; and his sermons were often listened to by gownsmen, who filled his aisles. On his recovery he went to Leicester, and was known for years as Hall of Leicester. He then went to Bristol, where he died. It is said that he never had the same power and eloquence after his confinement. Indeed, I have been told by an intimate friend of Sedgwick that he had heard him say he had in Cambridge before that retirement listened to Hall till he seemed to hear the words of one who belonged to an order of superior intelligence. If such a man as Sedgwick was thus affected by the pulpit addresses of Robert Hall, we need not be surprised to hear of the deep impression produced on his ordinary hearers." The following account of the effect of his preaching is taken from Dr. O. Gregory's Memoir: "Mr. Hall began with hesitation, and often in a very low and feeble voice. As he proceeded, his manner became easy and graceful, and at last highly impassioned: his voice also acquired more flexibility, body, and sweetness, and in all his happier and more successful efforts, swelled into a stream of the most touching and impressive melody. The further he advanced the more spontaneous, natural, and free from labor seemed the progression of thought. . . . In his sublimer strains, not only was every faculty of his soul enkindled and in entire operation, but his very features seemed fully to sympathize with the spirit, and to give out, nay to throw out, thought, and sentiment, and feeling. . . . Mr. Foster, in referring to Mr. Hall's earlier efforts, before age and almost continual pain had abated the energy and splendor of his eloquence, records that his intense ardor of emotion and utter-

ance often animated to the extreme emphasis a train of sentiment impressive by their intrinsic force, and which, as he delivered them, held dominion over every faculty of thought and feeling in a large assembly."—BETTON, *British Orators and Oratory*, from *Complete Orator*, p. 131. (W. L. & Co.)

540. HAMILTON, ALEXANDER.—

Born in the Island of Nevis, in the West Indies, Jan. 11, 1757. Died at New York City, July 12, 1804, the day following a duel—fought with Aaron Burr. He was under middle height, slender, youthful and immaculate in appearance, erect and dignified. In manner he was frank, genial, hospitable. He was proud, says Bancroft, with the natural arrogance of youth, conscious of his powers, bold, fearless. He had a strong nature, imperious will, and was capable of intense application. He had keen penetration, power of analysis, comprehensive understanding. Griswold says, in his "Prose Writers of America," that his (Hamilton's) works "are easily distinguished by their superior comprehensiveness, practicalness, originality, and condensed and polished diction." "The Federalist," an elaborate exposition of the Constitution of the United States, was his greatest work. It reveals powerful reasoning, expressed in masterly style. His literary fame is overshadowed by his political fame, yet he combined in an unusual degree literary skill with the highest oratorical power. His style has been characterized as "sonorous, often weighty and austere"; and as "dry"; and as pure, condensed, perspicuous, vigorous.

541. HANDS AND ARMS, REGULATION OF THE.—

In oratory the regulation of the hand is of peculiar importance, not only as it serves to express passion, but to mark the dependence of clauses, and to interpret the emphasis. All action without the hand, says Quintilian, is weak and crippled. The expressions of the hand are as varied as language. It demands, promises, calls, dismisses, threatens, implores, detests, fears, questions, and denies. It expresses joy, sorrow, doubt, acknowledgment, dependence, repentance, number and time. Yet, the hand may be so employed as not only to become an unmeaning, but an inconvenient appendage. One speaker may raise his hands so high that he can not readily get them down. One can not take them from his bosom. One stretches them above his head; and another lays about him with such vigor, that it is dangerous to be within his reach. In using the arms, a speaker should give his

action in curves, and should bear in mind that different situations call for more or less motion of the limbs. The fingers of the hand should not be kept together, as if it were intended by nature that they should unite; nor should they be held forth unmeaningly, like a bunch of radishes; but they should be easily and naturally bent. The speaker who truly feels his subject will feel it to his very finger-tips, and these last will take unconsciously the right bend or motion. Study well, therefore, what you have to say, and be prepared to say it in earnest. The hand and arm should usually be moved gracefully in semicircles, except in indicative passages, as thus: "I charm thy life!" "Lord Cardinal, to you I speak!" To lay down rules as to how far the arms may be extended or to what elevation the hand may be raised, would be superfluous. A speaker should avoid throwing his arms up, as if he were determined to fling them from him; and he should avoid letting them fall with a violence sufficient to bruise his thigh; yet it is indispensable that the arm should fall and that it should not remain pinioned to the side. It is as essential for a speaker to endeavor, by his appearance and manner, to please the eye, as by his tones to please the ear. His dress should be decent and unaffected. His position should be easy and graceful. If he stand in a perfectly perpendicular posture, an auditor would naturally say, "He looks like a post." If the hands work in direct lines, it will give him the appearance of a two-handled pump. The first point to be attained is to avoid awkward habits: such as resting the chief weight of the body first on one foot and then on the other; swinging to and fro; jerking forward the upper part of the body, at every emphatic word; keeping the elbows pinioned to the sides; and sawing the air with one hand, with one unvaried and ungraceful motion. As gesture is used for the illustration and enforcement of language, so it should be limited, in its application, to such words and passages as admit of or require it. A judicious speaker will not only adapt the general style and manner of his action to the subject, the place, and the occasion, but even when he allows himself the greatest latitude, he will reserve his gesture, or, at least, the force and ornament of it, for those parts of his discourse for which he also reserves his boldest thoughts and his most brilliant expressions. As the head gives the chief grace to the person, so does it principally contribute to the expression of grace in delivery. It must be held in an erect and natural posi-

tion. For, when drooped, it is expressive of humility; when turned upwards, of arrogance; when inclined to one side, it expresses languor; and when stiff and rigid, it indicates a lack of ease and self-possession. Its movements should be suited to the character of the delivery; they should accord with the gesture, and fall with the action of the hands, and the motions of the body. The eyes, which are of the utmost consequence in aiding the expression of the orator, are generally to be directed as the gesture points; except when we have occasion to condemn, or refuse, or to require any object to be removed; on which occasion, we should at the same moment express aversion in our countenance, and reject by our gesture. A listless, inanimate expression of countenance will always detract from the effect of the most eloquent sentiments, and the most appropriate utterance.—SARGENT, *The Standard Speaker*, p. 34. (C. D., 1867.)

542. HANDS AS AIDS TO EXPRESSION.—Of the hands, without which the action would be maimed and weak, it can hardly be said what and how many motions they have, they being emulous to express almost every word. Other parts help the speaker; these, I might almost say, help themselves. Do we not ask with them, promise, call, dismiss, threaten, supplicate, detest, fear, interrogate, deny, show joy, grief, doubt, confession, penitence, and point out measure, abundance, number, time? Do they not stir up to anger, crave pity, hinder, approve, admire, and declare shame? Do they not serve as adverbs and pronouns in indicating places and persons? Whence, amid the great diversity of language of all nations and people, the hands seem to me the common language of all men.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 332. (B. L., 1774.)

543. HANDS, EXPRESSION OF THE.—The hand has a great share in expressing our thoughts and feelings. Raising the hands towards heaven, with the palms united, expresses devotion and supplication; wringing them, grief; throwing them towards heaven, admiration; dejected hands, despair and amazement; folding them, idleness; holding the fingers intermingled, musing and thoughtfulness; holding them forth together, yielding and submission; lifting them and the eyes to heaven, solemn appeal; waving the hand from us, prohibition; extending the right hand to anyone, peace, pity, and safety; scratching the head, care and perplexing

thought; laying the right hand on the heart, affection and solemn affirmation; holding up the thumb, approbation; placing the right forefinger on the lips perpendicularly, bidding silence, etc. In these and many other ways are manifested our sentiments and passions by the action of the body, but they are shown principally in the face, and particularly in the turn of the eye, and the eyebrows, and the infinitely various motions of the lips.—BRANSON, *Elocution, or Mental and Vocal Philosophy*, p. 226. (J. P. M. & Co., 1843.)

544. HANDS, RIGHT USE OF THE.—Quintilian considers the gesture of the hands of such importance for illustration and enforcement, that after a long and eloquent enumeration of their powers, he even attributes to them the faculty of universal language. "Without the aid of the hands, action would be mutilated and void of energy, but it is hardly possible, since they are almost as copious as words themselves, to enumerate the variety of motions of which they are capable. The action of the other parts of the body assists the speaker, but the hands (I could almost say) speak themselves. By them do we not demand, promise, call, dismiss, threaten, supplicate, express abhorrence and terror, question, and deny? Do we not by them express joy and sorrow, doubt, confession, repentance, measure, quantity, number, and time? Do they not also encourage, supplicate, restrain, convict, admire, respect? And in pointing out places and persons do they not discharge the office of adverbs and of pronouns? so that in the great diversity of languages, which obtain among all kingdoms and nations, theirs appears to me the universal language of mankind." Vossius follows the opinion of Quintilian almost in the same words. "The hands," he says, "not only assist the speaker, but seem almost themselves to speak." But Cresollius in his ardent manner goes far beyond the correct criticism and tempered warmth of Quintilian. The very contents or title of the chapter in which he treats of the hands, are in this spirit: "The hand, the admirable contrivance of the divine artist.—The minister of reason and wisdom.—Without the hand no eloquence. Man, I say, full of wisdom and divinity could have appeared nothing superior to a naked trunk or a block, had he not been adorned with this interpreter and messenger of his thoughts. The celebrated physician Celsus called the practise of the gestures of the hand the most excellent lesson in eloquence. The brother of St. Basil said,

that had men been formed without hands, they would never have been endowed with an articulate voice. Among the wise men of Egypt, the inventors of the sacred hieroglyphics, their designation of language, was by the symbol of a hand placed under a tongue.

"Contention, play, love, revels change
and rest,
And truth and grace are by the head
expressed."

"Everything, it must be confessed, depends on the hand; it gives strength and coloring to eloquence, and adds force and nerves to the riches of thought, which, otherwise languid, creeping on the ground, and deficient in vigor, would lose all estimation. Hence we see how it came to pass, that among the interpreters of dreams, the hand signifies language, because the gestures of the hands are requisite to be used along with language, as Artemidorus says. He has even declared in those works of his which remain, that if a public speaker should dream that he had many hands, he might expect the most fortunate events of profit and honor from his studies in oratory. In my judgment, therefore, the hand may properly be called a second tongue, because nature has adapted it by the most wonderful contrivance for illustrating the art of persuasion. Since, then, nature has furnished us with two instruments for the purpose of bringing into light and expressing the silent affections of the mind, language and the hand; it has been the opinion of learned and intelligent men, that the former would be maimed and nearly useless without the latter; whereas the hand, without the aid of language, has produced many and wonderful effects."—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 321. (W. B. & Co., 1806.)

545. HANDS, USE OF THE, IN SPEAKING.—The hands should be carefully trained for flexibility and expressiveness. The fingers should be slightly apart and curved. A gesture has three divisions: (1) The preparation, made in an opposite direction from that which the gesture is to take. (2) The gesture proper, which must be precisely upon the word intended. (3) The return, in which the hand should be dropped gently and slowly without slapping the sides of the body. *The supine hand*, palm upward, is used to express good-humor, frankness and generalization. *The prone hand*, palm downward, shows superposition, or the resting of one thing upon another.

The vertical hand, palm outward, is used in warding off, putting from, and in repugnant and disagreeable thought. *The clenched hand* is used in anger, defiance and great emphasis. *The index finger* is used to specialize and indicate. Both hands are used in appeal and to express intensity, expansiveness and greatness. Usually one hand should slightly lead the other. The hands are clasped in prayer and wrung in grief.—KLEISER, *How to Speak in Public*, p. 100. (F. & W., 1910.)

546. HEAD POSITIONS, MEANING OF.—Every part of the body contributes to express our thoughts and affections, hence the necessity of training the whole man. The head is sometimes erect, denoting courage or firmness; at other times down or reclined, expressive of sorrow, grief and shame; again it is suddenly drawn back, with an air of disdain; or shaken, as in dissent; or brought forward in assent; sometimes it shows by a significant nod a particular object or person; threatens by one set of movements, approves by another, and expresses suspicion by another.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 227. (J. P. M. & Co., 1845.)

547. HEALTH RULES FOR SPEAKERS.—The will must brace up the mind, and a rational mode of treatment must brace up the body. A vigorous determination not to give way to the doubts, the fears, and melancholy forebodings of the mind—a firm trust in and dependence upon a Divine Providence—a mind strengthened by religious principle, by holy love and prayer—these, we think, are the rules to be observed for the fortifying and strengthening of the mind. But there must also be a proper attention paid to the body, for God has created us reasonable beings, and He therefore expects us to act as such. Plenty of outdoor exercise, walking, gardening, active sport, and real manual labor, proportioned, of course, to the strength of the individual—early rising, and early retiring to rest, the time spent in bed never exceeding eight hours—a cold bath every morning, and plenty of grooming and exercise afterwards—the strictest temperance in plain, substantial food—avoiding over-heated and ill-ventilated rooms, excess of clothing, and soft, downy beds, a good comfortable mattress being by far the best—freedom from too much stress of mind—indeed, tho we have never ourselves been under any régime of medical treatment, yet we hear that in many hydropathic establishments nervous patients are not permitted to exercise the brain

at all, no, not even light reading or a game of draughts is allowed—these we think to be the best means of strengthening not the nervous system only, but the general health of the body. As regards the use of medicine, we do not condemn it. There will, perhaps, be times when it will be required; but if a man would carry out the above rules he would rarely need medical assistance. Indeed, a man should depend on himself for health, rather than the doctor, and the less need he has for medicine, the stronger will his health and constitution become. And the above rules are of so simple a nature, and so entirely within the reach of everyone to carry out, that we have no hesitation in recommending them. And when we come to think of the greatest of earthly blessings, good health—of the power which it gives to the mind, the amount of work, both mental and bodily, which it enables a man to carry out—and of the strict account which we shall hereafter have to give of it, as to how we have preserved, improved, and employed it,—we think that every means which we have within our reach for its preservation and improvement should be thankfully embraced and rightly made use of.—ANON, *The Public Speaker*, p. 111. (J. N. & Co., 1860.)

548. HEART-FORCE IN PREACHING.—There are natures cold, reserved, selfish, which quite unfit their possessor for the true work of the preacher. And there are natures that, from ungenial environments, have grown undemonstrative and retroactive, or have found a narrow channel for their affections and interests, so that literature, theology, criticism, science of some sort, have won, fascinated and enchained sympathies that the whole struggling world might otherwise have enjoyed. Such men can not expect that outflow of psychic energy in preaching which comes from a larger, livelier interest in men. The effective preacher will have heart-force; an affluent, genial, frank, confiding nature that yearns to blend itself with others, helping them to bear life's burdens. Philosophical, idealistic and abstracted habits of mind tend to paralyze psychic force by alienating the preacher from the living touch of the actual, current and concrete conditions and needs of men in their daily trials, sorrows, and cares.—KENNARD, *Psychic Power in Preaching*, p. 120. (G. W. J. & Co., 1901.)

549. HEART, KNOWLEDGE OF THE HUMAN.—There is one species of knowledge which it is most important to

acquire, and that is, the knowledge of the human heart—that knowledge which our Saviour so eminently possessed of "what is in man." If you call a physician, and as soon as he has seen you and felt your pulse, he is able to tell your complaint and describe all its symptoms—nay, anticipate your description, and suggest what you have not observed, you are naturally led to think that he is able to cure you. His evident acquaintance with your case gives you a confidence in his discernment, and a faith in his prescription. "Come, see a man," said the woman of Samaria, "which told me all things that ever I did." If your hearers perceive that you have an accurate knowledge of their hearts, if you can dive into the secret depths of the soul, drag sin to light from all her secret hiding-places, point out the seat of the disorder, nay, if you are not only able to interpret these symptoms, but can detect others of which they themselves were ignorant—as Daniel told the king his dream before he gave the interpretation; if you show this intimate acquaintance with the constitution and maladies of the human heart, men will naturally be disposed to believe the remedy which you propose to them. This discrimination of character is the part of your office in which you will at first find yourself most deficient. But it is not difficult with patience and observation to attain it. The Scriptures will unfold to you the corruption of human nature; a careful study of your own heart will confirm it; and the practical acquaintance which you will daily improve with the hearts of others, will gradually give you the competent skill in this most important subject. Besides the common flaws in human nature, there are many besetting sins and sinful habits peculiar to men's callings, and incidental to the times in which we live; many, also, connected with circumstances of your own particular flock. Apply this knowledge skilfully and unsparingly; only in so doing beware of roughness or causticity. If the physician gives his patient unnecessary pain, the confidence gained by his skill is often neutralized by the rudeness and clumsiness of his manner.—GRESLEY, *Letters to a Young Clergyman*, p. 55. (D. & Co., 1856.)

550. HENRY, PATRICK.—Patrick Henry was born in Hanover County, Virginia, in May, 1736. In childhood he acquired the common elements of education, and some knowledge of Latin and mathematics, and was not the ignorant youth that some of his admirers delight in representing him. When about fourteen, he heard the celebrated Pres-

byterian minister, Samuel Davies. His eloquence was the most powerful that Henry had hitherto enjoyed, and awakened in him a spirit of emulation. All his life Henry delighted to do him honor, and attributed the bent of his own mind to oratory and a large measure of his success to this man. In business, the future statesman was uniformly most unsuccessful. He twice failed as a storekeeper, and once as a farmer. But all this time he was really studying for his future profession. He was fond of talk, and by indulging in it freely doubtless improved his power of language. He would relate long stories, and do it so well that those who thronged his counter took as little note of time as he did, and yielded their hearts as fully to him as larger audiences did afterward. As a last resort he studied law, but for a time his success was no better in this than in his previous occupations. But after two or three years, during which he lived without practise, and in a dependent condition, he was retained in what seemed merely a nominal capacity—as defendant in the noted "Parsons case." The preachers of the established church were paid so many pounds of tobacco per annum. But when the price arose, in a time of scarcity, the Legislature passed an act allowing all persons to pay their assessment in money at the rate of 2d. per pound, which was much less than it was worth at that time. After an interval this law was declared void by the king and his council. Then the clergy instituted suit to recover what they had lost during the time the act was enforced. There was no doubt of the legality of their claim, altho more of its intrinsic rightfulness, and the law question was decided in a test case, almost without controversy. This really surrendered the whole matter, and the only issue then was as to the amount of damage they had sustained—a very plain question, apparently affording no room for argument by the defense. A vast array of the clergy were present, and on the bench was Henry's own father. No circumstances could be imagined more unfavorable for the maiden speech of a young lawyer. The case for the plaintiff was clearly and forcibly stated by a leading member of the bar, and Henry began his reply. It is no wonder that he faltered, and that his sentences were awkward and confused. The people, who were present in great numbers, and who were intensely hostile to the preachers, hung their heads, and gave up the contest. The father of the speaker was shamefaced and dismayed. The preachers smiled in derision, and exchanged congratulatory

glances. But it was too soon. The power of eloquence began to assert itself. The strong mind of Henry mastered all embarrassment, and was brought to bear, with irresistible force, upon his subject, and upon those around. All eyes were drawn to the almost unknown speaker. His rusticity of manner had disappeared; his form became erect, and his piercing eyes shot forth lightning. "A mysterious and almost supernatural transformation of appearance" passed over him. Every pulse beat responsive to his, and throbbed with his own mighty indignation. He turned his withering invective upon the clergy, speaking of their greediness, oppression, and meanness, until they fled from the court. Spectators say that their blood ran cold and their hair stood on end! When he concluded, the jury in an instant brought judgment for one penny damages! A new trial was refused, and the young but unparalleled orator was borne away in triumph by the shouting multitude. His first appearance in the house of Burgesses was not less brilliant, and far more important in its results. The majority of the Assembly seemed to be bent on new petitions and remonstrances against the oppression of England, when Henry introduced his celebrated resolutions, declaring in plain phrases that the acts complained of were unconstitutional and void. This, which was little short of a declaration of war, was received, even by well-meaning patriots, with a storm of opposition. A most bitter debate followed. Henry at first stood almost alone, with the wealth and talent of the Assembly arrayed against him. But his clear conviction, determined will, and powerful eloquence turned the scale, and the resolutions passed, committing Virginia to the cause of resistance. When Henry attended the first Congress he found an array of men whose fame was already becoming world-wide. But he soon won his way to the very highest rank among them, and maintained it to the close. His extraordinary eloquence excited the same astonishment on this broader field, as in the seclusion of the Virginia hills. It was "Shakespeare and Garrick combined." When he took his seat after his opening speech, the first speech that had broken the silence of the great Assembly, there was no longer a doubt that he was the greatest orator in America, and probably in the world. This preeminence he maintained all through the exciting struggle. His voice was ever like an inspiration, and the people looked up to him almost as a prophet. His vast power remained until the close of his life. The last great speech, made in a con-

test with John Randolph, when he was nearly seventy years of age, and only three months before his death, was equal to any of his former efforts. "The sun had set in all its glory."—PITTINGER, *Oratory, Sacred and Secular*, p. 157. (S. R. W., 1869.)

551. HOARSENESS, CAUSES OF.—

Hoarseness in speaking is produced by the emission of more breath than is converted into sound, which may be perceived by whispering a few minutes. The reason why the breath is not converted into sound in thus speaking is that the thorax (or lungs) is principally used, and when this is the case, there is always an expansion of the chest and consequently a lack of power to produce sounds in a natural manner: therefore some of the breath, on its emission through the glottis, over the epiglottis, and through the back part of the mouth, chafes up their surfaces, producing a swelling of the muscles in those parts and terminating in what is called hoarseness.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 62. (J. P. M. & Co., 1845.)

552. HOOKER, RICHARD.—Born at Heavitree, Exeter, England, March, 1553. Died at Bishopsbourne, England, Nov. 2, 1600. He has been described as of short stature, with a voice of low key—no gesture. In the pulpit he stood absolutely motionless, "as if the posture of his body were the emblem of his mind, unmovable in his opinions." He was naturally controversial and intellectual, yet of patient and humble character. When preaching he seldom turned his eyes from one place, doubtless due to a natural shyness that forbade his looking anyone straight in the eyes. His style has been commended for its dignity and force, and his "Ecclesiastical Polity" is regarded as one of the masterpieces of English eloquence. "Never was logic," says one, "more successfully employed to combat error and establish truth."

553. HORTATIVE ELOQUENCE.—

Hortative eloquence, in its highest rhetorical form, rises into harangue. Its aim is to incite, or stimulate, to encourage, and to spur on. It has a due place in the conduct of public business, when the speaker is proposing some new view, and is anxious to impress its importance on his hearers, when argument on the subject has been pretty equally matched, and there is need for bringing the feelings, affections, or passions into activity, and when a defeat has been sustained by the advocates of any measure. It must, of course,

be stirring and lively; thought and emotion must work together in it, and the diction must be warm, vivid, and well placed. In some species, rhetoric deploys its forces under the leadership of logic, and only, or at least chiefly subordinates the form of argument to the requirement of the time and circumstance; but here rhetoric takes the command of the passions, and employs logic as its auxiliary. The prompt, emphatic utterance of passion, and the heat and fervor of emotion, invigorate the hosts of the mind, and work them to the limits of their action. Yet, in all hortation, there is required a carelessness to avoid offense, a judiciousness, and a candor which prevents the agitation of the feelings from betrayal, and keeps within the scope of rational thought. In the advocacy of innovation, the glowing and intense, the language is conciliatory, and the utmost suavity of demeanor is maintained, because the production of a state of mind, favorable to the views advanced, is the aim of the speaker. He is hence constrained to cover many of his most eager expressions with a tone of apology, and to utter many of his most keenly cherished wishes with modesty and hesitation, till he observes how the ideas take. When he notices that favor is accorded to them, he may then widen the sweep of his purpose, and give the reins to his enthusiasm; for, by so doing, he will most effectively ignite the passions of an audience, and spread the flame of his own intent. In importing into a closely matched debate the eloquence of hortation, care must be taken to begin on the level of the debate, and to impress the House with a thorough confidence in the power of the speaker to discuss the question; to test now and again the temperature of passion in the hearers, and to discover in what form to administer the designed incitement. The topic suggested by the feeling of the audience should be employed earliest, and from these they should be hurried on to the desired consummation, by energy of mind imparting effectiveness to speech.—NEIL, *The Art of Public Speaking*, p. 37. (H. & W., 1868.)

554. HOUSE OF COMMONS, ELOQUENCE IN THE.—

The House of Commons has often been called a giant debating-club; and very often, at the time of great party struggles, it deserves that name. But ordinarily it takes a higher ground. It is not a mere battle-field for gladiatorial combats, the aim of which is personal distinction and public honor alone, but an assembly in which the opinions and interests of rival classes are

set forth and judged by the master-spirits of the time, who are the real legislators. In order that they may be as far as possible equalized, and mutually satisfied, without too great sacrifice. For this purpose it is necessary that those views and interests should be set forth clearly to either House; and the men who can do this the most effectually, pointedly, or truly, are those who become eminent. If they can superadd the charms of eloquence to its more essential requisites, their power is the greater; but the fact remains the same, that it is to the ability with which the individual expounds his opinions, not to the supposed honesty of his convictions, that respect is paid. If this be disputed let the reader run over the names of the most distinguished orators now in Parliament, and he will find that, with a few exceptions (and those the men of less talent), they are all now engaged successfully in defending opinions which during their former lives they had attacked. The power of exposition, then, not the tendency of the opinions, is the standard of merit in our Parliament.—FRANCIS, *Orators of the Age*, p. 16. (H., 1871.)

555. HYMN READING.—The general and common faults of hymn reading are: (1) that the prosodial accentuation is marked so strongly as to give the delivery all the sing-song accents of school-boy recitations; (2) that every verse is read in precisely the same tones and with the same inflection, without any regard to meaning, pause or expression. Some will end every line with a rising inflection, some, as in stanzas of four lines, every second line with the same inflection. Others, again, will invariably drop the voice in both senses, that is, give a falling inflection, with a descent in pitch of two or three notes on the last syllable of each second line, and invariably, without reference to sense or connection, give a rising inflection to the last syllable of the first and third line. In such reading there will also be often an extraordinary upward leap on the antepenultimate syllable of the third line. (3) The reading will have no pauses excepting at the end of the lines; and (4) through all these runs the canting, whining tone so often held up to ridicule; (5) to all this add the slovenly articulation, and the final sound of the last word or syllable being so low as to be inaudible. It would be a useful exercise to listen to hymn deliveries and observe which of these defects prevail. To avoid undue accentuation let the reader mark off for practice verses in bars as directed in the lesson

on "Time in Poetry," and group the words as in the lesson on grammatical grouping; let him arrange the pauses logically and grammatically, and where there is a tendency to emphasize unimportant words, a distinct pause before each word will destroy that tendency; then let him determine the emphatic words and their inflection, according to principles explained in lessons on inflections. In addition to these modes of correction, the reader who is in bondage to this sing-song delivery, and who finds it hard to break loose from prosodial accentuation and whining tones, would find an advantage in reading the hymn exactly as if it were prose; and, when there is a strong tendency to throw sing-song accent on the second word or syllable, a slight pause after the first will arrest that tendency. Practise in reading blank verse will also be of great service, as, while it is metrical, it is free from the associations which make hymn reading a bad habit. Mr. Russell, an eminent American elocutionist, gives the following rule: "Keep the voice up at the end of the second line, unless emphasis or independent sense or abrupt style authorizes or requires a downward slide, and let the voice take a lower pitch at the beginning of the third line." The reader should study for reading whatever he has read, to read publicly, and he would find great benefit from marking for inflection, pauses, and emphases, the hymns he has to read, until he can dispense with such helps.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 117. (A. S. & Co., 1872.)

556. HYPERBOLE IN SPEAKING.—Since hyperbole is an exaggeration, surpassing truth, it may properly be used also for argumentation and diminution. There are many ways of expressing ourselves by hyperbole, for we either say more than what happened, or we magnify the reality of a thing. Sometimes hyperbole is exaggerated by the superaddition of another, as in Cicero against Antony: "Is there a gulf, a Charybdis, which can be compared with the gluttony of that man? What, do I speak of a Charybdis? If any such existed, it was but a single animal. The ocean, I believe indeed, is scarcely capable of swallowing up in so short a time so many things, so different in nature, and produced in so many far distant places." I think there is a very beautiful hyperbole in a book of Pindar, the prince of lyric poets, which he entitled Hymns. To give us an idea of the rapidity with which Hercules made an attack upon the Meropes, a people said to have lived on the island of Cos, he does not

compare him to fire, nor to wind, nor to the sea, but to a thunderbolt, as if these other things were too weak, and that thunder only could equal the hero's impetuosity. Much in Pindar's manner, Cicero says in one of his speeches against Verres: "There lived for a long time in Sicily, not a Dennis, nor a Phalaris (for that island was formerly remarkable for producing many and cruel tyrants), but a new sort of monster, compounded out of that ancient savageness, which had established its abode in the same parts. And indeed I can not think that Charybdis or Scylla were ever so terrible to shipping as that same monster has been in the same straits." There is hardly anything else so much in use as hyperbole, and the reason why the learned as well as the ignorant, the citizen as well as the clown, speak in that strain is that all have a natural desire implanted in them to magnify and diminish, and no one seems content with the real truth. Yet is hyperbole made pardonable by our giving no positive assurance to enforce its credibility; and it may be reckoned a beauty as often as it is better to say more than less of a thing when it is indeed extraordinary and no other expression can equal it.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 101. (B. L., 1774.)

557. IDEA, DOMINATING, OF A SPEECH.—In every discourse, if it have life, there is a parent idea or fertile germ, and all the parts of the discourse are like the principal organs and the members of an animated body. The propositions, expressions, and words resemble those secondary organs which connect the principal, as the nerves, muscles, vessels, tissues, attaching them to one another and rendering them co-partners in life and death. Then amid this animate and organic mass there is the spirit of life, which is the blood, and is everywhere diffused with the blood from the heart, life's center, to the epidermis. So in eloquence, there is the spirit of words, the soul of the orator, inspired by the subject, his intelligence illumined with mental light, which circulates through the whole body of the discourse, and pours therein brightness, heat, and life. A discourse without a parent idea, is a stream without a fountain, a plant without a root, a body without a soul; empty phrases, sounds which beat the air, or a tinkling cymbal.—BAUTAIN, *Art of Extempore Speaking*, p. 151. (S., 1901.)

558. IDEAL, WORKING FOR AN, IN SPEAKING.—We palliate our sloth by the specious pretext of difficulty. We do not

engage in study by a love of choice and inclination. If we seek eloquence, it is not because it is the most noble accomplishment in nature and more deserving of our care; but rather for a base end and the desire of sordid gain. Without these requisites let several then plead at the bar and endeavor to enrich themselves: what will be the consequence? Notwithstanding all their toil and pains, a broker may acquire more from the sale of his sorry ware, and a public crier from the hire of his voice. For my part I should dislike even a reader who could think of computing the income of his labor. But give me the man of sublime genius, who can form to himself an idea of the grandeur of eloquence, which a celebrated tragic poet styles "the queen of all things." He it is who keeps constantly his eyes fixed upon her. He seeks after no emoluments from his pleadings: the fruits of his labors are his knowledge, his contemplation, his noble thoughts; fruits perpetually abiding with him and in no way subject to the caprices of fortune. A person of this exalted character will employ in music and geometry the time others generally mispend at shows, in the Campus Martius, at gaming, in idle talk, not to speak of sleep, and infamous revelling. His pleasure will be exquisite, attended in charms not to be found in others in the main frivolous, as destitute of all delicacy and refinement. For Providence has granted this blessing to mankind, that the taste of pleasure is always more satisfactory in innocent amusements.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 69. (B. L., 1774.)

559. IDEAS, BIRTH OF.—A question well stated is half solved. In like manner a subject well fixt, admits of easier treatment, and singularly facilitates the discourse. As to the rest, the occasion, the circumstances, and the nature of the subject, do much in the same direction. There are cases in which the subject determines itself by the necessity of the situation and the force of things. The case is more embarrassing when the speaker is master of circumstances, as in teaching, where he may distribute his materials at his pleasure, and design each lesson's part. In any case, and howsoever he sets to work, each discourse must have its own unity and constitute a whole, in order that the hearer may embrace in his understanding what has been said to him, may conceive it in his own fashion, and be able to reproduce it at need. But the general view of the subject, and the formula which gives it precision, are not enough; the idea of it, the living idea, the

parent idea, which is the source of the life in a discourse, and without which the words will be but a dead letter, must be obtained. What is this parent idea and how do we obtain it? In the physical world, whatever has life comes from a germ, and this germ, previously contained in another living existence, there takes life itself, and on its own account, by the process of fecundation. Fecundated, it quits its focus; *punctum saliens*, it radiates and tends to develop itself by reason of the primordial life which it bears within it, and of the nurture it receives; then by gradual evolution, it acquires organic form, constituted existence, individuality, and body. It is the same in the intellectual world, and in all the productions of our mind, and by our mind outside of itself, through language and discourse. There are in our understanding germs of mental existences, and when they are evoked by a mind which is of their own nature, they take life, become developed and organized, first in the depth of the understanding which is their brooding receptacle, and finally passing into the outer world by that speech which gives them a body, they become incarnate there, so to speak, and form living productions, instinct with more or less of life by reason of their fecundated germ, of the understanding which begets them, and of the mind which vivifies them.—BAUTAIN, *Art of Extempore Speaking*, p. 149. (S., 1901.)

560. IDEAS, CLEARNESS OF.—Universally, indeed, an unpractised writer is liable to be misled by his own knowledge of his own meaning, into supposing those expressions clearly intelligible, which are so to himself, but which may not be so to the reader, whose thoughts are not in the same train. And hence it is that some do not write or speak with so much perspicuity on a subject which has long been very familiar to them, as in one, which they understand indeed, but with which they are less intimately acquainted, and in which their knowledge has been more recently acquired. In the former case it is a matter of some difficulty to keep in mind the necessity of carefully and copiously explaining principles which by long habit have come to assume in our minds the appearance of self-evident truths. Utterly incorrect therefore is Blair's notion, that obscurity of style necessarily springs from indistinctiveness of conception. A little conversation on nautical affairs, with sailors, or on agriculture, with farmers, would soon have undeceived him.—WHATELY, *Elements of Rhetoric*, p. 171. (L. G. R. & D., 1867.)

561. IDEAS, COMMUNICATION OF.—In the physical world wherever there is the communication and reproduction of life, it is also the Living God who acts; whereas, the men, the animals, and the plants which are employed in this great operation, are merely organs and implements in the work. This is why the Gospel declares that there is but one Father, He from whom all paternity is derived in heaven and on earth; as He alone is good, because He is the source of every good, and He alone is Master and Lord, because He is truth. It is just the same, and for still greater reason, in the moral world, or in the communication of intellectual life. It is an operation performed according to the same laws—and on this account, he who instructs or effects a mental genesis (the true meaning of the word "instinct")—that person also is a father intellectually, and it is the noblest and most prolific species of paternity. Such is the sublime mission of the orator, such the high function which he discharges. When he circulates a living word, it is a transmission of life, it is a reproduction and multiplication of truth in the souls of others whom he intellectually vivifies, as a father his offspring according to the flesh. As He whose image and instrument he is, diffuses His light, warmth, and life over all creatures, so the orator, filled with inspiration, instils upon the spot into thousands of hearers the light of his word, the warmth of his heart, and the life of his soul. He fertilizes all these intelligences at once; and this is why, as soon as the rays of his discourse have entered them and imparted to them the new conception, they make but one soul with him, and he is master of that soul, and pours into it virtue from on high. They all live in unison at that important moment, identified by the words which have mastered them. This critical instant of the discourse, when the supreme effort of eloquence is achieved, is accordingly marked by the profoundest emotion of which men are susceptible, that which always attends the communication of life, and in this case by so much the more replete with happiness as the life of the intellect is more pure, and less remote from Him who is its source. Hence that exquisite feeling, to which no other is to be compared, which the orator experiences when his words enter into and vivify the minds of his audience; and hence also the sweet impressions of which these last are conscious when they receive the spirit of the word and by it are nourished.—BAUTAIN, *Art of Extempore Speaking*, p. 275. (S., 1901.)

562. IDEAS, FORMATION OF.—In general, one must not be in a hurry to form one's plan. In nature, life always needs a definite time for self-organization—and it is only ephemeral beings which are quickly formed for they quickly pass away. Everything destined to be durable is of slow growth, and both the solidity and the strength of existing things bear a direct ratio to the length of their increase and the matureness of their production. When, therefore, you have conceived an idea, unless it be perfectly clear to you at the first glance, be in no haste to throw it into shape. Carry it for a time in your mind, as the mother carries her offspring, and during this period of gestation (or bearing), by the very fact that the germ lives in your understanding, and lives with its life, it will of itself tend toward development and completion. By means of the spiritual, the mental incubation of meditation, it will pass from the egg to the embryo, and when sufficiently mature to be trusted to the light of day, it will spontaneously strike to break from confinement, and to issue forth to view;—then comes the moment for writing.—*BAUTAIN, Art of Extempore Speaking*, p. 178. (S., 1901.)

563. IDEAS, PERFECTING OF.—There are frequently good ideas which perish in a man's understanding, abortively, whether for want of nourishment, or from the debility of the mind which, through levity, indolence, or giddiness, fails to devote a sufficient amount of reflection to what it has conceived. It is even observable that those who conceive with the greatest quickness and facility, bring forth, generally, both in thoughts and in language, the weakest and the least durable productions; whether it be that they do not take time enough to mature what they have conceived,—hurried into precocious display by the vivacity of their feelings and imagination, —or on account of the impressionability and activity of their minds, which, ever yielding to fresh emotions, exhausting themselves in too rapid an alternation of revulsions, have not the strength for patient meditations, and allow the half-formed idea or the crude thought, born without life, to escape from the understanding. Much, then, is in our own power towards the ripening and perfecting of our ideas.—*BAUTAIN, Art of Extempore Speaking*, p. 181. (S., 1901.)

564. ILLUSTRATION, USE OF.—If you want illustrations, open your eyes and look about you; open your ears and listen; open your minds and hearts to understand.

Form the habit of asking: Why is this? What does it mean? What does it teach me? What relation does it bear to the great living truths of the world's mystery? How may it help me or my neighbor in understanding life's mission? When you find a fact in one realm of nature, see if it holds true in other realms, until you can trace an established law, and then see if you can trace an analogy in a higher sphere. So far as possible, be independent in your research, and then be very modest in your proclamation of it. If other men have made the same discoveries before you, it will not take away your own satisfaction or mental and moral strength in having searched it out for yourself. Study all things with the idea of their yielding to you the best of their possession; yet study not for the pleasure of possession yourself, but for the good it may yield to others.—*CONWELL, Conwell's System of Oratory*, p. 40. (H. N., 1892.)

565. ILLUSTRATIONS IN PREACHING.—The purpose that we have in view in employing an illustration is to help people to understand more easily the things that we are teaching them. You ought to drive an audience as a good horseman drives a horse on a journey, not with a supreme regard for himself, but in a way that will enable the horse to achieve his work in the easiest way. An audience has a long and sometimes an arduous journey when you are preaching. Occasionally the way is pretty steep and rough; and it is the minister's business, not so much to take care of himself, as, by all the means in his power, to ease the way for his audience and facilitate their understanding. An illustration is one of the means by which the truth that you teach to men is made so facile that they receive it without effort. I know that some men—among whom, I think, was Coleridge—justify the obscurities of their style, saying that it is a good practise for men to be obliged to dig for the ideas which they get. But I submit to you that working on Sunday is not proper for ordinary people in church, and obliging your parishioners to dig and delve for ideas in your sermons is making them do the very work you are paid a salary to do for them. Your office is to do the chief part of the thinking and to arrange the truth, while their part is to experience the motive-power, and take the incitement toward a better life. In this work, whatever can make your speech touch various parts of the mind in turn will be of great advantage to your audience, and will enable them to perform

their rugged journey with less fatigue and with more pleasure. An illustration is never to be a mere ornament, altho its being ornamental is no objection to it. If a man's sermon is like a boiled ham, and the illustrations are like cloves stuck in it afterward to make it look a little better, or like a bit of celery or other garnish laid around on the edge for the mere delectation of the eye, it is contemptible. But if you have a real and good use for an illustration, that has a real and direct relation to the end you are seeking, then it may be ornamental, and no fault should be found with it for that.—BEECHER, *Yale Lectures on Preaching*, p. 155. (J. B. F. & Co., 1872.)

566. ILLUSTRATIONS, REAL AND INVENTED.—Aristotle in his rhetoric has divided examples into real and invented: the one being drawn from actual matter of fact; the other, from a supposed case. And he remarks, that tho the latter is more easily adduced, the former is more convincing. If, however, due care be taken that the fictitious instance—the supposed case, adduced—be not wanting in probability, it will often be no less convincing than the other. For it may so happen, that one, or even several, historical facts may be appealed to, which, being nevertheless exceptions to a general rule, will not prove the probability of the conclusion. Thus from several known instances of ferocity in black tribes, we are not authorized to conclude that blacks are universally, or generally, ferocious; and in fact, many instances may be brought forward on the other side. Whereas in the supposed case (instanced by Aristotle, as employed by Socrates) of mariners choosing their steersman by lot, tho we have no reason to suppose such a case ever occurred, we see so plainly the probability that if it did occur, the lot might fall on an unskilful person, to the loss of the ship, that the argument has considerable weight against the practise, so common in the ancient republics, of appointing magistrates by lot. There is, however, this important difference: that a fictitious case which has not this intrinsic probability has absolutely no weight whatever; so that of course such arguments might be multiplied to any amount, without the smallest effect: whereas any matter of fact which is well established, however unaccountable it may seem, has some degree of weight in reference to a parallel case; and a sufficient number of such arguments may fairly establish a general rule, even tho we may be unable, after all, to account for the alleged fact in any of the instances. *E. g.*, No

satisfactory reason has yet been assigned for a connexion between the absence of upper cutting teeth, or of the presence of horns, and rumination; but the instances are so numerous and constant of this connexion, that no naturalist would hesitate, if, on examination of a new species, he found those teeth absent, and the head horned, to pronounce the animal a ruminant. Whereas, on the other hand, the fable of the countryman who obtained from Jupiter the regulation of the weather, and in consequence found his crops fail, does not go one step towards proving the intended conclusion; because that consequence is a mere gratuitous assumption without any probability to support it. In fact, the assumption there is not only gratuitous, but is in direct contradiction to experience; for a gardener has, to a certain degree, the command of rain and sunshine, by the help of his watering-pots, glasses, hot-beds, and flues; and the result is not the destruction of his crops. There is an instance of a like error in a tale of Cumberland's, intended to prove the advantage of a public over a private education. He represents two brothers, educated on the two plans, respectively; the former turning out very well, and the latter very ill; and had the whole been matter of fact, a sufficient number of such instances would have had weight as an argument; but as it is a fiction, and no reason is shown why the result should be such as represented, except the supposed superiority of a public education, the argument involves a manifest *petitio principii*; and resembles the appeal made, in the well-known fable, to the picture of a man conquering a lion; a result which might just as easily have been reversed, and which would have been so, had the lions been painters. It is necessary, in short, to be able to maintain, either that such and such an event did actually take place, or that, under a certain hypothesis, it would be likely to take place. On the other hand, it is important to observe, with respect to any imaginary case, whether introduced as an argument, or merely for the sake of explanation, that, as it is (according to what I have just said) requisite that the hypothesis should be conceivable, and that the result supposed should follow naturally from it, so, nothing more is to be required. No fact being asserted, it is not fair that any should be denied. Yet it is very common to find persons, "either out of ignorance and infirmity, or out of malice and obstinacy," joining issue on the question whether this or that ever actually took place; and representing the whole controversy as turning on the literal truth of something that

had never been affirmed.—WHATELY, *Elements of Rhetoric*, p. 66. (L. G. R. & D., 1867.)

567. ILLUSTRATIONS, RHETORICAL.—The effect of illustrations upon ideality is very great. They bring into play the imaginative faculty, which is only another name for ideality. The sense of the invisible and of the beautiful are combined in ideality. Now all great truth is beautiful. It carries in it elements of taste and fitness. The "beauty of holiness" we find spoken of in the Word of God, and this is a beauty that does not belong to anything material. God is transcendently a lover of beauty, and all the issues of the Divine Soul are, if we could see them as He sees them, beautiful, just as self-denial and love are beautiful, and as purity and truth and all good things are beautiful. It is not, therefore, in the interest of truth that a man should sift it down to the merest bare nuggets of statement that it is susceptible of; and this is not best for an audience. It is best that a truth should have argument to substantiate it, and analysis and close reasoning; yet when you come to give it to an audience you should clothe it with flesh, so that it shall be fit for their understandings. In no other way can you so stir up that side of the mind to grasp your statements and arguments easily, and prepare it to remember them. You can not help your audience in any other way so well as by keeping alive in them the sense of the imagination, and making the truth palpable to them, because it is appealing to the taste, to the sense of the beautiful in imagery as well as to the sense of the truth.—BEECHER, *Yale Lectures on Preaching*, p. 159. (J. B. F. & Co., 1872.)

568. ILLUSTRATIONS, VARIETY IN.—All illustrations, to be apt, should touch your people where their level is. I do not know that this art can be learned; but I may suggest that it is a good thing, in looking over an audience, to cultivate the habit of seeing illustrations in them. If I see a seaman sitting among my audience, I do not say "I will use him as a figure," and apply it personally; but out of him jumps an illustration from the sea, and it comes to seek me out. If there be a watchmaker present that I happen to recognize, my next illusion will very likely be from horology; tho he will be utterly unconscious of the use I have made of him. Then I see a school-mistress, and my next illustration will be out of school-teaching. Thus, where your audience

is known to you, the illustration ought not simply to meet your wants as a speaker, but it should meet the wants of your congregation, it should be a help to them.—BEECHER, *Yale Lectures on Preaching*, p. 160. (J. B. F. & Co., 1872.)

569. IMAGERY IN SPEAKING.—There can not be a greater perfection than to express the things we speak of in such lively colors as to make them seem really to take place in our presence. Our words are lacking in full effect, they assume not that absolute empire they ought to have, when they strike only the ear, and when the judge who is to take cognizance of the matter is not sensible of its being emphatically exprest. One manner of representation consists in making out of an assemblage of circumstances the image we endeavor to exhibit. An example of this we have in Cicero's description of a riotous banquet; he being the only one who can furnish us with examples of all kinds of ornaments: "I seemed to myself to see some coming in, others going out; some tottering with drunkenness, others yawning from yesterday's carousing. In the midst of these was Gallius, bedaubed with essences, and crowned with flowers. The floor of their apartment was all in a muck dirt, streaming with wine, and strewed all about with chaplets of faded flowers, and fishbones." Who could have seen more had he been present?—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 56. (B. L., 1774.)

570. IMAGINATION AND ENTHUSIASM.—Imagination and enthusiasm, which may be regarded as twin sisters, are valuable factors in arousing the will. The power to think visually, to picture spiritual and invisible things as present and acting together with actual and passing events and the outgoing fire of the speaker's glowing soul, is irresistible. Malebranche says, "an impassioned man always moves." And he adds: "Although his rhetoric may be confused, it fails not to be very impressive because his air and manner make it felt, agitating the imagination and touching the heart." "The secret of oratory," says George Eliot, "lies not in saying new things, but in saying them with a certain power that moves the hearers." The primitive meaning of enthusiasm is God-within-ness: and the enthusiast is an inspired man, to whom mind and heart and will respond, as feeling that a moral power is acting upon them which they can not resist. Some men's natures are like seething geysers; others, like the genial glow of June; but to

carry a popular audience with him, there is nothing that helps the preacher more than the psychic force of the contagious warmth and outgoing impulse of enthusiasm. But the effects of enthusiasm are largely evanescent—the iron must be shaped on the anvil of facts by the hammer of truth while it is at white heat.—KENNARD, *Psychic Power in Preaching*, p. 93. (G. W. J. & Co., 1901.)

571. IMAGINATION AND FEELING.

—To evince truth, conclusive arguments are requisite; to convince me by these arguments, they must be attended to and remembered by me; to persuade me by them, I must be made to feel them. It is not, therefore, the understanding alone that is here concerned. If the orator would prove successful, it is necessary that he engage in his service all these different powers of mind, the imagination, the memory, and the passions. These are not the supplanters of reason, or even rivals in her sway; they are her handmaids, by whose ministry she is enabled to usher truth into the heart and procure it there a favorable reception. As handmaids they are liable to be seduced by sophistry in the garb of reason, and sometimes are made ignorantly to lend their aid in the introduction of falsehood. But their service is not on this account to be dispensed with; there is even a necessity of employing it, founded in our nature. They are more friendly to truth than to falsehood, and more easily retained in the cause of virtue than in that of vice.—CAMPBELL, *The Philosophy of Rhetoric*, p. 72. (G. & W. B. W., 1823.)

572. IMAGINATION AND TIMIDITY.

—In the imagination we find much of the difference between the timid and self-confident man. One pictures defeat and failure, the other sees himself as successful and influential. One man thinks of all the ways in which he will fail, photographs them upon his mind, places them in the gallery of his imagination, there to haunt him day and night. The other man thinks of the one way in which he will succeed, sketches himself as a strong, noble, courageous character, places the picture before his mind's eye, delights in it by day and dreams of it by night. Fear is nowhere else more destructive than in the imagination. It is often a greater enemy than the thing feared. We have all heard of the soldier, a prisoner who was experimented upon many years ago, blindfolded and then told he was bleeding to death, while merely water was trickling from his arm. When subsequently examined he was found to be

dead, altho not the slightest injury had been done to his body. The fearthought had so completely possessed him that he believed he was actually bleeding to death.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 181. (F. & W., 1910.)

573. IMAGINATION, CULTIVATING THE.

—The faculty may be cultivated by reading and pondering the works of those who have it in a high degree of perfection. The time devoted to the study of the great poets is not lost. They give richness and tone to the speaker's mind, introduce him into scenes of ideal beauty, and furnish him with many a striking thought and glowing image to be woven into his future discourses. Many of the sciences give as full scope to imagination in its best workings as the fields of poesy. Astronomy and geology stand pre-eminent in this particular. Everything about them is great. They deal with immense periods of time, immeasurable magnitudes and sublimest histories. Hugh Miller's "Vision of Creation" is as replete with imagination as a play of Shakespeare, and his other works sparkle with the same radiant spirit. Each science requires the formation of mental images, and thus approaches the domain of poetry. The dryness of mathematical and scientific study is a pure myth. A philosopher once said that poetry and the higher branches of science depended on the same powers of mind. He was right. The poet is a creator who forms new worlds of his own, and "gives to airy nothing a local habitation and a name." He pictures the idea that arises in his brain in all the vividness of outward form. The man of science is required to do the same thing, with the advantage, perhaps, of a few scattered hints. The geologist may have a few broken bones, a withered leaf, and some fragments of rock, from which to bring before him the true "forest primeval," through which roamed gigantic animals, and dragons more unsightly than ever figured in Grecian mythology. The astronomer has the half dozen phenomena he can observe with his telescope from which to conceive the physical appearance of distant worlds. In every science the same need for imagination in its high, truthful function exists, and the same opportunity is afforded for its cultivation.—PITTENGER, *Oratory Sacred and Secular*, p. 46. (S. R. W., 1869.)

574. IMAGINATION, IMPORTANCE OF.

—It is by this faculty that we form those distinct and vivid conceptions and images of the truth which we have to deliver,

and of the scenes and incidents which we have to describe or narrate, by which our own hearts become affected with the very same feelings which we wish to excite in the audience. This it is also which teaches us to lay hold of those individual and special traits, and "touches of nature," which are most powerful to affect our own feelings, and those of the audience. It enables us also to enter into the sympathies of the audience, and to identify ourselves with those whose sorrows we portray, so as to feel the same sorrow ourselves. Cicero upon this point delivers himself as follows: "There is such force, let me assure you, in those thoughts and sentiments which you apply, handle and discuss in speaking, that there is no occasion for simulation or deceit; for the very nature of the language which is adapted to move the passions of others, moves the orator himself in a greater degree than any who listen to him. . . . I never yet, I assure you, tried to excite sorrow, or compassion . . . when speaking before a court of judicature, but I myself was affected with the very same emotions that I wished to excite in the judges." Elsewhere he gives us this precept, that "we must represent to our imaginations, in the most lively manner possible, all the most striking circumstances of the transaction we describe, or of the passion we wish to excite in ourselves." Quintilian also teaches us that in order to feel as we ought, and thus to exercise the power of moving the feelings of the audience, we must form such images and representations of absent objects, that they shall seem to be present, and we shall seem to see them with our eyes. "A man of lively imagination," he says, "is one who can vividly represent to himself things, voices, actions, with the exactness of reality; and this faculty we may readily acquire if we desire it. When, for example, the mind is unoccupied, and we are indulging in chimerical hopes, and waking dreams, these images beset us so closely that we seem to be not thinking but acting, on a journey or a voyage, in a battle, or haranguing an assembly, or disposing of wealth which we do not possess. Shall we not then turn this lawless power of our minds to advantage? When I make a complaint that a man has been murdered, shall I not bring before my eyes everything that is likely to have happened when the murder was committed? Shall not the assassin suddenly rush forth? Shall not the victim tremble, cry out, supplicate, or flee? Shall I not behold the murderer striking, the murdered falling? Shall not the blood and paleness and expiring gasp of the murdered man present themselves

fully to my mental view? . . . For thus our feelings will be moved not less strongly than if we were actually present."—MCLVAIN, *Elocution*, p. 78. (S. A. & Co., 1874.)

575. IMAGINATION, MAN CONSIDERED AS HAVING.—That his reasoning be attended to, the speaker must engage the imagination. Attention is pre-requisite to every effect of speaking, and without some gratification in hearing there will be no attention, at least of any continuance. Those qualities in ideas which principally gratify the fancy are vivacity, beauty, sublimity, novelty. Nothing contributes more to vivacity than striking resemblances in the imagery, which convey, besides, an additional pleasure of their own. Belief enlivens our ideas, and lively ideas have a stronger influence than faint ideas to produce belief. Vivacity of ideas is not always accompanied with faith, nor is faith always able to produce vivacity. Tragedy, of which we believe not a single sentence, produces a livelier impression than historic narrative, and the effect thus produced serves for argument. The connection, however, that generally subsists between vivacity and belief will appear less marvelous if we reflect that there is not so great a difference between argument and illustration as is usually imagined. The imagination is affected not by the similitude of man to man, eagle to eagle; nor by the similarity of one species to another of the same genus, as of lion to tiger, alder to oak; but by rhetorical comparisons, arguments from analogy, tropes and figures, which derive light and efficacy thus:—"Would you be convinced of the necessity of education for the mind, consider of what importance culture is to the ground: the field which, cultivated, produces a plentiful crop of useful fruits; if neglected, will be overrun with briars and brambles and other useless or noxious weeds."—CAMPBELL, *The Philosophy of Rhetoric*, p. 74. (G. & W. B. W., 1823.)

576. IMAGINATION, POWER OF.—The first element on which your preaching will largely depend for power and success, you will perhaps be surprised to learn, is imagination, which I regard as the most important of all the elements that go to make the preacher. But you must not understand me to mean the imagination as the creator of fiction, and still less as the factor of embellishment. The imagination in its relations to art and beauty is one thing; and in its relations to moral truth it is another thing, of the most substantial character. Imagination

of this kind is the true germ of faith; it is the power of conceiving as definite the things which are invisible to the senses—of giving distinct shape. And this, not merely in your own thoughts, but with the power of presenting the things which experience can not primarily teach to other people's minds, so that they shall be just as obvious as tho seen with the bodily eye. Imagination of this kind is a most vital element in preaching. If we presented to people things we had seen, we should have all their bodily organism in our favor. My impression is, that the fountain of strength in every Christian ministry is the power of the minister himself to realize God present, and to present Him to the people. No ministry can be long, various, rich, and fruitful, I think, except from that root.—BEECHER, *Yale Lectures on Preaching*, p. 109. (J. B. F. & Co., 1872.)

577. IMAGINATION, QUICKNESS OF.—The imagination ought to be endowed with great quickness in the formation and variation of its pictures; but it requires also great clearness, in order to produce, at the first effort, a well-marked image, the lines and outlines defined with exactitude, and the tints bright—so that language has only to reproduce it unhesitatingly, and unconfusedly, as an object is faithfully represented in a spotless glass. For you must not grope for your words while speaking, under penalty of braying like a donkey, which is the death of a discourse. The expression of the thought must be effected at the first stroke, and decidedly—a condition which hinders many men, and even men of talent, from speaking in public. Their imagination is not sufficiently supple, ready, or clear; it works too slowly, and is left behind by the lightning of the thought, which at first dazzles it, a result due either to a natural deficiency, or to want of practise; or else—and this is the most general case with men of talent—it arises from allowing the mind to be too much excited and agitated in the presence of the public and in the hurry of the moment; whence a certain incapacity for speaking, not unlike inability to walk produced by giddiness.—BAUTAIN, *Art of Extempore Speaking*, p. 30. (S., 1901.)

578. IMAGINATION, USE OF
Among the faculties demanded by the orator, few are more essential to high success than a lively imagination. He needs this not only that he may be able to fix his plan well in his mind and retain it there, but in order that he may have clear, distinct, and vivid conceptions of that which he wishes to say,

and may be able to put both his premeditated thought and any new thought that occurs to him instantly into language at the first stroke. It must not be supposed that the tropes and illustrations which the imagination supplies are purely ornamental. The difference between languid speaking and vivid oratory depends largely upon the quality of the speaker's imagination. The plumage of the eagle supports it in its flight. It is not by naked, bold statements of fact, but by pictures that make them see the facts, that assemblies are moved. Put an argument into concrete shape—into a lively image, or into "some hard phrase, round and solid as a ball, which men can see and handle and carry home"—and your cause is half won. Rufus Choate used to say that no train of thought is too deep, too subtle, or too grand, for a popular audience, if the thought is rightly presented to them. It should be conveyed, he said, in anecdote, or sparkling truism, or telling illustration, or stinging epithet—never in a logical, abstract shape.—MATHEWS, *Oratory and Orators*, p. 103. (S. F. & Co., 1896.)

579. IMITATION AND INDIVIDUALITY.—The student should not imitate the style of other speakers. He may hear them, and not their virtues and faults, but his constant aim should be to develop his own power and individuality. What is perfectly natural to one man may be ridiculous in another. Cardinal Newman spoke with unusual deliberateness, enunciating every syllable with care and precision, while Phillips Brooks sent forth an avalanche of words at the rate of two hundred or more to the minute. These two examples would certainly be dangerous precedents for the average man to follow.—KLEISER, *Great Speeches and How to Make Them*, p. 86. (F. & W., 1911.)

580. IMITATION, DANGERS OF.—A thing which imitates can not equal in exactness that which it imitates: a shadow is weaker than a body, an image falls short of reality, and the action of an actor is only faintly expressive of the true emotions of the mind. The same thing is true in oratorical compositions. Those we copy after are endowed with nature and innate force, whereas every imitation is a counterfeit or at best a servile subjecting of ourselves to the manner of another. Hence declamations retain little of the animating spirit of orations, the subject in the latter case being real, and in the former, fictitious. Besides, there is no imitating of the greatest accomplishments of an orator. His genius, invention, force, ease,

and whatever can not be taught by art, are not to be copied. Therefore many persons, when they have adopted a certain manner of expression or a certain measure in composition which they have observed in an orator, vainly imagine themselves like him; little reflecting that language is ever in a fluctuating condition, and consequently that some words must become obsolete, others come into vogue, for all which custom is the only infallible rule. For words, in their nature, are neither good nor bad, being of themselves mere sounds, but are good or bad only as they are opportunely and properly, or otherwise, applied; so the composition resulting from use of good words, will appear as much adapted to things as delectable by its variety. The most accurate judgment therefore is required for examining into particulars of this part of our study. First, who ought to be imitated, as a great many take for study very bad models. Secondly, what is deserving of imitation in those who are chosen, for the best authors are not without their faults, and the learned are liberal in their criticisms of one another. So that I could wish that eloquence was as much improved by imitation of the good and the true, as it is debased by that of the bad and false. At least, let not those who are endowed with competent judgment for avoiding what is bad, think it enough to have copied in themselves an image of perfection, and only, as I may say, the appearance of eloquence. This is the fate of those who have sounded the depths of what may be supposed oratorical perfection; and tho they may be very successful in imitation, as showing little difference in choice of expression and harmony of cadence, yet are they far from attaining the force and invention of their model. Most commonly they degenerate into what is worse, and lay hold of such vices as lie in the proximity of perfections: for grand, they become bombastic; for close, thin; for strong, rash; for florid, profusely adorned; for harmonious in composition, bounding amidst the wantonness of number; and for simple, graceless through negligence. Again, if in the roughness of a barbarous style they have produced any cold and empty conceit, they fancy themselves on an equality with the ancients; if they lack the lustre of ornaments and thoughts, they are quite in the Attic style; if they affect conciseness to the degree of becoming obscure, they surpass Sallust and Thucydides; if dry and hungry, they rival Pollio; if careless and flat by circumlocution, they swear Cicero would have so expressed himself. Therefore, the first consideration ought to be

to understand what we wish to imitate, and to know on what account it deserves to be imitated.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 220. (B. L., 1774.)

581. IMITATION DISCOURAGED.—

There should be no conscious effort after this gift of the preacher or after that; still less any attempt, conscious or unconscious, to copy the gifts of another. And yet a conscious effort there must be on the negative side, not to allow any of our gifts to run into license or to be extravagantly indulged. Some knowledge of the special habitudes of our own minds we can scarcely help having. At all events, for the needful lesson of self-restraint, it is enough for us to know what kind of work we do most easily, most pleasantly to ourselves, and with the least mental and moral friction; for this is just the work over which the preacher needs most vigilantly to watch, and most sternly to discipline himself. Content with his own gifts, he is yet not to be content to let them have their own way, lest, like an unruly horse, they run away with him beyond all bounds. The very ease and pleasantness with which he exercises them should put him on his guard; for God's great law of labor extends throughout all human action, and we can expect no Divine blessing when there has been no holy and prayerful toil. I take, for instance, the power of language, the facile command of words. It is a great gift; sternly disciplined, and curbed by a severe propriety and cultivated taste, used as the vehicle for solid thought which has been got by honest thinking, it is a great gift—a power fit for noble purposes, and worthy of all admiration. And yet, undisciplined, uncurbed, allowed to become a substitute for solid matter, practised as a fascinating kind of self-indulgence, it is about the most fatal to a preacher of all his possible faults. The placid orator goes on his own self-admiring way, unconscious that sound has taken the place of sense, idle platitudes of solid truth, and that painful poverty of thought is peering all the while through that abundance of words, like a grinning skeleton through a mask of flowers. Or the truth may be illustrated in a much higher sphere. I take another gift of the preacher—the power of illustration. Again I say it is a great and enviable gift. Who has not been charmed and instructed by it? And yet, undisciplined and used to excess, it may not only clog and weary by its abundance, but it may even defeat the particular object for which it is used.—GARRETT, *Homi-*

etical and Pastoral Lectures, p. 182. (A., 1880.)

582. IMITATION, INTELLIGENT, RECOMMENDED.—I would not advise so close an imitation of anyone as to copy him unreservedly in all respects. Demosthenes was by far the most unobjectionable of the Greeks, yet others on some occasions might have said something better. He had indeed many excellences, but by being highly worthy of our imitation it does not follow that he is the only one who ought to be imitated. But would it not be enough to speak on all things as Cicero did? It certainly would if we were posses of his ability; yet what should hinder our occasionally adopting the force of Cæsar, the asperity of Cælius, the accuracy of Pollio, and the judgment of Calvus? For besides its arguing prudence to convert into our own substance, if possible, what is best in everyone, it should be borne in mind that if amid the great difficulties in which imitation entangles us, we pattern ourselves after only one model, we shall scarcely be able to retain a part. Therefore when in a manner it is impossible to achieve an entire likeness to him whom we have chosen, let us place before our eyes the excellences of many, and having copied one perfection from one, and another from another, let us make them coalesce for use wherever they may suit our subject. Imitation must not be in words only. Rather ought our thoughts aim at knowing how well the great orators just mentioned maintained dignity and propriety in things and persons, how well they managed their plan, how they carried out their method, and how far even everything which seemed calculated for pleasing, tended to gain their point; how they behaved in the exordium, how they ordered and diversified the narration, what strength of argument they used in proving and refuting, how powerful they were in exciting all kinds of passions, and how far popular praise may be made conducive to the good of the cause, it being indeed a fine thing when it comes spontaneously and is not courted. If we previously weigh well these matters, we then shall truly fit ourselves for imitation. Now he who to these can superadd his own excellences for supplying what has been deficient, and retrench what has been redundant in the models he has undertaken to imitate, will be the perfect orator for whom we seek; and it is now incumbent on him to render himself consummate in eloquence, so much the more as he has a far greater number of examples for imitation than they had who, nevertheless,

are considered masters, whose glory it is to have surpassed all who went before them, and to have left memorable lessons to posterity.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 224. (B. L., 1774.)

583. IMITATION OF MODELS.—He who has a capacity for public speaking will learn it best by listening to those who know how to speak well, and he will make more progress by striving to imitate them than by all their instructions: as the young birds on their first attempts to quit the parent nest, try at first their unskilful flight in the track of their parents, guided and sustained by their wings, and venture not except with eyes fixt on them, so a youth who is learning how to become a writer, follows his master with confidence while imitating him, and in his first essays cleaves timidly at his heels, daring in the beginning to go only where he is led, but every day tries to proceed a little farther, drawn on, and, as it were, carried by his guide. It is a great blessing to have an able man for a master. It is worth more than all books; for it is a living book, imparting life at the same moment as instruction. It is one torch kindling another. Then an inestimable advantage is gained, for, to the authority of the master, which youth is always more or less prone to dispute, is added the authority of talent which invariably prevails. He gladly receives the advice and the guidance of the man whose superiority he recognizes. This much is needed to quell the pride of youth, and cast down, or at least abate, its presumption and self-confidence. It willingly listens to the master it admires, and feels happy in his society.—BAUTAIN, *Art of Extempore Speaking*, p. 65. (S., 1901.)

584. IMITATION OF NATURE.—Look at the limbs of a willow tree, gently and variously waving before the breeze, cutting curved lines, which are lines of beauty; and cultivate a graceful, easy, flowing and forcible gesticulation. Adapt your action, as well as vocal powers, to the occasion and circumstances—the action to the word, and the word to the action. A young speaker may use more variety than an older one. Do not act words instead of ideas; that is, not make gestures to correspond when you speak of anything small, low, up, large, etc. Let the voice, countenance, mien, and gesture, conspire to drive home to the judgment and heart, your impassioned appeals, cogent arguments, strong conclusions, and deep convictions. Let Nature, guided by science, be your oracle, and the voice of unsophisticated feel-

ing your monitor. Fill your soul with the mighty purpose of becoming an orator and turn aside from no labor, shrink from no effort, that are essential to the enterprise. Self-made men are the glory of the world.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 236. (J. P. M. & Co., 1845.)

585. IMITATION OF THE BEST AUTHORS.—It is from the best authors that we ought to borrow copiousness of language, variety of figures, and manner of composition, and when these have been duly attended to, our next care ought to be to direct our thoughts to the imitation of all their perfections, as it can not be doubted that a great part of art is due to imitation. So children, to acquire the practise of writing, study to form the characters marked out before them; so one learning music accompanies the voice of his teacher; painters keep an eye upon the works of former masters in the art; and farmers cultivate their ground as the experience of others and their own experience direct them. We observe, in short, that the beginning of all instruction is formed according to some proposed model. We must, indeed, be either like or unlike that which is good; and to be like is rarely the effect of nature, tho often the fruit of imitation.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 217. (B. L., 1774.)

586. IMPEDIMENTS OF SPEECH.—Of these there are various descriptions, but the most difficult to get over is hesitation or stammering. Whether persons who are subject in any great degree to this defect, can ever conquer it, may strongly be doubted; but supposing success possible, the constant vigilance, and the incessant efforts necessary in difficult cases, are such as must effectually overcome the vigor of ordinary minds, and determine them rather to submit to their deficiency than to the labor of correcting it. In cases where a small degree of hesitation occasionally breaks the fluent tenor of discourse; much may be done by due attention. If, in order to seek for a remedy, I might presume to offer an opinion upon the cause of this distressing defect, I should say that as persons of delicate habits are more generally subject to it, it proceeds from a constitutional trepidation of the nerves; and I should therefore recommend, as the foundation of every hope of cure, such care of the health as may tend to strengthen the whole system. All excess should be avoided, particularly in the use of wine, tea, and coffee, which give a momentary stimulus, and leave behind increased

debility. All personal irregularity ought to be still more carefully guarded against; and then it may be hoped that with the growing strength of the constitution, the defect may gradually diminish. We may judge that it is sometimes removed, since, tho we frequently meet young persons subject to hesitation, we do not, in proportionable numbers, meet grown people who labor under it in any great degree. And that it is owing principally to some nervous affection may be gathered from observing that whatever agitates the nerves, either increases or diminishes the complaint. The defect is aggravated by the fear of strangers, by surprise, by impatience, by anxiety; it is moderated by familiar society, by indulgence, and by tranquillity. Since, therefore, in its distressing effects it is subject to all the variations of bodily health, it may also be presumed to be capable of being relieved by those means which contribute to establish the general health and vigor. But much of the success in the combat against this defect will depend on the exertions made by the mind, and on the establishment of such habits as tend to counteract the weakness. A young person should therefore practise to speak with more than usual deliberation, and to practise frequently when alone those words and letters which he finds most difficult to enounce. He should also furnish his mind with a copious vocabulary of language; and make himself as familiar as possible with all the synonyms, so that if he finds himself unable to utter a particular word, he may readily substitute in its place some other of nearly the same import. The habit of running over synonyms will associate them in such a manner that the idea of one word will readily bring the other into the recollection. It is one character of this impediment, that it is obstinate in struggling with the particular word which stops the current of discourse. But in such case, it appears to be the most advisable method to divert it, if it can be done, into some other channel. Above all, a young person should be encouraged to exert the energy of his own mind, to assume a courageous command over himself, to check his trepidation with determined deliberation, and should he even fail, not to suffer himself to be disturbed, or to lose his temper, even when laughed at by this thoughtless young companions. If his hesitation be not extreme, these directions may be of some use, and palliate the evil in some degree, till time and strength shall perhaps nearly remove it.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 40. (W. B. & Co., 1806.)

IMPROMPTU PREACHING.—See *Preaching, Extempore; Speaking, Extempore; Speaking, Impromptu.*

IMPROMPTU SPEAKING.—See *Speaking, Extempore; Speaking, Impromptu.*

587. INDISTINCTNESS, CURE FOR.

—As to consonants, the art of pronouncing them perfectly is the art of articulating them perfectly. There is no art more useful, but it is one that is by no means easy of acquirement. Few people possess from nature perfect powers of articulation. With some it is too strong, with others too weak, with many indistinct. These defects can be remedied by systematic labor, and by that alone. How? you naturally ask. Well, here is one way, very ingenious and effective, and yet extremely simple and eminently practicable. You wish, let us suppose, to confide a secret to a friend; but you are afraid of being overheard, the door being open and somebody listening in the next room. What would you do? Walk up to your friend and whisper the secret into his ear? Not at all. You might be caught in the act, and so excite suspicion. What should you do? I will tell you, and, in doing so, I quote the exact words of that master of masters, Regnier: "You face your friend exactly, and, pronouncing your words distinctly but in an underbreath, you commission your articulations to convey them to your friend's eyes rather than to his ears, for he is carefully watching how you speak as he is intently listening to what you say. Articulation, having here a double duty to perform, that of sound as well as its own peculiar function, is compelled as it were to dwell strongly on each syllable so as to land it safely within the intelligence of your hearer." This is an infallible means of correcting all the defects and faults of your articulation. It is at once an exercise and a test; if you don't articulate well, your friend will not understand you. After a very few months' steady practise at this exercise for a few hours a day, you will find that your most obdurate articulatory muscles become flexible as well as strong, that they rise elastically and respond harmoniously to every movement of the thought and to every difficulty of the pronunciation.—*LECOUVÉ, The Art of Reading*, p. 50. (L., 1885.)

588. INDIVIDUALITY OF THE SPEAKER.—A good speaker will always merge himself in his subject, and never obtrude himself at its expense. But thought, even the most abstract, when it passes into

expression, is, like the purest water, naturally subjected to the tinge of the channel through which it flows. The individuality of man should never be lost in the formal function of the speaker. There is no law of necessity that every sermon should be a succession of low and hollow tones, false inflections, mechanical cadences, and stereotype gestures;—the whole manner so proverbially unnatural, that, among juvenile classes at school, when one pupil would sum up, in one expressive word, his criticism on a fellow-pupil, who has spoken in a heavy, uniform style, he says of him, "He does not speak, he preaches." The study of elocution, if it were duly attended to, as a part of early education, would enable the young speaker to recognize and trace the natural differences of manner, which ought to exist in individuals, in their modes of applying the same general principles. The genuine characteristics of expression, are so numerous and varied, that they afford vast scope for the natural diversity of action, in different mental and physical constitutions. The elements of effect, blended in one expressive tone, amount sometimes to more than six or eight, even in the unstudied utterance of a person utterly illiterate. The temperament and tendency of an individual, therefore, may well be expected to cause him to lean to one more than to others among these elements.—*RUSSELL, Pulpit Elocution*, p. 93. (D., 1878.)

589. INDUSTRY AND DISCIPLINE OF THE SPEAKER.

—The history of the world is full of testimony to prove how much depends upon industry; not an eminent orator has lived but is an example of it. Yet in contradiction to all this, the almost universal feeling appears to be, that industry can effect nothing, that eminence is the result of accident, and that every one must be content to remain just what he may happen to be. Thus multitudes, who come forward as teachers and guides, suffer themselves to be satisfied with the most indifferent attainments and a miserable mediocrity, without so much as inquiring how they might rise higher, much less making any attempt to rise. For any other art they would have served an apprenticeship, and would be ashamed to practise it in public before they had learned it. If anyone would sing, he attends a master, and is drilled in the very elementary principles; and only after the most laborious process dares to exercise his voice in public. This he does, tho he has scarce anything to learn but the mechanical execution of what lies in sensible forms before his eye. But the extemporaneous speaker, who is to in-

vent as well as to utter, to carry on an operation of the mind as well as to produce sound, enters upon the work without preparatory discipline, and then wonders that he fails! If he were learning to play on the flute for public exhibition, what hours and days would he spend in giving facility to his fingers, and attaining the power of the sweetest and most impressive execution. If he were devoting himself to the organ, what months and years would he labor, that he might know its compass, and be master of its keys, and be able to draw out, at will, all its various combinations of harmonious sound, and its full richness and delicacy of expression. And yet he will fancy that the grandest, the most various, the most expressive of all instruments, which the infinite Creator has fashioned by the union of an intellectual soul with the powers of speech, may be played upon without study or practice; he comes to it, a mere uninstructed tyro and thinks to manage all its stops, and command the whole compass of its varied and comprehensive power! He finds himself a bungler in the attempt, is mortified at his failure, and settles it in his mind forever that the attempt is vain.—WARE, *Hints on Extemporaneous Preaching*, p. 227. (G. K. & L., 1849.)

590. INFLECTION DESCRIBED.—

The rules for inflection may be stated briefly. The rising inflection is used to express suspended sense, in questions that can be answered by a simple "yes" or "no," in parenthesis, and sometimes in making a statement generally accepted as true. The falling inflection usually indicates completion of sense, but may be applied to any word if special emphasis is required. The circumflex inflection, which combines the rising and falling, is not often used, but is effective in expressing thoughts of sarcasm, insinuation, and double meaning. Proper inflection plays an important part in the music of speech. Almost everyone employs these curves of the voice correctly in conversation, but in reading aloud, or in public speaking, the tendency is to become artificial. When you read or speak before a large audience, do not depend upon loud or single tones for your carrying power, but rather upon varied inflections, combined with increased intensity of voice.—KLEISER, *How to Read and Declaim*, p. 125. (F. & W., 1911.)

591. INFLECTION, EXERCISE IN.—

In connection with the subject of declamation, it may be appropriately observed that

there is one very important exercise for the voice which a speaker should certainly include in his disciplinary code. This is not declamation in its perfect character, but approaches the nature of that exercise to some extent, and may be denominated a fragmentary declamation. This discipline for the voice consists in the repetition of the various interrogatories which are used in conversation and in speaking, in regular succession, and for a considerable interval of time, on each occasion when the exercise shall be resorted to. Most persons have observed the animation which is communicated to a speech when an energetic speaker pours out a number of interrogatories in quick succession. And it is a circumstance perceptible to every person who has yielded even a superficial degree of attention to proceedings of this description, how much additional vigor is exerted by the voice of a spirited speaker in the act of propounding questions to an audience. The terms, the use of which is here enjoined on the student in elocution, are the following: How? Who? What? Where? When? Why? and various other words which usually constitute the leading terms in any interrogatory which may be used in the delivery of a speech or address, but which do not at all times, when standing alone, form a full and perfect interrogatory, without the accompaniment of other terms or language applicable to the information apparently or really sought by the interrogatory. To avail himself of the benefits of this exercise, whenever an opportunity of doing so may present itself, the pupil may frame a declamation formula, containing an extended list of interrogatories.—MCQUEEN, *The Orator's Touchstone, or Elocution Simplified*, p. 105. (H. & B., 1860.)

592. INFLECTION, RIGHT USE OF.

—Many persons, trying to escape from a level voice, fall into the still more unpleasant practise of speaking in waves; that is to say, the voice is made to rise and fall by a regular swelling and sinking and at precisely even periods—an utterance difficult to describe in words, but which you will doubtless recognize readily from this rude comparison of it. The right use of inflection is one of the most subtle ingredients in the art of reading. If it be judiciously employed, however slightly, it gives a spirit and meaning to the words that win even unwilling ears. The voice, raised at some fitting moment, sends the thought straight into the listener's mind. Judiciously lowered it touches the emotions. There is no fixed rule either for raising or

dropping the voice. A vague notion prevails that punctuation has something to do with it; that you ought to lower the voice at the end of a sentence; that a full stop should be notice to you not merely to halt but to drop gradually down into silence. This is a grievous error and so common as to be almost a national fault. It is remarkably shown in our English habit of utterance, and this will serve as an excellent illustration of my meaning. The English usually drop their voice at the end of a sentence. Other nations, the French especially, usually raise it. In other words, we talk with the downward inflection. The consequence is that their conversation appears much more lively and their talk is more readily intelligible to a foreigner than is ours. The last words of an Englishman's sentences are often unintelligible because his voice falls until it dies away in a sort of guttural murmuring.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 98. (H. C., 1911.)

593. INFLECTION, RULES FOR.—

The laws of inflection, pitch, and general modulation of the voice are in strict harmony with the expression of thought and passion. Hence the student must not only understand the subject matter, and the force and meaning of the words, and their relations to each other, but he must, especially in the creations of poetry and fiction, realize to his own imagination the true character of the thought and passion he has to express with his voice; he must, in short, become that which he seeks to represent, and, when he earnestly and truthfully does this, he is nearly achieving the perfection, which rules aim to secure. These rules are consistent and uniform, and, from the beginning, the student must patiently apply them to his readings and speech delivery. He will soon have the satisfaction of finding them so thoroughly in harmony with common sense, with the experiences of life, that the difficulty of remembering and applying them in practise will be no more than the difficulty of remembering how he and others do actually speak in daily life, under all its varied demands and circumstances of calmness and thoughtfulness, or of conflict and passion. There are only two inflections with their combinations, and their application will always depend on two principles. The two inflections are the rising and the falling; the circumflex inflexions are a combination of these. The monotone is a continuous inflection of the same kind, with the smallest compass or extent of slide. The following two principles

lie at the root of all the rules:—First. All incompleteness of expression will have the rising inflection. Second. All completeness of expression will have the falling inflection. The extent of the inflection will depend on the earnestness and passionateness of the expression. Hence, earnest inquiry or appeal takes an extended upward inflection, because it denotes incompleteness; earnest emphasis or command, or expression of conviction, an extended downward inflection. In both cases the compass will vary from a third to an octave. Solemn utterance of solemn thought marked rather by reverence or fear than passion, will have less compass of slide, and hence, altho the term is not scientifically correct, it is called monotone.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 57. (A. S. & Co., 1872.)

594. INFORMATION, HOW TO GET.

—There are two points about learning. In the first place, never ask a question if you can help it; and, secondly, never let a thing go unknown for the lack of asking a question, if you can not help it. Think it out first. Dig it out, study it, go around it, question yourself, and get it out. If you really can not, then turn and ask somebody. See everything, and see it right, and use it as you go along. A man's study should be everywhere—in the house, in the street, in the fields, and in the busy haunts of men. You see a bevy of children in the window, and you can form them into a picture in your mind. You may see the nurse, and the way she is drest. You try to describe it. You look again, and make yourself master of the details. By and by it will come up to you again itself, and you will be able to make an accurate picture of it, having made your observation accurate. Little by little, this habit will grow, until by and by, in later life, you will find that you command respect by your illustrations just as much as by arguments and analogies.—BEECHER, *Yale Lectures on Preaching*, p. 173. (J. B. F. & Co., 1872.)

595. INSPIRATION FROM READING.

—When you rise from reading a great book that has inspired you to better and greater things, then is the time to set down in writing your new-made resolutions and to put at least some part of them into immediate practise. Perhaps you have decided to seek a higher place among your fellowmen? Then go out among them, prepared to render service. Be interested in their welfare, and give to them freely of your

sympathy and cheerfulness. Cultivate a true-hearted and intelligent optimism toward everyone. Carry in your voice and manner a message of hope and good will, and give what you can without thought of receiving.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 69. (F. & W., 1910.)

596. INSPIRATION, PERSONAL.—

What limit is there to the force of that man in whom rolls and surges the deep, shoreless sea of divine inspiration; who is anointed with the oil of gladness above his fellows; who is mightily conscious of the ever-blessed God, as a concrete and personal inhabitant, a living, sympathetic quickener of thought and emotion? He is upborne by a power invisible, but as real as is the sea to the swimmer who floats on its emerald bosom, or as the ambient air to the sailing eagle. His utterance will be a blending serenity and energy; he will be free from the nervous tension and unnatural strain of voice and manner which exhaust both himself and his audience. It is indeed impossible to express or overestimate the force represented in the fulness of the Spirit. It might be compared to the incalculable force of Niagara, whose placid bosom and mighty plunge carry a power competent to generate electric power and light for a hundred great cities.—KENNARD, *Psychic Power in Preaching*, p. 158. (G. W. J. & Co., 1901.)

597. INSPIRATIONAL SPEAKING.—

A great orator, for a great occasion, may con and learn by rote his ideas and language, and yet he finds it impossible to make them run in the groove he had intended. When he is swept onward in spite of himself, the arguments he had most carefully studied are replaced by others more vivid, and sentiments which he could not have originated in his cooler moments flash incessantly on his brain, and he is completely transfigured to the hearers. Not so to the speaker who owes all his power to art. He is not stung into eloquence by the impulses of his being, yet even he may be considered a great speaker. The one is total oblivion of self, and utter abandon to the subject—the other self-conscious as to all he utters.—FROBISHER, *Acting and Oratory*, p. 48. (C. of O. & A., 1879.)

598. INTELLECTUAL COMPE-

TENCY.—It is hard to determine just how much mental power is required to secure a moderate degree of success as an orator. No precise rules can be given on this point,

and, if they could, egotism would prevent each from applying them to himself, however correctly he might gauge his neighbor. The presumptuous would do well to remember that oratory is the highest of all arts, and to measure themselves with becoming humility; perhaps the following questions may aid in self-examination. Can you grasp an idea firmly? can you follow its ramification, perceive its shades of meaning, and render it familiar in all its bearings? Can you analyze it clearly, so that each separate part will be understood by itself, and then again link these together and make each serve as a stepping-stone to the comprehension of that which follows? If you can do this with a single subject, you have the mental power to speak on that subject.—PITTINGER, *Oratory, Sacred and Secular*, p. 19. (S. R. W., 1890.)

599. INTELLECTUAL MATERIAL, KINDS OF.—

It is impossible to estimate accurately the influence of the first instruction which a man receives: that influence depends upon the virtue of the words which instruct, and on the way they are received. It is a sort of fertilisation, the fruits of which are sometimes slow in ripening, and come forth late. As the life-giving action of instruction can not be exercised except by words and the signs of language, the form often overlies the spirit, and many retain scarcely more than the letter or the words, which they reproduce from memory with great facility. The larger part of infantine successes and collegiate glories consist of this. Others, on the contrary, deeply smitten with the spirit of what is said, early conceive ideas of a fertile kind destined to become the parent ideas of all their future thoughts. The more imprinted and absorbed their mind is interiorly, the less vivid, the less brilliant it appears exteriorly. It carries within it confusedly ideas which are too great for what contains them, and of which it can not yet render to itself an account; and it is only afterward, when it has capacity and time for reflection, that it knows how to recognize, turn to advantage, and bring forth to the light the treasures buried within. Hence two kinds of fund or of intellectual wealth, the fruit of instruction, and derived from the manner in which it has been given and received. (1) A collection of words, expressions, images, facts, superficial thoughts, commonplaces—things commonly received and already discuss; whatever, in a word, strikes the senses, excites the imagination, and easily impresses itself upon the memory. It is not to be denied that this intellectual

baggage, however light, accumulated during many years, and arranged with a certain degree of order, may be of some service toward speaking with facility on some occasions, but then like a rhetorician; that is, composing on the instant a sort of discourse or harangue more or less elegant, wherein there may be certain happy expressions but few ideas, and which may yet afford a transient pleasure to the listener, without moving or instructing him. In many circumstances, discourses of this class are in keeping; they at least suffice. It is a part played in a given situation, a portion of the program performed, and it is assuredly an advantage not to be despised to acquit oneself of it with honor or even without discredit. (2) But the real fund is in ideas, not in phrases, in the succession or connexion of the thoughts, and not in a series of facts or images. He who has laid in a store in this manner is not so ready at a speech, because there is within him a veritable thought with which his spirit strives in order to master, possess, and manifest it, so soon as he shall have thoroughly entered into it; such a man speaks not merely from memory or imagination, only and always with a labor of the understanding, and then what he produces is something with life in it and capable of inspiring life—and this is just what distinguishes the orator from the rhetorician.—BAUTAIN, *Art of Extempore Speaking*, p. 45. (S., 1901.)

600. INTENSITY AND POWER.—

The orator must compel his audience to understand; he must force his way into consciousness by the most significant, the most direct, manner possible. Adding force to this will makes it penetrative. It will inspire and permeate. No man is plain until he sees the truth, and no man sees the truth who does not look beyond the exterior. It is not intuition alone, but it must come out. Force is power manifested—power streaming out in all directions, and from every pore of the mind. The intellect may spin with great intensity upon its own axis, and make no other movement. This is incessant motion but not progress. Ideas should not lie in the speaker's mind in the form of congregated atoms, but of living, salient energies. The mind, by long-continued contemplation of a subject, can become steeped and saturated with it. Then force is electrical; it permeates and thrills. A speaker destitute of such energy may please, and we listen complacently and with a quiet satisfaction, but nothing more. He does not cut sharply into the heart of his subject and consequently does not cut sharply

into the heart of his hearers. The utterances of an intense and forcible man penetrate to the quick. An audience loathes a lukewarm earnestness, a counterfeit enthusiasm.—FROBISHER, *Acting and Oratory*, p. 38. (C. of O. & A., 1879.)

601. INTEREST AND SYMPATHY.—

Personal relation most enlivens that sympathy which attaches us to the concerns of others; interest in the effects, brings the object into contact with us; the mind clings to it, as its own. Injury offered, excites indignation in the beholder; indignation implies resentment; in the person injured, retaliation is called revenge. Beneficence is the object of love; love implies benevolence in the person benefited; this passion is called gratitude. Now, by this circumstance of interest in the effects, the speaker from engaging pity in his favor, can proceed to operate on a more powerful principle, self-preservation. The benevolence of his hearers he can work up into gratitude, their indignation into revenge. The two last-mentioned circumstances, personal relation and interest, are not without influence, tho they regard the speaker only, and not the hearers. The reason is, a person present with us, whom we see and hear, and who by words, and looks, and gestures gives the liveliest signs of his feelings, has the surest and most immediate claim upon our sympathy. We become infected with his passions. We are hurried along by them, and not allowed leisure to distinguish between his relation and our relation, his interest and our interest.—CAMPBELL, *The Philosophy of Rhetoric*, p. 88. (G. & W. B. W., 1823.)

602. INTEREST, EMOTION, AND ANIMATION.—

The sermon should be interesting, animated, vivifying; ten years of a lifetime should be comprized in a sermon of thirty minutes' duration. Speak to the mind, to the good sense, to the imagination, to the hearts of men, in words that breathe and thoughts that burn; laying hold of them, as it were, by whatever stirs the lively and profound emotions of the soul: by grief and by joy, by hatred and by love, by tears and by consolations, by hell and by heaven. Let your speech be always powerful and triumphant. Whatever you attempt, do well. If you reason, let your reasoning be sharp, to the point, and decisive. If you exercise charity, let it flow in broad streams, that it may inundate and cheer all around. If you give vent to anger, let it escape in glowing and irresistible sallies. If you are ever at a loss

what other influence to invoke, then appeal to pity. After such outbursts, there should be intervals of calm to tone down asperities, to smooth to softness any bitterness, and to express regret for having used them; but in reality to make a deeper impression by touching a different chord of the heart. These contrasts of thought and sentiment always produce a powerful effect.—MULLOIS, *The Clergy and the Pulpit*, p. 239. (The C. P. S., 1867.)

603. INTERROGATION AND ENERGY IN SPEAKING.—The intuition of the orator recognizes the interrogation as a tribute to energy in style. Few expedients of speech so simple as this are so effective in giving vigor of style. A sermon comparatively dull may be made comparatively vivacious, and so far forcible, by a liberal sprinkling of interrogatives. Is a declarative utterance of a truth tame? Put it as an inquiry. Ask a question which implies it, and the silent answer may be more impressive to the hearer than any words of yours. Does an antithetic expression disappoint you? Try the mark of interrogation. Put it to the hearer as if he must sharpen it by a response. I do not mean that this is to be put on mechanically, but that you should throw your own mind into the mood of colloquy. Single out one man in your audience, and talk with him. Jeremiah Mason, who contested with Daniel Webster the headship of the Boston bar, used, in addressing juries, to single out one man in the jury-box, the man of dullest look, of immobile countenance, who went to sleep most easily, and then directed his whole plea to him, keeping his eye upon him till the man felt that he was watched, and that the counsel had business with him. That kind of impression can often be wrought into your style, and made to come out of it again to the one hearer whom it is aimed at. The effect of that mental change in you will be magical. The style which was humdrum becomes alive, because you have come to life. The thought springs, because you spring. There is no mechanism about it: it is an honest expression of a new force within you.—PHELPS, *English Style in Public Discourse*, p. 266. (S., 1910.)

604. INTERROGATION IN SPEAKING.—Interrogation is a figure in which a strong and confident assertion is represented under the form of an inquiry or demand. Have any alarms been occasioned by the emancipation of our Catholic brethren?

Has the bigoted malignity of any individuals been crushed? or has the stability of the government or that of the country been weakened? or is one million of subjects stronger than four millions?—DAY, *The Art of Discourse*, p. 326. (C. S. & Co., 1867.)

605. INTRODUCTION, CONSEQUENCES OF A POOR.—The introduction should be plain, simple, and direct. But its very simplicity renders it more difficult to construct. Preachers who are great in almost everything else, often fail by making their introductions too complicated, thus defeating their own purpose as surely as the engineer who gives his road such steep grades that no train can pass over it. Others deliver a string of platitudes that no one wishes to hear, and the audience grows restive at the very beginning. When from these or other causes the sermon is misbegun, the consequences are likely to be serious. The thought is forced home on the speaker, with icy weight, that he is failing, and this conviction paralyzes all his faculties. He talks on, but grows more and more embarrassed. Incoherent sentences drop from him, requiring painful explanation to prevent them from degenerating into perfect nonsense. The outline of his plan dissolves into mist. The points he intended to make, and thought strong and important, now appear very trivial. He blunders on with little hope ahead. The room may grow dark before him, and in the excess of his discomfort he ardently longs for the time when he can close without absolute disgrace. But, alas! the end seems far off. In vain he searches for some avenue of escape. There is none. His throat becomes dry and parched, and the command of his voice is lost. The audience grow restive, for they are tortured, as well as the speaker, and if he were malicious he might find some alleviation in this. But he has no time to think of it, or if he does, it reacts on himself. No one can help him. At last, in sheer desperation, he cuts the Gordian knot and stops, perhaps seizing some swelling sentence and hurling it as a farewell volley at the audience, or speaks of the eternal rest, which no doubt appears very blissful in comparison with his own unrest, then sits down bathed in sweat and feeling that he is disgraced forever! If he is very weak or foolish, he resolves that he will never speak again without manuscript, or, if wiser, that he will not only understand his discourse, but how to begin it.—PITTENGER, *Oratory, Sacred and Secular*, p. 107. (S. R. W., 1869.)

606. INTRODUCTION, MANNER OF TREATING THE.—The favor of an auditory may be engaged by an exordium, borrowed from the subject itself; for which purpose the orator must prepare himself by a careful and impartial examination of its character, with reference to the previous dispositions of his hearers. And in this point of view there are five different shades of complexion which the subject may bear. It may be popular, obnoxious, equivocal, trivial, or obscure. The popular subject is that which, being already posset of the public favor, calls for no exertion on the part of the orator to bespeak kindness. The obnoxious subject is that against which the hearers come forearmed with strong prepossessions. The equivocal subject is that which presents a doubtful aspect, a mixture of favorable and of unpropitious circumstances. The trivial subject is that which, involving no important interest or engaging no strong sensation, is considered by the hearer as insignificant and deserving little attention. And the obscure subject is that which, by embracing a multitude of intricate and entangled facts or principles, perplexes the understanding of the auditory. To suit these various descriptions of subjects introductions are divided into two general classes: the first direct, and the second oblique; which the Roman rhetoricians distinguish by the names of *principium* or beginning, and *insinuation*. The direct introduction is always to be employed upon popular subjects, if any exordium is expedient; and it is the most suitable for the trivial and the obscure subjects. But in equivocal cases for the most part, and in obnoxious subjects generally, a skilful orator will begin with *insinuation*. The name is sufficiently indicative of the thing. It arises from the necessity of the case and the most common propensities of mankind. For directly to solicit their good will in the moment of their animosity, instead of conciliating their kindness, only exasperates their indignation. On such occasions the only possible chance of success of which the speaker can avail himself is to begin by diverting his hearers from their own thoughts. He must appease them with excuses, soothe them with apologies. He must allure the attention of their minds, from objects of their aversion, to images in which they take delight; from characters whom they despise or hate, to those whom they love and revere. The real purpose of his discourse must sometimes be concealed, sometimes even disguised. An occasional incident occurring at the moment, a humorous anecdote, ingeniously pointed to

the purpose, a smart retort or repartee arising from the opponent's recent conclusion, an allusion to some object of sympathy to the audience, an address to the natural love of novelty or to the taste for satire; all these may furnish the variety of expedients which the speaker must seize with the suddenness of instinct to commence a discourse by *insinuation*. The introduction, whether direct or oblique, should be simple and unassuming in its language, avoiding all appearance of brilliancy, wit, or polished elegance. These are graces the display of which tend rather to prepossess the audience against a speaker than in his favor. They raise that sort of temper with which we observe a handsome person admiring himself before a glass. The natural kindness toward beauty is lost in the natural disgust at vanity. To excite the admiration of his audience, the speaker must cautiously forbear to discover his own. But he may throw into it the whole powers of his mind, by energy of thought and dignity of sentiment; for nothing can so forcibly propitiate his hearer, both to himself and to his discourse, as the exhibition of ideas which command respect without the appearance of a solicitude to obtain it.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 405. (H. & M., 1810.)

607. INTRODUCTION, METHOD IN THE.—The reason for an exordium is to dispose the auditors to be favorable to us in the other parts of the discourse. This, as most authors agree, is accomplished by making them friendly, attentive, and receptive, tho due regard should be paid to these three particulars throughout the whole of a speech. Sometimes the exordium is applicable to the pleader of the cause, who, tho he ought to speak very little of himself and always modestly, will find it of vast consequence to create a good opinion of himself and to make himself thought to be an honest man. So it is he will be regarded not so much as a zealous advocate, as a faithful and irreproachable witness. His motives for pleading must therefore appear to proceed from tie of kindred, or friendship, but principally from a desire to promote public good, if such motive can be urged, or any other important consideration. This conduct will benefit plaintiffs in a much greater degree, that they may seem to have brought their action for just and weighty reasons, or were even compelled to do it from necessity. As nothing else gives so great a sanction to the authority of the speaker as to be free from all suspicion of avarice, hatred, and ambition, so,

also, there is a sort of tacit recommendation of ourselves if we profess our weak state and inability for contending with the superior genius and talents of the advocate of the other side. We are naturally disposed to favor the weak and oppress, and a conscientious judge hears an orator willingly whom he presumes not to be capable of making him swerve from his fixt purpose of doing justice. Hence the care of the ancients for concealing their talents. All contemptuous, spiteful, haughty, calumniating expressions must be avoided and not so much as even insinuated to the defamation of any particular person or rank, much less against those to whom an affront would alienate the minds of the judges. To be so imprudent as to attack the judges themselves, not openly, but in any indirect manner, would be most unwise. The advocate for the other side may likewise furnish sufficient matter for an exordium. Sometimes honorable mention may be made of him, as when we pretend to be in dread of his interest and eloquence in order to make them suspected by the judges, and sometimes by casting odium on him, although this must be done very seldom. I rather think, from the authority of the best authors, that whatever affects the orator, affects also the cause he patronizes, as it is natural for a judge to give more credit to those whom he more willingly hears. We shall procure the favor of the judge not so much by praising him, which ought to be done with moderation, and is common to both sides, but rather by making his praise fitting, and connecting it with the interest of our cause. Thus, in speaking for a person of consequence, we may lay some stress on the judge's own dignity; for one of mean condition, on his justice; for the unhappy, on his mercy; for the injured, on his severity. It also would not be amiss to become acquainted, if possible, with his character. For according as his temper is harsh or mild, pleasant or grave, severe or easy, the cause should be made to incline toward the side which corresponds with his disposition, or to admit some mitigation or softening where it runs counter to it. It may happen sometimes, too, that the judge is our enemy, or the opponent's friend. This is a circumstance requiring the circumspection of both parties, yet I think the favored advocate should behave with great caution, for a judge of a biased disposition will sometimes choose to pass sentence against his friends, or in favor of those to whom he bears enmity, that he may not appear to act with injustice. Judges have also their private opinions and prejudices, which

we must either strengthen or weaken, according as we see necessary.—QUINTILLIAN, *Institutes of the Orator*, vol. 1, p. 192. (B. L., 1774.)

608. INTRODUCTION, MODESTY IN THE.—Nothing will so well suit an exordium as a modesty in the countenance, and voice, and thoughts, and composition, so that even in an uncontrovertible kind of cause too great a confidence ought not to display itself. Security is always odious in a pleader, and a judge who is sensible of his authority tacitly requires respect. An orator must likewise be exceedingly careful to keep himself from being suspected, particularly in that part, and therefore not the least show of study should be made, because all his art will seem exerted against the judge, and not to show it will be the greatest perfection of art. This precept was recommended by all authors, and undoubtedly with good reason, but is sometimes altered by circumstances of times, because now in certain causes, and especially in capital, pleaded before the Centumviri, the judges themselves require studied discourses, and fancy themselves thought mean of unless accuracy appears in thought and expression. It is of no significance to instruct them, they must be pleased. It is indeed difficult to find a medium in this point, but it may be so tempered as to speak with justness and not with too great a show of art. Another precept inculcated by the ancients is not to admit into the exordium any strange word, too bold a metaphor, obsolete expression, or of a poetical turn. As yet we are not favorably received by the auditory, their attention is still new, but when once they conceive an esteem and are warmly inclined towards us, then is the time to hazard this liberty, especially when we enter upon parts the natural fertility of which does not suffer the liberty of an expression to be noticed amidst the luster spread about it.—QUINTILLIAN, *Institutes of the Orator*, vol. 1, p. 205. (B. L., 1774.)

609. INTRODUCTION, PLAN OF THE.—It is politic in the introduction not to promise too much. That is to say, the speaker should not set out in too lofty a strain. Should he do so, there is a great danger that he may not be able to keep it up, and he may end in a descent from the sublime to the commonplace. Occasionally, however, this rule must be disregarded, and circumstances may warrant a speaker commencing in a bold and high tone. The introduction also should be easy and natural, and

this not only in manner, but in matter. It should not be far-fetched, but quite of a piece with the subject to which it is prefixt. In order to render introductions natural and easy, it is a good rule that they should not be planned till after one has meditated in his own mind the substance of his discourse. Then, and not till then, he should begin to think of some proper and natural introduction. By taking a contrary course, and laboring in the first place on an introduction, every one who is accustomed to composition will often find that either he is led to lay hold of some commonplace topic, or that, instead of the introduction being accommodated to the discourse, he is obliged to accommodate the whole discourse to the introduction which he had previously written. Cicero, tho his practise was not always conformable to his own rule, said: "When I have planned and digested all the materials of my discourse, it is my custom to think, in the last place, of the introduction with which I am to begin. For if, at any time, I have endeavored to invent an introduction first, nothing has ever occurred to me for that purpose but what was trifling, nugatory, and vulgar." After the mind has been once warmed and put in train by close meditation on the subject, materials for the preface will then suggest themselves much more readily.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 42. (W. L. & Co.)

610. INTRODUCTION, PURPOSES OF THE.—When one is going to counsel another, when he takes upon him to instruct, or to reprove, prudence will generally direct him not to do it abruptly, but to use some preparation, to begin with somewhat that may incline the persons to whom he addresses himself to judge favorably of what he is about to say and may dispose them to such a train of thought as will forward and assist the purpose which he has in view. This is, or ought to be, the main scope of an introduction. First, to conciliate the good will of the hearers, to render them benevolent or well-affected to the speaker and to the subject. Topics for this purpose may, in causes at the bar, be sometimes taken from the particular situation of the speaker himself, or of his client, or from the character or behavior of his antagonists contrasted with his own; on other occasions, from the nature of the subject, as closely connected with the interest of the hearers; and, in general, from the modesty and good intention with which the speaker enters upon his subject. The second end of an introduction is to raise

the attention of the hearers, which may be effected by giving them some hints of the importance, dignity, or novelty of the subject, or some favorable view of the clearness and precision with which we are to treat it, and of the brevity with which we are to discourse. The third end is to render the hearers docile, or open to persuasion, for which end we must begin with studying to remove any particular prepossessions they may have contracted against the cause or side of the argument which we espouse. Some one of these ends should be proposed by every introduction. When there is no occasion for aiming at any of them, when we are already secure of the good will, the attention, and the docility of the audience, as may often be the case, formal introductions may, without any prejudice, be omitted. And, indeed, when they serve for no purpose but mere ostentation, they had for the most part better be omitted, unless as far as respect to the audience makes it decent that a speaker should not break in upon them too abruptly, but by a short exordium prepare them for what he is going to say. Demosthenes' introductions are always short and simple, Cicero's are fuller and more artful.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 371. (A. S., 1787.)

611. INTRODUCTION, STYLE OF THE.—The style of the exordium ought not to be like that of the argument proper and the narration, neither ought it to be finely spun out, or harmonized into periodical cadences, but, rather, it should be simple and natural, promising neither too much by words nor countenance. A modest action, also, devoid of the least suspicion of ostentation, will better insinuate itself into the mind of the auditor. But these ought to be regulated according to the sentiments we would have the judges imbibe from us. It must be remembered, however, that nowhere is less allowance made than here for failing in memory or appearing destitute of the power of articulating many words together.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 206. (B. L., 1774.)

612. INTRODUCTION, THE.—Every exordium ought either to convey an intimation of the whole matter in hand, or some introduction and support to the cause, or something of ornament and dignity. But, like vestibules and approaches to houses and temples, so the introductions that we prefix to causes should be suited to the importance of the subjects. In small and unimportant

causes, therefore, it is often more advisable to commence with the subject-matter itself without any preface. But, when we are to use an exordium (as will generally be the case) our matter for it may be derived either from the suitor, from the adversary, from the subject, or from those before whom we plead. From the suitor (I call all those suitors whom a suit concerns) we may deduce such particulars as characterize a worthy, generous, or unfortunate man, or one deserving of compassion; or such particulars as avail against accusation. From the adversary we may deduce almost the contrary particulars from the same points. From the adversary we may deduce almost the contrary particulars from the same points. From the subject, if the matter under consideration be cruel, or heinous, or beyond expectation, or undeserved, or pitiable, or savoring of ingratitude or indignity, or unprecedented, or not admitting restitution or satisfaction. From those before whom we plead we may draw such considerations as to procure their benevolence and good opinion; an object better attained in the course of pleading than by direct entreaty. This object is indeed to be kept in view throughout the whole oration, and especially in the conclusion; but many exordia, however, are wholly based upon it; for the Greeks recommend us to make the judge, at the very commencement, attentive and desirous of information; and such hints are useful, but not more proper for the exordium than for other parts; but they are indeed easier to be observed in the beginning, because the audience are then most attentive when they are in expectation of the whole affair, and they may also, in the commencement, be more easily informed, as the particulars stated in the outset are generally of greater perspicuity than those which are spoken by way of argument, of refutation, in the body of the pleading. But we shall derive the greatest abundance and variety of matter for exordia, either to conciliate or to arouse the judge, from those points in the cause which are adapted to create emotion in the mind; yet the whole of these ought not to be brought forward in the exordium; the judge should only receive a slight impulse at the outset, so that the rest of our speech may come with full force upon him when he is already imprest in our favor.—CICERO, *On Oratory and Orators*, p. 316. (B., 1909.)

613. INTRODUCTION, THE SUCCESSFUL.—The design of this part is to lead the hearers easily and naturally to the

subject of the discourse. Such is the relation of the preacher to his hearers, such the nature of a sermon, and such the occasion on which it is delivered, that seldom, at its commencement, will an effort be required, according to the ordinary rules of rhetoric, to secure the attention, or the favor, of the hearers. In regular religious assemblies, a preacher generally, on rising to preach, enjoys the advantage of attention and goodwill on the part of his audience; and his only special care here need be, not to divert, nor alienate goodwill. Still, some prefatory sentences are commonly advisable, in order to avoid the disadvantage of an abrupt entrance on the treatment of a subject. Besides, some thoughts will often be suggested by the subject, or the text, or by something special in the occasion, that will naturally require to be mentioned before entering on the discussion. The quality chiefly desirable in an introduction is, therefore, appropriateness to the sermon of which it is a part. As being the commencement of a sermon, and as intended gradually to lead the hearers to a certain subject, it should be characterized by simplicity, both in thought and in language; it should avoid abstruseness and elaborate composition. Gravity, too, is specially demanded in the introduction of so serious a discourse as a sermon ought to be. As the introduction, tho not devised till all the main parts of the sermon are provided for, is yet the first to be written, the writer may be presumed to be, at this point, in a state of mind similar to that of the hearers; namely, comparatively cool, but entering on a process which will, ere long, enkindle and elevate his feelings. The introduction should, generally, be conformed to such a view of the writer. While, however, it is ordinarily sufficient that this part should be appropriate, simple, and grave, it is susceptible of higher qualities. It may sometimes be made deeply impressive. Some striking thought may be here employed, which will secure to the preacher the interested attention of his hearers. When the means of thus advantageously introducing a discourse occur to a preacher, let him not fail to employ them through subjection to the generally correct rule, that an introduction should not be fervid. Only let him take care that the attention and expectation which may be excited by the brilliancy, or picturesqueness, or fervor of his opening paragraphs, end not in disappointment. If he be not able to maintain the interest which the introduction may create, it would be more judicious to check himself somewhat at the commencement, and trust to the influ-

ence of his subject for elevation, or emotion, in less hazardous passages.—RIPLEY, *Sacred Rhetoric*, p. 87. (G. K. & L., 1849.)

614. INTRODUCTION, TREATMENT OF THE.—The exordium is the commencement of the speech; which in poetry, is the prolog, and in the performance on the pipe, the prelude: for these are all commencements, and, as it were, an opening of the way for what is to succeed. The prelude, then, corresponds to the exordium of demonstrative speeches; for the performers on the pipe, using as a prelude any piece whatever which they are able to execute with skill, connect the whole by an inserted passage: and so in demonstrative speeches ought we to write; for the speaker ought, after stating whatever he lists, straightway to employ the insertion, and link it to the body of the speech. Which indeed all do, having as their model the exordium of the Helen of Isocrates: for there exists no very near connexion between Helen and the artifices of sophists. At the same time, if the exordium be out of the way of the subject, there is this advantage, that the whole speech is not of one uniform character. But the exordia of demonstrative speeches are derived from praise, or from blame, like Georgias in the Olympic oration—"Men worthy, O Greeks, of admiration among many"; for he is eulogizing those who instituted the general assemblies; Isocrates, however, blames them, "because they distinguish by prizes the excellences of person, while for those who are wise they propose no reward;" and, thirdly, from suggesting advice; for instance, "because it is fitting to honor the good," on that account the orator himself also speaks the praises of Aristides, or such characters as neither enjoy reputation, nor are worthless, but as many as, tho they be excellent persons, are obscure; just as was Paris, the son of Priam: for thus the orator conveys advice. Again, we may borrow demonstrative exordia from those proper to judicial rhetoric, i.e., from appeals to the auditor, in case the speech be respecting anything revolting to opinion, or difficult, or already noised abroad among many, so as to obtain his pardon: as Choerilus begins, "Now after everything has become public." The exordia, then, of demonstrative rhetoric arise from these sources—from praise, blame, exhortation, dissuasion, and appeals to the hearers. The inserted connective clauses may be either foreign or appropriate to the subject. With regard to the exordia of judicial rhetoric, we must assume that they are equivalent to

the opening scenes of dramas, and the exordia of epic poems; for the commencement of dithyrambic poetry resembles demonstrative exordia—"on account of thee, thy gifts, thy spoils." But in the drama, and in epic poetry, the commencement is an intimation of the subject, that the hearer may foresee what the story is about, and that his mind may not be in suspense; for whatever is indeterminate bewilders us. He then who puts, as it were, into the hand the beginning of the clue, causes him who holds it to follow on the story. On this account, we have—

"Sing, muse, the wrath," etc.

"The man, O muse, resound," etc.

"This, too, declare; from Asia's coasts afar,
How upon Europe burst the mighty war."

And the tragedians give some insight into the plot of the drama, if not forthwith, as Euripides does, yet they give it somewhere at least in the opening scene; just as also does Sophocles: "Polybus was my father!" And comedy in the same way. The most necessary business of the exordium, and this is peculiar to it, is to throw some light on the end for the sake of which the speech is made. For which very reason, if this be evident, and the case a brief one, we need not employ an exordium. The other species which speakers employ are correctives, and general: these are, however, deduced from (1) the speaker himself; (2) his hearers; (3) the subject; (4) and from the adversary. Everything whatsoever which refers to the doing away or the casting an aspersion of character, has a relation to one's self or the adversary. But these things are not done exactly in the same way: for by one speaking on a defense, whatever tends to aspersion of character should be put first; but by one who is laying an accusation, in his peroration. And the reason why is not indistinct; for it is necessary that one who is making a defense, when he is about to introduce himself, should sweep away every stumbling-block; so that the prepossession against you must first be removed: by him, however, who raises the unfavorable impression, let it be raised in winding up, in order that the judges may the rather recollect it. The correctives, however, which refer to the hearer, are drawn out of conciliating his good will, and inflaming him with anger, and occasionally from attracting his attention, or the reverse; for it is not at all times convenient to render him attentive, for which reason many endeavor to induce them to laughter. But all these will conduce to tractability on the judge's part, if one wishes it, as does also the showing one's self a person of charac-

ter; for to such do people the rather give heed. But men are attentive to objects of importance, of a peculiar description, or deserving admiration, or pleasing. Hence we ought to throw in a hint that the speech is concerning subjects of this nature. But if you would have them not attentive, hint that the matter is trifling, concerns them not, or is disgusting. But it ought not to escape our observation, that the whole of this is foreign to the subject; for they are addrest to a hearer of sorry taste, and one who lends an ear to points foreign to the subject; for if the hearer be not of this character, there is no need of exordium, except so far as to state the matter summarily, that, like a body, it may have a head. Again, the business of exciting attention is common to all the divisions of a speech, wherever it may be necessary; for the audience relax their attention anywhere rather than at the beginning. For which reason it is ridiculous to range this lead at the beginning, when more particularly every one is at the summit of attention. So that, whenever it is convenient, we may use the formulæ, "Lend me your whole attention, for the question does not affect me any more than yourselves;" and this one: "for I will relate to you a thing so strange, so wonderful, as you never yet heard." But this is just what Prodicus says he used to do—"whenever the audience happen to nod, to insert, by the by, a display of his pentecontadrachmial demonstration." But that these things are referred to the hearer not in his proper capacity as such, is evident; for all create unfavorable impressions or do them away in their exordia: as, "O king, I confess indeed, that not with haste," etc.: and again, "Why such long preludes." They, too, employ exordia who have, or appear to have, the worse case; for it is better to pause anywhere than on the case itself. On which account servants tell not what is asked them, but all the circumstances, and make long preambles. But the means out of which we must conciliate have been stated, and each other point of that nature: and, as it is well remarked by the poet, "Grant that I may reach the Phœnicians a friend and object of their compassion;" we ought, therefore, to aim at these two objects. And in demonstrative orations, you should cause the hearer to suppose that he is praised simultaneously with the subject, either in his own person or his family, or in his maxims of conduct, or at least somehow or other. For true it is, as Socrates remarks, that "To praise Athenians before an Athenian audience is no difficult thing, however it may be

in the presence of Lacedæmonians." But the exordia of deliberative rhetoric are derived from those of judicial: but this species has them naturally least of all three; for indeed the audience are aware of the subject; and the case needs no exordium except (1) on account of the speaker himself; (2) or his opponent; or (3) if the audience conceive of the importance of the matter otherwise than he could wish, thinking it either too serious or too trifling: with a view to which objects respectively there is a necessity for either exciting or doing away a prejudice, or for amplification or diminution. On account of these things, there is need of exordium; (4) or otherwise for the sake of ornament; since without it a speech appears hastily got up. Of this sort was the panegyric of Georgias on the Eleans; for without anything like the prelude display of gesture and attitude in the Gymnasium, he begins forthwith, "O Elis, city blest by fortune!"—ARISTOTLE'S *Rhetoric and Poetics*, p. 251. (B., 1906.)

615. INTRODUCTION, USE OF THE.

—The exordium is defined by Cicero as "a discourse to prepare the minds of the audience for the favorable reception of the remainder." Hence, you will observe it is not inherent in the subject, but a mere preliminary to conciliate the favor of the hearer. Tho not always indispensable, it is often necessary; and when not improper should never be omitted. It is not peculiar to the scenes of public oratory, it is equally habitual to every species of written composition, and its use is analogous to that of the common salutations among men, which under some form or other in every state of society precede their entrance upon the transaction of business. The universal propensity to some sort of prefatory introduction, at the threshold of all intercourse between men, may perhaps be traced to the constitution of human nature, independent of any state of society. It has been a question among philosophers whether the natural state of man is that of peace or of war. Different solutions have with great and rival ingenuity been drawn from different speculative views of human nature. If we judge, however, from the experience we have of mankind in the state approaching nearest to that of nature, in which men have ever been found, or from the nature and character of human wants and human passions, or by analogy from the state of other wild beasts among themselves, I think we shall conclude that the state of nature, like the state of society, is in itself not uniformly a state either of peace or war; but alter-

nately of either. Stimulated by the necessities or the passions implanted in his nature for the preservation of the individual or of the species, man would be at war with any of his fellow-creatures from whom he could wrest the object of his immediate wants. Satiated and satisfied, he would be at peace with the whole creation. In hunger he would be active and violent; in fulness indolent and cowardly. A natural result of this variation of temper would be that, in the accidental meeting of two human creatures, a reciprocal uncertainty would exist in the bosom of each with regard to the disposition of the other; and one of the first steps toward association would be the concert of some sign or indication which might be understood as a pledge of peace at such occurrences. A manifestation of amity would thus become habitual, as introductory to every transaction of a peaceable nature between men; and passing from speculation to experience, we find some usage of this kind practised by every tribe of savages, as well as among all civilized nations, with which we are acquainted. When by the progress of society the original motive for exhibiting these banners of benevolence disappears, the courtesies of civilized life assume its place, and adopt, as a customary formality, what was in its origin a promise of kindness. In all civilized society professions of friendship are multiplied in proportion as its realities diminish. Salutations, embraces, the joining of hands, are lavished as tokens of mutual regard, even when it is not felt; and wherever man meets man in the attitude of peace, be it for objects of pleasure, of business, or of devotion, some introduction to every purpose is held to be not less necessary than the purpose itself. From the common forms of personal intercourse the usage was transferred to the silent communications, introduced by the art of writing, and all literary discourse, from the familiar letter to the epic poem, announces itself with more or less formality of introduction, according to the nature of the subject and the genius of the writer.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 399. (H. & M., 1810.)

INTRODUCTION.—See also *Beginning*.

616. INVENTION, INSTRUMENTS OF.—Invention is talent itself. We do not teach talent; we give to him who hath, not to him who hath not. To the inventive mind (and what is mind wholly destitute of

invention?) there are means of inventing more, and of inventing better. The first point is to know. If knowledge does not give originality, it increases and nourishes it. Know man then: know life, know the divine word, know yourself; know everything if you can; all truth tends to the supreme truth; all truth may serve it in the way of proof or illustration. Next unite yourself to your subject by intense meditation; warm it with your own heat; warm yourselves with heat from your subject; let your subject be a reality to you, and the preparation of the discourse an epoch in your history; think not only but live; try on your soul the same ideas by which you would influence the souls of others. Do one thing more; analyze according to the laws of a sound logic the matter which you have before you. Having put yourselves by meditation into contact with the things themselves, now put yourselves by analysis into contact with their idea; having applied the logic of the soul in this study, now apply that of the mind. Inventing is finding; the same faculty of reasoning which you are presently to employ in proving, employ at the outset in finding. Such are the instruments of invention; make frequent use of them; study, meditate, analyze much; sharpen by repeated efforts the edge of invention, which rust, without them, will soon render dull; be not in haste to recur to that blank, if we may call it so, of superficial minds, that stock of commonplaces which are not contemptible, which have rendered service to every one, but of which the injudicious use has led talent to neglect its own resources.—VINET, *Homiletics; or, The Theory of Preaching*, p. 254. (I. & P., 1855.)

617. INVENTION, MEANS OF.—It should be observed that the ancient orators, having in view only judicial and deliberative eloquence, have nothing to say on invention of the subject, which was always prescribed to the orator. It is otherwise with the eloquence of the pulpit. The preacher, it is true, might be compelled to choose a text, but he can not be forbidden to choose his subject first, and his text for his subject; and then, as to the text itself, after it has been chosen, he has often to find or create a subject for it. Besides, we do not admit that the use of a text is essential to pulpit eloquence. We may, then, say that the preacher is often required to choose his subject. And when we say choose, we do not mean take it ready prepared from the midst of a table of contents, all arranged in order, of a list

of heads with their subdivisions. The number of subjects is incalculable; each following the relation, the combination which has been preconceived, multiplies itself; it is as the five loaves and two fishes of the gospel. No one in this matter is obliged to walk in the steps of his predecessors. Without seeking novelty, we may be new. A simple impression received from our text, or a view furnished by life, may contribute to novelty. But the most reliable means of invention, as to the subject of discourse, is a truly philosophical culture. Under this conviction we can not too earnestly recommend to candidates for the pulpit, the study of philosophy, which will be constantly giving them new aspects of the same truth.—VINET, *Homiletics; or, The Theory of Preaching*, p. 53. (I. & P., 1855.)

618. IRONY.—Irony is a figure in which the speaker represents his thought in a form that properly expresses the directly opposite of his opinion. It is employed mostly for purposes of playfulness, or scorn and contempt.

"Silence at length the gay Antinous broke,
Constrained a smile, and thus ambiguous spoke:

What god to you, untutored youth, affords
This headlong torrent of amazing words!
May Jove delay thy reign, and cumber late
So bright a genius with the cares of state!"

(*Odyssey*, I, 490.) "But, Mr. Speaker, we have a right to tax America. O inestimable right! O wonderful, transcendent right! the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money. O invaluable right! for the sake of which we have sacrificed our rank among nations, our importance abroad, and our happiness at home!"—DAY, *The Art of Discourse*, p. 326. (C. S. & Co., 1867.)

619. JEFFERSON, THOMAS.—Born at Shadwell, Albemarle County, Va., April 13, 1743. Admitted to bar in 1767. Elected to Continental Congress March, 1773. Became President March 4, 1801. Died July 4, 1826. Author of the Declaration of American Independence. Some changes were made in its original draft, but essentially it is the product of Jefferson. Webster said "It is the production of his mind, and the high honor of it belongs to him, clearly and absolutely." Over six feet. Self-controlled, fearless, an almost perfect citizen. One of the most picturesque characters in American

history. He lacked voice for a great orator—inclined to be guttural. His style was marked by naturalness and perspicuity.

620. JESTING IN SPEECH MAKING.—Jesting may often be introduced with good effect into a speech. It affords relief from the dullness of a dry subject, and tends to put the audience in better humor, both with themselves and with the speaker. Besides, it often attracts their wandering attention, and secures their notice to the end, when mere argument would fail to do so. But we must remember that this ornament of a speech is to be used with moderation. Nothing is more painful to sensible people than to see a man play the buffoon. The least offensive jokes, it is to be remarked, are always the best, as they are the most politic. At times, however, ridicule may be heaped upon an adversary for the purpose of overthrowing him; for laughter excited at his expense is often worth more than a dozen reasons against his arguments. The speaker must be very careful at the same time not to lay himself open to ridicule. The jests need not, in order to succeed, be of the first quality, for it has been often observed that a joke which would not excite a smile in private will excite loud laughter in public. It is hardly necessary to add that all indecency of language and all jests bordering on profanity are to be shunned. No one who values his own peace of mind, and the esteem of those whose good opinion is of any value, will be likely to transgress in this way. In connexion with this whole subject of ornament, Hume, in his essays, says that uncommon expressions, strong flashes of wit, pointed similes, and epigrammatic turns, especially when they recur too frequently, often disfigure, rather than embellish, a discourse. It commonly happens, in such cases, that twenty insipid conceits are found for one thought which is really beautiful.—BETTON, *Art of Public Speaking*, from *Complete Orator*, p. 39. (W. S. & Co.)

621. JUDICIAL CAUSE, DIVISION IN A.—Tho division may not always be necessary, yet when properly used it gives great light and beauty to a discourse. This it effects not only by adding more perspicuity to what is said, but also by refreshing the minds of the hearers by a view of each part circumscribed within its bounds: just so milestones ease in some measure the fatigue of travelers, it being a pleasure to know the extent of the labor they have undergone, and to know what remains encourages them to

persevere, as a thing does not necessarily seem long when there is a certainty of coming to the end. Every division, therefore, when it may be employed to advantage, ought to be first clear and intelligible, for what is worse than being obscure in a thing, the use of which is to guard against obscurity in other things? Second, it ought to be short, and not encumbered with any superfluous word, because we do not enter upon the subject matter, but only point it out.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 256. (B. L., 1774.)

622. JUDICIAL CAUSE, UNDERSTANDING A.—

It is my custom to use my endeavor that every one of my clients may give me instruction in his own affairs himself, and that nobody else be present, so that he may speak with the greater freedom. I am accustomed also to plead to him the cause of his adversary, in order to engage him to plead his own, and state boldly what he thinks of his own case. When he is gone, I conceive myself in three characters: my own, that of the adversary, and that of the judge. Whatever circumstance is such as to promise more support or assistance than obstruction, I resolve to speak upon it; whenever I find more harm than good, I set aside and totally reject that part entirely; and thus I gain this advantage that I consider at one time what I shall say, and say it at another; two things which most speakers, relying upon their genius, do at one time and the same time; but certainly those very persons would speak considerably better, if they would but resolve to take one time for premeditation, and another for speaking. When I have acquired a thorough understanding of the business and the cause, it immediately becomes my consideration what ground there may be for doubt. For of all points that are disputed among mankind, whether the case is of a criminal nature, as concerning an act of violence; or controversial, as concerning an inheritance; or deliberative, as on going to war; or personal, as in panegyric; or argumentative, as on modes of life; there is nothing in which the inquiry is not either what has been done, or is being done, or will be done, or of what nature a thing is, or how it should be designated.—CICERO, *On Oratory and Orators*, p. 249. (B., 1909.)

623. JUDICIAL SPEAKING, ORDER

IN.—The judicial kind, tho of all the most extensive and various, consists of but two offices, accusation and defense. Its parts, according to most authors, are five: exordium,

narration, proof, refutation, and peroration. To these some have added division, proposition, and digression, but the first two are included in the proof. As to digression, if it be foreign to the cause, it cannot make a part of it; if it belongs to the cause, it may serve as a help or ornament to the parts from which it digresses. But if everything in a cause ought to be called part of it, why should not also argument, similitude, commonplace, passions, examples, likewise be called parts? Neither do I agree with those, like Aristotle, who exclude refutation as included in proof, for the one establishes, and the other destroys, which are different things. The same author differs also from us in opinion, by placing after the exordium not narration but proposition. But I do not pretend that the orator must think of every one of these parts in the same order in which he is to deliver them. His principal care should be to examine into the nature of the cause he undertakes, to know the state of the question, what makes for and against it, what he is to prove and what to refute; next, how he must order his narration, for the exposition of it is preparatory to his proofs; nor can it be of service unless it first is plain what he may promise himself from his proofs. Lastly, he must consider the means of procuring the favor of the judges, as it must be from a diligent inspection into all parts of the cause that he will be able to know the frame of mind they ought to be in, as gentle or severe, passionate or cool, inflexible or tractable, for deciding in his favor. I can not, likewise, side with those who think the exordium should be the last thing written. For, as it is necessary to get together all materials and see how they ought to be disposed, before we set about writing or speaking, so ought we to begin with what naturally occurs first. A painter or sculptor does not begin with the feet, in a portrait or statue, neither does any art consummate a work where it must begin. And what shall an orator do if he has not time enough to compose entirely his discourse? Will he not find himself under an illusion in abiding by so preposterous a custom? He must therefore consider his matter in the order we have prescribed, and write it down in the order of delivering it.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 185. (B. L., 1774.)

JUDICIAL.—See also *Bar, Forensic—Jury*.

624. JURY, ADDRESSING A.—Juries differ much in character, not merely in the various counties, in commercial and rural dis-

tricts, in London and in the provinces, but even in the same locality, at the same assizes or sittings. Therefore, your first care should be to study the character of your jury. If you have accustomed yourself to read the character in the face, you will probably make a shrewd guess of your men at a glance. But it must be confessed that the countenance sometimes deceives, and we are often surprised to find a sound judgment under a stolid front and an intelligent aspect concealing a shallow mind. Your eye will give you a reading that will prove tolerably correct. Do not, however, rest upon that alone, but watch closely the twelve heads when the case is launched, and especially when the witnesses are under examination. Then you will certainly discover who are the intelligent, who the impotent, who the sagacious, who the shallow, who the facile, who the obstinate. Knowing them, you know how to deal with them. You know who will lead the others and therefore to whom you are mainly to address yourself. You learn whom you must endeavor to convince, whom to persuade, whom to bend to your will, and you must mold your speech to the measure of their capacities. In the first place, it is essential that all of them should, if possible, understand what you are saying to them. As in a team the slowest horse rules the pace, so must you address yourself to the comprehension of the lowest intelligence among the twelve, and I need not say that with a common jury this is too often very low indeed. But do not mistake my meaning in this. When I tell you that you must speak for the ignorant, I do not contemplate vulgar thoughts or lowlife phrases, but your own ideas put into plain language and enforced by familiar illustrations. The besetting sin of advocates is that of talking over the heads of their juries—addressing to them words that are as strange to their ears—and therefore as unintelligible to their minds—as any foreign tongue and throwing before them ideas comprehensible only to the cultivated intellect. I am perfectly conscious of the extreme difficulty of avoiding this error; how hard it is even to recognize the fact that thoughts and words which habit has made familiar to you are unintelligible to minds that have not enjoyed your training; how still more formidable is the task of translating, as you speak, the fine words that come naturally to your lips into the homely vernacular of the classes from whom the common juries are taken. But this is your business, and to this you must train yourself at any cost of time and labor. It is a condition of success at the *Nisi Prius* Bar that

will be excused only in rare and exceptional cases of extraordinary power or capacity to command a sufficiency of that higher class of business in which you will address a special jury or a judge. You will soon learn the signs by which you may know if you are making yourself to be understood by your jury, and holding not their ears only but their minds. It is difficult to describe the signs of this. A certain steady gaze of attention and fixedness of feature and commonly a slight bending forward of the head are the usual outward manifestations. But more sure than these is that secret sympathy which exists between minds with whom a communion is established. You feel that you are listened to and understood, just as you are painfully conscious when your audience are not heeding tho they be ever so silent and still. Keep your eyes upon the jurymen while you address them, for the eye is often as attractive as the tongue. Watch them well, and if you mark any that do not seem to listen, fix your eyes upon them and you will instinctively talk to them, and they will feel as if you were addressing them individually, and open their ears to you accordingly. If they put on a puzzled look at any time, you may be sure that your argument is too subtle for them or your language too fine. Be warned. Simplify your argument; introduce some homely illustration; win them to a laugh; repeat in other forms and phrases the substance of what you have wasted in unintelligible sentences. Above all, if you see them growing weary, restless in their seats, averting their eyes, yawning, looking at their watches, or other symptoms of having heard enough, accept the warning and bring your speech to a close, even if you may not have said all that you designed to say. When your jury has arrived at this pass, continued attempts to attract their attention are not merely failures in themselves, but they mar the good effect of that which has gone before. Come to a hasty or even to an abrupt conclusion, and resume your seat. The art of sitting down is quite as useful at the Bar as in all other arenas of the orator.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 269. (H. C., 1911.)

625. JURY AND WITNESSES.—Nothing is gained, but, on the contrary, a great deal is lost, by stating to the jury anything you can not prove. The jury are not convinced by your speech, but by the evidence. You can not hope to achieve more with the most impressionable jurymen than to bring him to this: "Well, if you prove what you

say, you will have my verdict." In accordance with this state of feeling on the part of the jury, your course will be only to describe your testimony in the course in which it will least disturb the order of the story, as it already exists in their minds. You will take the witnesses, therefore, in order of time, and shortly repeating that portion of the narrative which is spoken to by the witness you are about to introduce, state who and what he is, and the circumstances, if any, that give peculiar value to his testimony, or that enabled him to depose to the particular facts, and then very shortly repeat the facts he will prove. If he speaks also to a subsequent part of the transaction, when you have said all you have to say of the former part, and not before, refer to that latter part with the like introduction and the like brevity.—RAM, *A Treatise on Facts*, p. 368. (B. V. & Co., 1873.)

626. JURY, CAUTION IN OPENING A CASE TO THE.—Bear in mind when you rise to open a defense, that you are about to comment upon a story already known to the jury; that it is your business to convince them that this story is not credible, by reason either of its own intrinsic improbabilities, or of the insufficiency of the testimony by which it was supported, or of the little faith due to the witnesses, or of the contradictions which you purpose to produce. In order to remove the impressions made upon their minds by that story, you must ask them to review it with you, and to do this, you must recall it to them; and it can be best recalled in the order in which it was imparted to them. Then is it more prudent to recall the whole of your adversary's case, its strongest as well as its weakest parts, that which you cannot answer as well as that which you can; or, to pass over that which tells against you, and to dwell exclusively on that which you can meet. On the one hand, it is said that, by reviewing the strong points, and leaving them unassailed, you not only recall what may have been unnoticed, but you give them double significance by the confession of their strength, implied in the inability to answer them. On the other hand, it is argued that, not to notice them at all, is to admit them to be unanswerable. This is a dilemma of such frequent occurrence that we should have been very glad if we could have discovered any rules for guidance in the choice. But we have endeavored in vain to do so. Even after the experiment has been made, and with reference to the results of actual experience, we are unable to say which course

has the balance of reason or the proofs of practise to recommend it. Much must depend upon the particular circumstances of the case, upon the impression apparently made upon the jury, upon the nature and worth of the answer you are about to put in. If you have reason to believe that the jury did not see all the value of the evidence you can not disturb, it will obviously be prudent not to give it additional importance by reviewing it. But if the jury do not appear to have been impressed by it, you can not do harm by repeating it; on the contrary, by linking it skilfully with other portions of the evidence which you can answer, you may, to some extent, shake its influence also. At all events, by boldly meeting it, and even putting it forward prominently, making a virtue of the necessity, you may not improbably obtain this advantage, that the jury will say: "These facts can not be so important as we thought, or the counsel would not have so talked about them." So infinitely small are all the reasons that sway verdicts, that even this sometimes would give a chance which would be annihilated by the opposite remark: "He never said a word about that, because he could not." But whether you do or do not determine to recall the whole case, a great deal of ingenuity may be employed, and will be requisite, in dealing with the evidence, so to treat it as to throw into shade the stronger parts, and bring out prominently its weaknesses.—RAM, *A Treatise on Facts*, p. 371. (B. V. & Co., 1873.)

627 JURY, PERSUADING A.—Good temper goes a great way toward conciliating a jury. Command yourself. Win them with smiles; frowns repel them. Exhibit unflinching confidence in your cause, for any distrust betrayed by you is instantly imparted to them. If the subject be dry, enliven it with some timely jest, and the duller the theme the smaller the joke that suffices to relieve its dulness. Throw before them as much fact and as little argument as possible; you are not so likely to convince as to persuade. When you think what sort of minds you are seeking to sway, how entirely incompetent they are to follow an argument, you must make the most of facts, treating your audience as children, who are never tired of listening to that which paints a picture upon their minds or evokes a sentiment, but who are sent to sleep by abstractions and logic. The majority of any common jury are in this respect only children. You may make them "see it," you may make them "feel it"; but I defy you by the cleverest and closest

argument to convince them as a cultivated thinker is convinced. Make large use of illustrations; they will be readily accepted as substitutes for argument, and often, I am sorry to say, for facts. But you must not travel for them beyond the circle with which your jurymen are familiar. You will not throw light on one obscurity by comparing it with another. Refer to their own knowledge and experience whenever you can, and seize the slightest chance to make your client's case theirs.—COX, *The Arts of Writing, Reading, and Speaking*, p. 274. (H. C., 1911.)

JURY.—See also *Bar, Forensic* —, *Judicial* —.

628. KNOWLEDGE AND CONVERSATION.—Experience tells that knowledge is not knowledge until we use it—that it is not ours till we have brought it under the dominion of the great social faculty, speech. Solitary reading will enable a man to stuff himself with information; but, without conversation, his mind will become like a pond without an outlet—a mass of unhealthy stagnature. It is not enough to harvest knowledge by study; the wind of talk must winnow it, and blow away the chaff; then will the clear, bright grains of wisdom be garnered, for our own use or that of others. Then let us talk; and that our talk may be a true recreation, let us talk with congenial spirits. Such spirits may be met with singly in the ordinary intercourse of life, but the full play of the mind demands that they should be encountered “not in single spies, but in battalions”; and hence the necessity of clubs to bring together, like steel filings out of sand at the approach of a magnet, men of the most opposite pursuits and tastes, the attrition of whose minds may brush away their rust and cobwebs, and give them edge and polish.—MATHEWS, *The Great Conversers*, p. 52. (S. F. & Co., 1892.)

629. KNOWLEDGE AND GOOD SENSE ESSENTIAL.—I would have an orator prepare himself a long time, by general study, to acquire a large stock of knowledge, and to qualify himself for composing well, that so he might need the less preparation for each particular discourse. I would have him naturally a man of good sense, and to reduce all he says to good sense, as the standard of his discourse. His studies should be solid, he should apply himself to reason justly, and industriously avoid all subtle and over-refined notions. He should distrust his imagination, and not let it influence his judg-

ment. He should ground every discourse upon some evident principle, and from that draw the most obvious and natural consequences.—FANKLON, *A Letter to the French Academy*, p. 235. (J. M., 1808.)

630. KNOWLEDGE, DEFINITE.—In undertaking the work of confirmation or convincing, the speaker must of course know the matter of the judgment which he is to establish. He must be regarded, also, as believing in himself and of course as knowing the evidence on which it rests. He professes this in undertaking to convince. He must know, thus, both the matter of the proposition and its truth. In investigation, on the other hand, it may be wholly unknown whether there is such a truth as the process of investigation may lead to as its proper result. Known truths may be taken, and by the application to them of various principles of reasoning entirely new truths may be ascertained and proved in the very process of investigation. The mathematical analyst, thus, applies to an assumed formula certain processes by which its members are changed in their form, and comes thus to new truths—to truths, perhaps, of which he had never dreamed until they stood out proved before his eye. More commonly, however, in investigation, the truth is at least guessed at, or conceived as possible. The matter of the judgment is before the mind, and the process of investigation consists in the discovery of the proof on which the truth of it rests. Confirmation employs the results of this discovery for the conviction of another mind. This latter species of investigation, therefore, which respects the proof on which an assumed or conjectural truth rests, coincides to a certain degree with invention in confirmation. For it is the proper office of invention here to furnish the proof for a given asserted judgment. It differs from this process of investigation only in the circumstance that it directs all its operations with a view to an effect on another mind. Investigation might rest satisfied with any adequate proof; invention seeks the best. Invention explores the whole field of proof, and then selects; investigation is content to take what is at hand, provided it be sufficient to establish the truth proposed. Investigation implies a candid mind, ready to be convinced by the proof discovered; invention in rhetoric regards a mind possibly prejudiced against the truth, and struggling against every fresh charge of proof.—DAY, *The Art of Discourse*, p. 113. (C. S. & Co., 1867.)

631. KNOWLEDGE OF MEN.—The man who speaks without a knowledge of the world, of the opinions, feelings, and habits of those he addresses, is like a sentinel in the dark firing his piece at random at an enemy whose approach he hears without being able to distinguish his form, or to tell exactly from what quarter he is advancing; veteran soldier and skilful marksman as he may be, his discharge, under these circumstances, will be less likely to prove effective than if, in broad daylight, and with a clear view of the advancing foe, the rawest and most unskilful recruit had pointed the weapon. It would be very easy to quote authorities to show that the labor necessary for extempore preaching has not been overestimated. Dr. Cumming writes thus: "I do not," he says, "think reading sermons is best; I like myself best to hear them read, because I am often best satisfied with them; but I am convinced that the living speaker, speaking the thoughts that are in his soul, in language furnished to him at the moment, does speak with a power and demonstration and effect, notwithstanding his little inelegancies, his periods not so well rounded, his sentences not so perfectly finished for critical ears, with which you never can be adorned from sermons merely read from manuscripts. I am no fanatic; I am sure you will acquit me of that; but I know the best thoughts I have ever spoken to you; and the thoughts I know have been most blessed to you are the thoughts that never occurred to me in my study, but that have sprung up in my heart at the moment I have been speaking, suggested often by that attentive face that looked to me there, and by that riveted eye that looked upon me here, and by that silent listening that was perceptible elsewhere. I am persuaded, therefore, that God speaks to His ministers in the pulpit, and there through His ministers to the people. I do not say that to read one's sermons (because good men do so, greater and better men than I) is to dishonor the Holy Ghost; but I do say in my case, and in my experience, it would be parting with an element of power and a means of good which I would not resign for the whole world. But do not suppose that by extemporaneous preaching I mean going into the pulpit and saying what comes uppermost. Tho I do not write my sermons, it costs me hard and weary thinking, often followed by many a sleepless night, to prepare them. It does not follow that because a man does not write his sermons that therefore he does not study them. It is quite possible to write in the most extemporaneous

manner, as it is to speak in the most extemporaneous manner; sermons that are written may be the most random shots, sermons that are not written may be the results of the deepest study, meditation, and prayer."—HALCOMBE, *The Speaker at Home*, p. 41. (B. & D., 1860.)

632. KNOWLEDGE, WIDE, NECESSARY.—Who can suppose that, amid the greatest multitude of students, the utmost abundance of masters, the most eminent geniuses among men, the infinite variety of causes, the most ample rewards offered to eloquence, there is any other reason to be found for the small number of orators than the incredible magnitude and difficulty of the art? A knowledge of a vast number of things is necessary, without which volubility of words is empty and ridiculous; speech itself is to be formed, not merely by choice, but by careful construction of words; and all the emotion of the mind, which nature has given to man must be intimately known; for all the force and art of speaking must be employed in allaying or exciting the feelings of those who listen. To this must be added a certain portion of grace and wit, learning worthy of a well-bred man, and quickness and brevity in replying as well as attacking, accompanied with a refined decorum and urbanity. Besides, the whole of antiquity and a multitude of examples is to be kept in the memory; nor is the knowledge of laws in general, or of the civil law in particular, to be neglected. And why need I add any remarks on delivery itself, which is to be ordered by action of body, by gesture, by look, and by modulation and variation of the voice, the great power of which, alone and in itself, the comparatively trivial art of actors and the stage proves, on which tho all bestow their utmost labor to form their look, voice, and gesture, who knows not how few there are, and have been, to whom we can attend with patience? What can I say of that repository for all things, the memory, which, unless it be made the keeper of the matter and words that are the fruits of thought and invention, all the talents of the orator, we see, tho they be of the slightest degree of excellence, will be of no avail? Let us then cease to wonder what is the cause of the scarcity of good speakers, since eloquence results from all those qualifications, in each of which singly it is a great merit to labor successively; and let us rather exhort our children, and others whose glory and honor is dear to us, to contemplate in their minds the full magnitude of the ob-

ject, and not to trust that they can reach the height at which they aim, by the aid of the precepts, masters, and exercises, that they are all now following, but to understand that they must adopt others of a different character.—CICERO, *On Oratory and Orators*, p. 147. (B., 1909.)

633. KNOX, JOHN.—The great Scottish reformer, was born at Giffordgate, four miles from Haddington, Scotland, in 1505. He first made his appearance as a preacher in Edinburgh, where he thundered against popery, but was imprisoned and sent to the galleys in 1546. In 1547 Edward VI. secured his release, and made him a royal chaplain, when he acquired the friendship of Cranmer and other reformers. On the accession of Mary (1553), he took refuge on the Continent. In 1556 he accepted the charge of a church in Geneva, but, after three years of tranquillity, returned to Scotland, and became a popular leader of the Reformation in that country. His eloquence lashed the multitude to enthusiasm and acts of turbulent violence. As a preacher his style was direct and fearless, often fiery, and he had a habit of pounding the pulpit to emphasize particular truths. He died in 1572.

634. LANGUAGE AND PERCEPTION.—Language does not exist solely to minister to thought, and to our poetically living and sympathetic apprehension of the world and its events that substantializing of dependent conceptions is no less indispensable than it is dangerous for thought. The same holds true of another drawback of language which is but rarely felt, yet when it is plainly perceived, is seen to be of some magnitude. Seeing that in speech the elements of thought are only successively presented, even in the most natural style of expression, it is impossible always to avoid an order of words occurring that does not answer to the combination of the ideas denoted by them; but in a cultured style, with its tendency to intertwine much that in simpler speech is exprest in detached coordinate clauses, there is often a most striking perversion of the order apparently required by the general purport of the context. Undoubtedly an awkward use of these liberties is felt as cumbrous obscurity; but how much can be tolerated in this respect by our conceptive and constructive imagination is shown most plainly by the collocation of words in Latin poetry. Even where they divide closely coherent and separately unintelligible parts of the discourse, we yet can often hit upon a

manner of reading and accenting such as even in this situation enables us to discern their connection. In general, however, it seems to me a mistake to look upon that which most closely conforms to logical order as the best arrangement of words. On the contrary, one of the ends of language is to supply the place of perception. Now, as here it very frequently happens that the unimportant comprehensive background or some striking detail first shows itself, and not till afterward the more important events, as the obvious effect comes before the hidden cause, or passivity on the one side before compensating activity on the other: so that discourse will be most distinct in which the several points of relation are marshalled in an order that brings them vividly before the reproductive imagination, no matter whether or not this corresponds to the logical order of the relations involved. For as even in perception our judgment in regard to this inherent connection is little affected by the order of succession in which objects happen to present themselves, so by thought we can very easily add to the given concrete image of an event those inherent relations by which it becomes intelligible; whereas the imagination has a highly difficult task when it is called on to represent successively certain relations at the bidding of the preceding words, before it knows the concrete concluding points toward which the thought is tending.—LOTZE, *Microcosmus*, p. 631. (T. & T. C., 1885.)

635. LANGUAGE AND STYLE.—The first rule is to be natural, to endeavor to speak as we should express ourselves if we were speaking to one or another of those who compose our audience on the same subjects in private—or, rather, were preaching to the same audience without book. This is not always an easy matter. The moment we take pen in hand, we are apt to fall into an artificial style, with measured cadences, and sentences framed less simply than when we speak—a style proper for an essay or a dissertation, but too stiff and elaborate for a sermon. I am not recommending negligence or slovenliness (God forbid), nor again familiarity, which would be unsuitable to our subject, as well as to the place, the occasion, and our own character and office. What is wanted is, as I have said, a style as nearly as possible approaching to that which we should use, both as to our words and as to the structure of our sentences, if our sermon were unwritten, and we were preaching without book. I know of no better way of at-

taining it than by endeavoring, while we write, to place our congregation before us, in imagination, and to test what we have written, from time to time, by what we have reason to believe the caliber of their understanding.—HUERTLEY, *Homiletical and Pastoral Lectures*, p. 153. (A., 1880.)

636. LANGUAGE AS AN INSTRUMENT.—If usual phraseology, not defaced, by positive blemishes, and not repulsive by any associated thoughts, clearly and strongly convey our meaning, why should we search far and wide for other expressions? Language is an instrument, not an end; and it ought to be appropriate, and subordinate, to its end. Now, however justly beauty may be demanded in a poem, or in any production designed chiefly to please, beauty in a public discourse, involving some great interest and having mainly in view enlightened conviction and persuasion is of minor consideration. Appropriateness to conviction and persuasion is, in such a discourse, the chief thing; and even a homely style, if it clearly convey and deeply impress solid thoughts, is incalculably better than the most elegant style which attracts attention to itself. If, in addition to this quality, a preacher singly intent on the great object of his commission, expresses his ideas in beautiful language, unconsciously, as it were, and without alluring the hearers' attention from the subject to himself, or to the beauty of his language, so much the better; for with him the great object is held supreme; with that, nothing is allowed to interfere; to that, everything is made subservient. But should he be withdrawn from the true purpose, and beauty of language become itself an object of anxiety, he would cease to be an orator convincing and persuading men; he would then be exhibiting himself. On a kindred point, Whately well remarks that "young writers, of genius, ought especially to be admonished to ask themselves frequently, not whether this or that is a striking expression, but whether it makes the meaning more striking than another phrase would, whether it impresses more forcibly the sentiment to be conveyed." —RIPLEY, *Sacred Rhetoric*, p. 150. (G. K. & L., 1849.)

637. LANGUAGE, BREADTH OF THE ENGLISH.—It is possible to find in modern languages valuable specimens of every species of polite literature. The English language, in particular, abounds with writings address to the imagination and feelings, and calculated for the improvement of

taste. No one who is not so far blinded by prejudice in favor of antiquity as to be incapable of relishing anything modern, can doubt that excellent examples of every kind of literary merit are to be found among the British writers. The inventive powers of Shakespeare, the sublime conceptions of Milton, the versatile genius of Dryden, the wit of Butler, the easy gaiety of Prior, the strength and harmony of Pope, the descriptive powers of Thomson, the delicate humor of Addison, the pathetic simplicity of Sterne, and the finished correctness of Gray, might, with some degree of confidence, be respectively brought into comparison with any examples of similar excellence among the ancients. For minds capable of the pleasures of imagination and sentiment, such writings as these provide a kind of entertainment, which is in its nature elegant and refined and which admits of endless diversity. By exhibiting images industriously collected and judiciously disposed, they produce impressions upon the reader's fancy scarcely less vivid than those which would result from the actual contemplation of natural objects. By combining incidents and characters of various kinds, and representing them as associated in new and interesting relations, they keep curiosity perpetually awake, and touch in succession every affection and passion of the heart. Whatever is grand or beautiful in nature, whatever is noble, lovely, or singular in character, whatever is surprising or affecting in situation, is by the magic power of genius brought at pleasure into view, in the manner best adapted to excite correspondent emotions. A rich field of elegant pleasure is hereby laid open before the reader who is possessor of a true taste for polite literature, which distinguishes him from the vulgar at least as much as the man who enjoys an affluent fortune is distinguished by the luxuries of his table. Besides the immediate gratification which this kind of reading affords, it is attended with several collateral advantages which are perhaps of equal value. The exercise which it gives to the imagination and feelings improves the vigor and sensibility of the mind. It is the natural tendency of an intimate acquaintance with images of grandeur, beauty, and excellence, as they are exhibited in works of taste, to produce a general habit of dignity and elegance, which will seldom fail to tincture a man's general character and diffuse a graceful air over his whole conversation and manners. It is not unreasonable even to expect that they who are habitually conversant with beautiful forms in nature and art, and are frequently

employed in contemplating excellent characters in the pages of history and fiction, will learn to admire whatever is noble, or becoming, in conduct.—ENFIELD, *The Speaker*, p. 32. (J., 1799.)

638. LANGUAGE DEFINED.—Language, in its most general acceptation, might be described as a mode of expressing our thoughts by means of motions of the organs of the body. It would thus include spoken words, cries and involuntary gestures that indicate the feelings, even painting and sculpture, together with those contrivances which replace speech in situations where it cannot be employed—the telegraph, the trumpet-call, the emblem, the hieroglyphic. For the present, however, we may limit it to its most obvious signification; it is a system of articulate words adopted by convention to represent outwardly the internal proofs of thinking. But language, besides being an interpreter of thought, exercises a powerful influence on the thinking process. The logician is bound to notice it in four functions: (1) as it enables him to analyze complex impressions, (2) as it preserves or records the result of the analyses for future use, (3) as it abbreviates thinking by enabling him to substitute a short word for a highly complex notion, and the like, and (4) as it is a means of communication.—THOMSON, *Lessons of Thought*, p. 43. (S. & Co., 1860.)

639. LANGUAGE, IMPORTANCE OF CORRECT.—To speak your own language correctly, is to secure the most important aid to success in society. Study the grammar and dictionary carefully and continually, but avoid unusual words and high-flown phrases. If you have a well-educated friend, ask him, in confidence, to observe and correct your faults of language. If your own education has been defective and your opportunities for mingling with cultivated persons limited, you will probably use many expressions which, you will be surprised to learn, are, if not incorrect, at least to be avoided. Do not suppose them to be trifles. In good society, the slightest inaccuracy in language will be greatly to your disadvantage. No advantages of persons or of fortune can entirely counterbalance the effect of a phrase, or of a peculiarity in pronunciation which betrays early ignorance. But if you converse correctly, you certainly possess an accomplishment which will enable you to sustain a position in any society. When it is once acquired, you need experience no timidity in talking with any person whatever

—your language will of itself entitle you to a courteous reception. The number of persons whose expressions are entirely free from mistakes, or improprieties, is so small, that one belonging to it is sure of respect. You would do well to form a class with a few friends, for the purpose of reading aloud by turns some well-written works. Select a chapter, and determine, by the aid of your dictionary, the proper pronunciation and accent of every word. In the beginning, read the separate chapters over at least six times, or oftener, if you are not confident of having perfectly mastered every difficulty which each presents. If there be added to this, practise in writing short "compositions" or essays, to be submitted to the criticism and correction of the whole class, your progress will be rapid.—CARLETON, *The Art of Conversation*, p. 133. (C., 1867.)

640. LANGUAGE, ORIGIN OF.—The opinions about the origin of language may be divided into three classes, as follows: (1) The belief that man at his creation was endowed with a full, perfect, and copious language, and that as his faculties were called forth by observation and experience, this language supplied him at every step with names for the various objects he encountered. In this view, which has found many able advocates, speech is separated from, and precedes, thought; for, as there must have been a variety of phenomena both outward and in his mind, to which the first man was a stranger, until long experience gradually unfolded them, their names must have been entrusted to him long before the thoughts or images which they were destined ultimately to represent, were excited in his mind. (2) The belief that the different families of men, impelled by necessity, invented and settled by agreement the names that should represent the ideas they possess. In this view, language is a human invention, grounded on convenience. But "to say that man has invented language would be no better than to assert that he has invented law. To make laws, there must be a law obliging all to keep them; to form a compact to observe certain institutes, there must be already a government protecting this compact. To invent language, presupposes language already, for how could men agree to name different objects without communicating by words their designs?" In proof of this opinion, appeal is made to the great diversity of languages. Here it is supposed again that thought and language were separate, and that the former had made some progress before

the latter was annexed to it. (3) The third view is that as the Divine Being did not give man at his creation actual knowledge, but the power to learn and to know, so He did not confer a language but the power to name and describe. The gift of reason once conveyed to man, was the common root from which both thought and speech proceeded, like the pitch and the rind of the tree, to be developed in inseparable union. With the first inspection of each natural object, the first imposition of a name took place: "Out of the ground, the Lord God formed every beast of the field, and every fowl of the air, and brought them unto Adam to see what he would call them, and whatsoever Adam called every living creature, that was the name thereof." (Gen. ii. 19.) In the fullest sense, language is a divine gift, but the power and not the results of its exercise, the germ and not the tree, was imparted. A man can teach names to another man, but nothing less than divine power can plant in another's mind the far higher gift, the faculty of naming. From the first we have reason to believe that the functions of thought and language went together. A conception received a name; a name recalled a conception; and every accession to the knowledge of things expanded the treasures of expression. And we are entangled in absurdities by any theory which assumes that either element existed in a separate state, antecedently to the other.—THOMSON, *Laws of Thought*, p. 61. (S. & Co., 1860.)

641. LANGUAGE, PLAIN, RECOMMENDED.—As long as public assemblies are composed, for the most part, of the poor, and of those who have had to battle with the world before becoming prosperous, it must surely be out of place to introduce into sermons or speeches words and phrases which the majority can not understand. A clergyman especially should guard against this error, and endeavor to point out in all clearness, fullness, and simplicity the glorious truths of the Gospel. The more clearly a man is understood, and the less he introduces into his remarks that which is perplexing, the more will his hearers' attention be withdrawn from himself and confined to his subject. And this, says Archbishop Whately, is what a first-rate orator would chiefly aim at. We will, however, quote his own words, which are as follows: "When the moon shines brightly, we are apt to say, 'How beautiful is the moonlight!' but in the daytime, 'How beautiful are the trees, the fields, the mountains!' and, in short, all objects that are il-

luminated; we never speak of the sun that makes them so. The really greatest orator shines like the sun, making you think much of the things he is speaking of; the second best shines like the moon, making you think much of him and his eloquence." It may not be out of place here to remark, that in an extempore speech it will sometimes happen that the speaker wishes to make use of a word which will not occur to his mind at the instant. Under these circumstances, it is always better for him to explain his meaning by some other word or phrase, than, by pausing, to think of the word wanted. And such is the richness of the English language, that this may always be done very readily; but to pause in a discourse, and come partly to a standstill for the want of a word which does not occur to the mind at the time, would only be to confuse himself, and create a disagreeable sensation in the minds of the hearers. Such, also, is the rapidity of thought, that this is done in far less time than is here taken to explain our meaning; for the mind generally keeps ahead in the discourse, so that if the right word will not present itself at once, the mind can supply the tongue with a proper substitute ere it has arrived at the place for making use of it. Any one well accustomed to extempore speaking will easily understand such a position of affairs above mentioned. It occurs at times to all men, however eloquent they may be. And at times, when both words and ideas are flowing most freely, the speaker will be brought to a momentary pause for the want of some word which the mind at the time knows would just explain the meaning. But stop he must not, and stop he need not, if he will only avail himself of another word of a similar meaning, which, tho it may not be of the same force as the word in question, will serve full well for the occasion. This will be alleged by some as a sufficient reason why the use of manuscript ought to be adopted and continued in. For, it will be urged, if one word or phrase will better explain our meaning than another, that method of bringing a subject before an audience ought to be adopted which will most surely supply us with the right terms in the proper place. And this, it will be maintained, is having the whole subject written out before us. But surely the advantages which attend an extempore manner of speaking ought not to give way to such a trifling circumstance as this, especially when it is possible to supply the want by other words of similar import, which in some instances would be more intelligible to many of the hearers. And the man who possesses

a well-stored mind, and is accustomed to use a variety of words rather than being stereotyped in his language, will find but little difficulty in this respect.—*ANON, The Public Speaker*, p. 90. (J. N. & Co., 1860.)

642. LANGUAGE, PRECISION IN.—

Your first care in the choice of words will be that they shall express precisely your meaning. Words are used so loosely in society that the same word will often be found to convey half a dozen different ideas to as many auditors. Even where there is not a conflict of meanings in the same word, there is usually a choice of words having meanings sufficiently alike to be used indiscriminately, without subjecting the user to a charge of positive error. But the cultivated taste is shown in the selection of such as express the most delicate shades of difference. Therefore, it is not enough to have abundance of words—you must learn the precise meaning of each word and in what it differs from other words supposed to be synonymous and then select that which most exactly conveys the thought you are seeking to embody. I will not pretend to give you rules for this purpose—I am acquainted with none that are of much practical value. Some of the books profess to teach the pupil how to choose his words; but having tried these teachings I found them worthless and others who have done the like have experienced the same unsatisfactory result. There is but one way to fill your mind with words and that is, to read the best authors and to acquire an accurate knowledge of the precise meaning of their words—by parsing as you read. By the practise of parsing, I intend very nearly the process so called at schools, only limiting the exercise to the definitions of the principal words. As thus:—take, for instance, the sentence that immediately precedes this—ask yourself what is the meaning of “practise,” of “parsing,” of “process,” and such like. Write the answer to each that you may be assured your definition is distinct. Compare it with the definitions of the same word in the dictionaries and observe the various senses in which it has been used. You will thus learn also the words that have the same or nearly the same meaning a large vocabulary of which is necessary to composition, for frequent repetition of the same sentence, is an inelegance if not a positive error. Compare your definition with that of the lexicographer and your use of the word with the uses of it by the authorities cited in the dictionary, and you will thus measure your own progress in the science of words. This use-

ful exercise may be made extremely amusing as well as instructive, if friends, having a like desire for self-improvement, will join you in the practise of it. I can assure you that an evening will be thus spent pleasantly as well as profitably. You may make a merry game of it—a game of speculation. Given a word; each one of the company in turn writes his definition of it; Webster's Dictionary is then referred to and that which comes nearest the authentic definition wins the honor or the prize; it may be a sweepstakes carried off by him whose definition hits the mark the most nearly. But, whether in company or alone, you should not omit the frequent practise of this exercise, for none will impart such a power of accurate expression and supply such an abundance of apt words wherein to embody the delicate hues and various shadings of thought.—*Cox, The Arts of Writing, Reading, and Speaking*, p. 48. (H. C., 1911.)

643. LANGUAGE, STUDIED.—

In regard to language, the best rule is that no preparation be made. There is no convenient and profitable medium between speaking from memory and from immediate suggestion. To mix the two is no aid, but a great hindrance, because it perplexes the mind between the very different operations of memory and invention. To prepare sentences, and parts of sentences, which are to be introduced here and there, and the intervals between them to be filled up in the delivery, is the surest of all ways to produce constraint. It is like the embarrassment of framing verses to prescribed rhymes; as vexatious, and as absurd. To be compelled to shape the course of remark so as to suit a sentence which is by and by to come, or to introduce certain expressions which are waiting for their place, is a check to the natural current of thought. The inevitable consequence is constraint and labor, the loss of everything like easy and flowing utterance, and perhaps that worst of confusion which results from a jumble of ill-sorted, disjointed periods. It is unavoidable that the subject should present itself in a little different form and complexion in speaking from that which it took in meditation; so that the sentences and modes of expression, which agreed very well with the train of remark as it came up in the study, may be wholly unsuited to that which it assumes in the pronunciation. The extemporaneous speaker should therefore trust himself to the moment for all his language. This is the safe way for his comfort, and the only way to make all of a uniform piece. The gen-

eral rule is certain, tho there may be some exceptions. It may be well, for example, to consider what synonymous terms may be employed in recurring to the chief topic, in order to avoid the too frequent reiteration of the same word. This will occasion no embarrassment. He may also prepare texts of Scripture to be introduced in certain parts of the discourse. These, if perfectly committed to memory, and he be not too anxious to make a place for them, will be no incumbrance. When a suitable juncture occurs, they will suggest themselves, just as a suitable epithet suggests itself. But if he be very solicitous about them, and continually on the watch for an opportunity to introduce them, he will be likely to confuse himself. And it is better to lose the choicest quotation than suffer constraint and awkwardness from the effort to bring it in. Under the same restrictions he may make ready, pithy remarks, striking and laconic expressions, pointed sayings and aphorisms, the force of which depends on the precise form of the phrase. Let the same rule be observed in regard to such. If they suggest themselves (which they will do, if there be a proper place for them), let them be welcome. But never let him run the risk of spoiling a whole paragraph in trying to make a place for them.—WARE, *Hints on Extemporaneous Preaching*, p. 243. (G. K. & L., 1849.)

644. LANGUAGE, SYNTACTIC PLIABILITY OF.—Much can be done with words, and as what is evidently nonsense must admit of being, grammatically and syntactically, quite correctly and elegantly expressed, even that it may be examined and denied: still more, by the readiness with which a grammatically faultless form can be assumed, half true, confused, distorted statements may be made to deceive by an appearance of perfect correctness. These processes can be most clearly traced in the combinations of mathematical symbolic language. Many particular groups of signs bearing on one another, at first devised for a special case to express a relation there comprehensible, may afterward be made to undergo a series of changes or of applications that for the moment have no assignable meaning, may frequently receive none even when we continue to calculate with them, yet sometimes lead to the discovery of new and veritable relations, whose meaning we only afterward begin to understand. The pliability of language very rarely indeed leads to such favorable results; for the most part, it only suggests modes of conception that depart fur-

ther and further from the truth. We must be content to adduce a single but comprehensive example of this very fruitful source of error. The substantive form belongs originally only to things, the adjective form to qualities, the verb form to events. But, of course, language could not in its judgments always begin with the thing, and annex qualities and action to this as the subject; it had to make the qualities in themselves and action in itself also matter of its reflection. Hence it severed their connection with things, and gave them a substantive form, either by adding a peculiar termination to express this new character, or by transforming the infinitive of the verb or the neuter of the adjective into a consistent, complete, and independent whole by means of a prefixed article. When we survey the still continued controversies of scientific men, who are mainly occupied with general notions and can not protect themselves from error by the constant check of regulative perception of some sort, we can not but acknowledge that nothing is more fatal than this one case of the pliability of language. Almost invariably we find a tendency to make the newly acquired syntactic dignity of words convertible with a new metaphysical dignity acquired by their matter. Thus we have almost ceased to speak of beautiful objects, *i.e.*, we forget that what we call beautiful is originally a mere adjective determination not existing apart from a subject; we speak now of the Beautiful, or at the best of Beauty, and our esthetic thinkers are quite convinced that what can exist only as an attribute is correctly apprehended only when it has unnaturally been apprehended as something substantive which is everywhere identical. Need we recall the host of similar instances—the Infinite, the Evil—or speak of the mischief in ethical inquiries by the habit of speaking, not of the freely willing mind, but of Freedom, as if it were a power acting independently, whose energy and achievements could be judged without reference to the nature of the mind to which it pertains?—LOTZE, *Microcosmus*, p. 628. (T. & T. C., 1885.)

645. LANGUAGE THE PLASTIC MATERIAL OF THOUGHT.—Language, of course, does not impart to the mind the elements of thinking; but it is indispensable when the mind has to combine these elements into the spacious fabric of its culture. As we always experience a refreshing effect from sense-intuition, and are not convinced of the success of any labor till we have before us some palpable result, so must the

auticular images of names and the combinations of sounds that constitute grammatical and syntactical forms of speech present to us in a fixt sensible form, the former the multiplicity of things, the latter the systematic plurality of their possible relations. There can be no clearness of thought where the many presentations and groups of presentations that in mutual relation are to form a thought simultaneously to occupy our consciousness without names, and only in their original character of affections of the soul; even tho thus they may be not a mere heterogeneous assemblance, but already held together by relations corresponding to those subsequently to be formulated, yet consciousness is not aware of this internal organization. It becomes to us real and true when in the task of statement we first bring one presentation into prominence, and then, guided by the syntactical form which we have given to its name, go beyond it in a definite direction, and rejecting on the way many others, succeed at last in putting into special connection with it the particular second presentation indicated by that direction. No thought is clear and distinct until it has undergone this process of analysis and recombination, and the simplest self-scrutiny may teach anyone how, in proportion as the plastic form of the idea comes out into relief, the obscurities disappear that clove to it in its earlier unexpressed stage. As a work of art can not be a full, harmonious truth until it has been completed in marble or bronze, and as a conception in the artist's imagination is but a disjointed and fragmentary beauty, so for mankind language is the universal plastic material in which alone they elaborate their surging ideas into thought.—LOTZE, *Microcosmus*, p. 637. (T. & T. Co., 1895.)

646. LANGUAGE, USE OF APPROPRIATE.—The first requisite for public speaking is the power of clothing thoughts previously conceived in appropriate language; the second, the power of weaving together a succession of thoughts into a harmonious whole. In the outset, then, we shall find that some men have greater difficulties to contend with than others. For instance, the man, some eight or ten years of whose life has been spent in studying the classics, will have gained an accurate and almost instinctive perception of the various shades of meaning expressed by nearly synonymous words; and more than this, a continual habit of translating classical authors will have given him not only a ready command of words, but an aptitude for arranging them, so as best to convey his

meaning. For those who have not had this previous training, perhaps the most useful exercise will be to take up a book, and, choosing out words or expressions from it, to vary and modify them; e.g., I wish—intend—purpose—think of—meditate—my desire, intention, or wish, is—my inclination leads me. Or, again: hatred—dislike—loathing—disgust—aversion—distaste—disinclination to—objection to—prejudiced against—antipathy to, etc. It may seem a childish exercise, but is none the less useful for that. Having secured the use of the right words, we then want them put in their right places in the sentence. This nothing but continued practise will effect; an expression which in itself involves the idea of private study, not of public exhibition. The question arises, How is one to practise speaking with no one to speak to? It may be answered by another question, How can a man learn singing with no one to sing to? Even by singing to himself—so a man may speak to himself. The best speakers tell us to abstract our minds from the individuals of the mass of people before us. Some even would conceive them to be so many blocks of wood; and surely, therefore, tables and chairs will stand for an audience under these circumstances.—HALCOMB, *The Speaker at Home*, p. 8. (B. & D., 1860.)

647. LANGUAGE, VAGUENESS OF.—Nothing so much impairs the perspicuity and force of language as vagueness. If you fall into the too common habit of preaching, in general terms, on virtue and religion, vice and wickedness, without specifying the particular sins which do most easily beset men, and the particular excellencies and comforts of the paths of godliness, your hearers will carry away but a vague and transient impression of your meaning. You will never preach effectively without being very careful to select the most specific and appropriate language; and this point should be attended to in every line. There is almost always a choice between a more or less appropriate, a stronger and a weaker term. Open any book—for instance, the New Testament, at Philippians i:6: "Being confident of this very thing," says the apostle: he might have given nearly the same sense if he had merely said "knowing this"; but how much weaker the expression! "Abhor that which is evil, cleave to that which is good": how much stronger than "Cease to do evil, learn to do well."—GRESLEY, *Letters to Young Clergymen*, p. 122. (D. & Co., 1856.)

648. LANGUAGE, VERBAL PRECISION OF.—Verbal precision requires that a writer express his exact meaning, without tautology, ambiguity, or redundancy, that he be careful not to load his sentences with words which are synonymous, or nearly so, that he make use of no terms or phrases but such as convey a determinate meaning, and that he avoid the introduction of uncommon words where words in ordinary use would answer his purpose as well. Perspicuity is equally injured by an excessive multiplicity of words and by a parade of pompous and stately language.—ENFIELD, *The Speaker*, p. 44. (J., 1799.)

649. LARGE BUILDINGS, SPEAKING IN.—A convenient, practical rule has, however, been given for the guidance of speakers in accommodating the loudness and pitch of their voice to the size of the room in which they have to speak. It consists in fixing the eyes on the farthest corner of the room, and addressing the speech to those who are there situated; commencing rather softly, the voice is gradually raised until it seems to return to the speaker, not with a noisy echo, but with a sensation of its pervading all parts of the building. Buildings of very large size and of irregular form present a greater difficulty, inasmuch as they reverberate with several notes at a time, and sometimes prolong some one or more in the form of a musical echo. These echoes have been well divided into the quick echoes and the slow. The former immediately reverberate a confused iteration of the sounds; and the latter, which are generally much more distinct and articulate, only repeat after a pause of one or more seconds. The first kind apparently depends on the simultaneous reverberation from several flat surfaces, such as the walls, ceiling, and floor, all of which are near the speaker, and whence the sound instantly returns. The second is generally attributable to some one or more distant reflecting surfaces accidentally placed in such a relation to the speaker as to return his words to him, after twice traversing the length of the building. The musical echo seems similar to the ringing sound produced by stamping or clapping the hands in a vaulted building, and probably depends on the reflection of sound from a large number of small surfaces situated at regular and symmetrical distances beyond one another. Thus the returned wave of sound comes in pulsations following one another at fixed intervals, determined by the distance of each reflecting surface beyond the last. Now as regularity

of pulsation above a certain rapidity forms a musical note, this kind of echo is more or less impress with the same character. There seems no remedy for these difficulties, except a consciousness of their effects with great slowness and deliberation in speech; but high pitch is an important auxiliary. In connection with this point it is curious to notice that in our cathedrals, building generally of very large size and irregular shape, and frequently echoing with several discordant musical echoes, the practise of intoning has been preserved. It would appear as if this custom of reciting the prayers to a single high note, with occasional rising and falling inflections to mark the terminations of the sense, had at first originated in accident; for it is an indisputable fact that the same voice can be made to travel much farther in a building when it is thus used than when there is much fluctuation of the pitch; indeed, the returning echoes meeting with an incongruous note greatly obscure the sound. Most persons, moreover, who have to read with some rapidity, after a time fall into a monotone more or less perfect, according to the accuracy of their ear and their control of voice.—HALCOMBE, *The Speaker at Home*, p. 150. (B. & D., 1860.)

650. LAWYER, THE SUCCESSFUL.—The successful advocate is a man of poise. His calmness and self-confidence inspire similar qualities in his hearers. He does not bluster or browbeat a witness; he is slow to resent smartness and even insult; he is not tempted "to give back in one's own coin"; he is sparing in his use of sarcasm and denunciation; he never knowingly takes an unfair advantage. Personalities are not arguments. The real lawyer does not threaten, but persuades; does not "play to the gallery," but speaks directly to judge and jury; does not spend his time upon trifles and quibbles, but gives his best abilities to the law and facts. When a lawyer has prepared his case, let him closely examine it to see how much is substance and how much merely words. Has he placed his feet firmly upon facts? If so, it will require a strong adversary seriously to disturb him. If not, what chance has he against an opponent who, in addition to having the facts, may also be a trained speaker? A few points clearly and concisely stated, and prest home with proper emphasis and earnestness, are likely to be more effective in winning a favorable verdict than an over-detailed and lengthy exposition.—KLEISER, *How to Argue and Win*, p. 95. (F. & W., 1910.)

651. LENGTH, CAUTION AGAINST UNDUE.—Beware of undue length. Do not undertake to say everything, which is the secret of tiresomeness. Oh, the grievousness even of calling to memory the exhaustive and exhausting teachers of patience! Avoid the notion of those who think they must occupy a certain time as by an hour-glass. Fifteen minutes, well and wisely filled, can insure a better sermon than two hours of platitudes and repetition. Touch and go in these early attempts. Only be on the watch for moments when the thought unexpectedly thaws out and flows, and give the current free course. Beginners, who apprehend a paucity of matter, and have small power of amplification, will be much relieved by carrying out the scheme or plan of their sermon into more numerous subdivisions. On each of these something can certainly be said, especially if, after the Scotch method, each particular is fortified with a Scripture passage. Neither in these exercises, nor in any other, act upon the mean policy of reserving your good things till afterward. Believe, with Sir Walter Scott, that the mind is not like poor milk, which can bear but one creaming. Therefore, always do your best. It is unfair in some who lament the decay of extemporaneous preaching, to assume that it has gone altogether into desuetude in the Northern States. This is so far from being the case that there is scarcely a settled pastor of my acquaintance who does not frequently, if not every week, address his smaller audiences without what, in Scotland, are called "the papers." Some of the happiest efforts I have heard were made by preachers who elaborate their more important discourses by thorough writing. It is in such meetings, then, as these that the young preacher will find his most favorable school of practise. Here he will be sustained by the sympathy of pious and loving fellow-Christians, who, with minds remote from everything like critical inquisition, will seek from the pastor's lips the word of life. I strongly advise you to seek out and delight in such assemblages. If they interest you, they will interest those who hear you; and the more you forget the scholar and the orator, the more will you attain the qualities of the successful preacher.—ALEXANDER, *Thoughts on Preaching*, p. 154. (S., 1862.)

652. LENGTH OF SERMONS.—As to the length of sermons. That never should be determined by the clock, but upon broader considerations—short sermons for small subjects, and long sermons for large subjects.

It does not require that sermons should be of any uniform length. Let one be short, and the next long, and the next intermediate. It is true that it is bad policy to fatigue men, but shortness is not the only remedy for that. The true way to shorten a sermon is to make it more interesting. The object of preaching is not to let men out of church at a given time. The length and quality of a sermon must be determined by the objects which it has in view. Now you can not discuss great themes in a short compass, nor can you by dribblets—by sermons of ten or twenty minutes—train an audience to a broad consideration of high themes. There is a medium. A minister ought to be able to hold an audience for an hour in the discussion of great themes; and the habit of ample time and ample discussion, even if occasionally it carries with it the incidental evil of weariness, will, in the long run, produce a nobler class of minds and a higher type of education than can possibly belong to the school of dwarfed sermonizers.—BEECHER, *Yale Lectures on Preaching*, p. 234. (J. B. F. & Co., 1872.)

653. LENGTH, PROPER, OF A SPEECH.—As to the time for which a speaker may generally calculate upon retaining the attention of his hearers, if it is allowable to hazard a rule which might, I believe, be of universal application, and tend to preserve that amity of feeling which ought ever to exist between a speaker and his audience, we should say, as Aristotle said of the length of a sentence, that a speech should neither be too long nor too short; that it will be too short, if it be shorter; too long, if it be longer, than the hearers anticipated.—HALCOMBE, *The Speaker at Home*, p. 34. (B. & D., 1860.)

654. LENGTH, UNDUE, OF A DISCOURSE.—Nothing is more fatal to the success of a discourse than to prolong it beyond due limits. We speak for a certain purpose, with a certain object in view. When that object has been attained, the motive which urged us to speak, and which alone justified our speaking, has ceased; and if we attempt to prolong our discourse beyond this point we shall, in all probability, address an unwilling, a reasonably unwilling, audience, who will not fail to let us understand that they are weary of us and of our subject, and desire no more of it. The skilful orator, therefore, will always keep his gaze keenly fixed upon the crisis of his discourse, and when that has been successfully secured, will con-

clude. Not unfrequently, of course, the development, or consummation, or whatever we may please to call it, of this crisis, will constitute the principal and most important part of the conclusion itself.—POTTER, *The Spoken Word*, p. 170. (M. H. G. & Son, 1880.)

655. LINCOLN, ABRAHAM.—Born at Hardin County, Ky., Feb. 12, 1809. Died at Washington, D. C., April 15, 1865. Farm laborer, salesman, merchant, surveyor, lawyer. Six feet four inches; large-boned, spare, gaunt; face dark, pallid, homely; expression kind, serious, modest, and unassuming. Remarkably self-reliant, but never arrogant. Intensely human, broad-minded. Keen analysis, common sense, shrewdness, sense of humor. Voice flexible. Speech terse, well pronounced. Diction easy. Manner of speaking quiet, dignified. Sympathy and honest purpose were the keynotes of his character. Belonged to no type. Style of speaking was distinctive, individual, characteristic. James Russell Lowell said of him, "The dignity of his thought owes nothing to any ceremonial garb of words, but to the manly movement that comes of settled purpose and an energy of reason that knows not what rhetoric means. He always address the intelligence of men, never their prejudice, their passion, or their ignorance." Of him Richard Watson Gilder said, "He achieved a singularly clear and forcible style, which took color from his own noble character, and became a thing individual and distinguished"; and he might also have added what he said of Napoleon, "His words go to the mark like a stroke of lightning; where he speaks, it is as if an earthquake had passed under one's feet." Lincoln's Gettysburg oration, which consisted of only two hundred and seventy-one words and occupied probably not more than three minutes in delivery, is unsurpassed in dignity, simplicity, and lofty sentiment.

656. LINCOLN, SECRET OF THE SUCCESS OF.—When President Lincoln was once inquired of what was the secret of his success as a popular debater, he replied, "I always assume that my audiences are in many things wiser than I am, and I say the most sensible thing I can to them. I never found that they did not understand me." Two things here were all that Mr. Lincoln was conscious of—respect for the intellect of his audience, and the effort to say the most sensible thing. He could not know how those two things affected the respect of his audience for him, their trust in him as their superior, and their inclination to obey

him on the instant when they felt the magnetism of his voice. But he saw that, say what he might in that mood, he got a hearing, he was understood, he was obeyed.—PHELPS, *English Style in Public Discourse*, p. 137. (S., 1910.)

657. LISPING.—This is caused by permitting the tongue to come against or between the front teeth, when it should not; thus substituting the breath sound of TH for that of S or SH. This bad habit may be avoided or overcome by practising these and similar combinations with the teeth firmly and closely set; not allowing the tongue to press against the teeth, nor making the effort too near the front part of the mouth. The object to be attained is worthy of great efforts; many can be taught to do a thing in a proper manner which they would never find out by themselves.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 36. (J. P. M. & Co., 1845.)

658. LISPING AND ITS CURE.—Lisping is pronouncing *s* like *th* in the word *that*; it proceeds from allowing the tongue to pass the teeth when we pronounce *s*. It is sometimes the result of an organic defect, but it springs oftenest from a bad habit confirmed by custom. The worst feature in lisping is that it gives an air of silliness to our most serious moments. Here is a case in point. In his younger days, Regnier was assigned the part of a simpleton in some play or other. Of how he should get through such a role with anything like success he had not the faintest idea, and all his reflexions on the subject ended in nothing practicable. He was almost in despair, when, happening to call into some store one day, he saw a purchaser there lisping so outrageously that the attendants had all they could do to keep their faces straight. "The very man I want!" says Regnier to himself. "That's the model I have to copy!" It was a most happy thought. His imitation of a lisper was so natural and at the same time judicious that his success as a simpleton was immense. Even this little anecdote should be enough to convince you that if inclined to this defect you should get rid of it as soon as possible. The task is by no means difficult. You have only to practise pretty regularly and for some time, giving *s* its own sound by pressing the top of your tongue against the inside of the lower, not the upper, front teeth. This will accustom the tongue to keep within precise bounds; and custom will soon become sec-

ond nature.—LEGOUVÉ, *The Art of Reading*, p. 54. (L., 1885.)

659. LOGIC AND SPEAKING.—I would have persons who are intended for public speaking follow a course of logic, rather practical than theoretic, in which the mind should be vigorously trained to the division and combination of ideas upon interesting and instructive topics. These exercises should be written or oral. Sometimes it should be a dissertation on a point of literature, morals, or history; and a habit should be acquired of composing with order and method, by pointing out, in proportion as the student proceeded, the several parts of the discourse, the steps of the development, and means of proof—in a word, whatever serves to treat a subject suitably. Sometimes it should be a discussion between several debaters, with the whole apparatus and strict rules of a dialectic argument, under the master's direction; the disputants should not be allowed to proceed or conclude without reducing their thoughts to the forms of syllogistic reasoning—a process which entails some lengthiness, and even heaviness upon the discourse, but it gives greater clearness, order, and certainty. At other times, the debate might be extemporaneous, and then, in the unforeseen character of the discussion and in all the sparks of intelligence which it strikes forth, will be seen the minds which are distinguished, the minds that know how to take possession of an idea at once, enter into it, divide, and expound it. There should, for every position of thesis, be the counter-position or antithesis, and some one to maintain it; for in every subject there are reasons for and against. Thus would the student learn to look at things in various lights, and not allow himself to be absorbed by one point of view, or by a preconceived opinion. But these gymnastics of thinking ought to be led by an intelligent master, who suffers not himself to be swayed by forms or enslaved by routine. Real thinking must be effected under all these forms of disputation and argument, but the latter must not kill the spirit, as frequently was the case in the schools of antiquity.—BAUTAIN, *Art of Extempore Speaking*, p. 58. (S., 1901.)

660. LOGIC, RHETORIC AND GRAMMAR, CONNECTION BETWEEN.—The connection between genuine rhetoric and sound logic is indeed indissoluble. All good speaking must necessarily rest upon the basis of accurate thinking. But

to form a precise idea of the two arts, we must carefully distinguish them from each other, and confine them to their respective peculiar departments; logic to the operations of the mind within itself; rhetoric to the communication of their results to the minds of others. In this view, logic is the storehouse from which the instruments of rhetoric are to be drawn. Logic is the arsenal, and rhetoric the artillery, which it preserves. Both have their utility; both contribute to the same purposes. But the arts themselves are as distinct as those of the architect who erects the building, and of the armorer, who fabricates the weapons. Thus Aristotle, who perceived as well the clear distinction, as the necessary relation between these faculties, has treated of them in two distinct works; and unfolded their mysteries with all the energies of his profound, comprehensive, and discriminating genius. Equally proper and necessary will it be to separate in our minds the science of rhetoric, or of speaking well, from that of grammar, or the science of speaking correctly. Grammar stands in the same relation to rhetoric that arithmetic bears to geometry. Rhetoric is not essential to grammar, but grammar is indispensable to rhetoric. The one teaches an art of mere necessity; the other, an art of superadded ornament. Without a system of grammatical construction, the power of speech itself would be of no avail, and language would be a mere intellectual chaos; a perpetual Babel of confusion. But the powers of grammar extend no farther than to the communication of ideas. To delight the imagination, or to move the passions, you must have recourse to rhetoric. Grammar clothes the shadowy tribes of mind in the plain, substantial attire of a Quaker; rhetoric arrays them in the glories of princely magnificence. Grammar is sufficient to conduct you over the boundless plains of thought; but rhetoric alone has access to the lofty regions of fancy. Rhetoric alone can penetrate to the secret chambers of the heart.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 39. (H. & M., 1810.)

661. LOGIC, VALUE OF, TO THE SPEAKER.—Altho we think by nature, yet is there an art of thinking which teaches us to do with greater ease and certainty what our nature, as rational beings, leads us to do spontaneously. In all that man voluntarily does, liberty has its own share; and liberty, which nowhere exists without intelligence, is ever the source of

progress and perfection. Man learns how to think as he learns how to speak, read, write, and sing, to move his body gracefully, and to use all the powers of mind and body. Logic teaches the art of thinking. The orator therefore must be a good logician; not alone theoretically, but practically. It is not his business to know how to declaim about the origin and formation of ideas, nor about the four operations of thought. It is not the method of teaching, but the use of logic which he requires—and a prompt and dexterous familiarity with it he will not acquire except by long and repeated exercises, under the guidance of an experienced thinker, an artist of thought, who will teach him how to do with ease what he knows how to do already of himself imperfectly. We, in this point of view, somewhat regret the disuse of the old syllogistic method of the schools; for we are convinced that, properly applied and seriously directed, it gives quickness, subtility, clearness, and something sure and firm to the mind, rarely found in the thinkers of the present day. The fault formerly, perhaps, was in the excessiveness of the dialectical turn, and frequently the style became spoilt by dryness, heaviness, and an appearance of pedantry. Still, men knew how to state a question, and how to treat it; they knew at which end to begin it in order to develop and solve it; and the line of the argument, distinctly marked out, led straight to the object and to a conclusion. The fault nowadays is in an absence or deficiency of method. People remain a long time before their subject without knowing how to begin it, even though they rightly understand its very terms. This superinduces interminable preparations, desultory introductions, a confused exposition, a disorderly development, and finally no conclusion, or at least nothing decisive. There are really few men in our day who know how to think; that is, how to lay down and develop a subject in such a way as to instruct and interest those who read them or listen to them. A horror is everywhere felt for rules or for what imposes constraint, and, as nearly all the barriers have been removed which supported and protected human activity by obliging it to exert itself within fixed lines, liberty has become disorder, men swerve from the track in order to walk at their ease; and, far from gaining by it, they lose a great part of their time and their strength in seeking a path which would have been shown them from the outset had they chosen to accept of discipline, and to allow themselves to be guided. In order to think in their own fashion, or be original,

they think at random, just as ideas happen to come, if any come; and the upshot, for the most part, is vagueness, oddity, and confusion. This is the era of the vague and the almost. Everybody wants to speak of everything, as everybody wants to interfere in everything; and the result is that amidst this flood of thoughts, this overflow of divergent or irreconcilable words and actions, the minds of men, tossed to and fro, float uncertain, without a notion where they are going, just as the wind blows or the current drives.—BAUTAIN, *Art of Extempore Speaking*, p. 55. (S., 1901.)

662. LUTHER, MARTIN.—Born at Eisleben in 1483, died there, 1546. His rugged character and powerful intellect, combined with a strong physique, made him a natural orator, so that it was said "his words were half battles." Of his own method of preaching he once remarked: "When I ascend the pulpit, I see no heads, but imagine those that are before me to be all blocks. When I preach I sink myself deeply down; I regard neither doctors nor masters, of which there are in the church above forty. But I have an eye to the multitude of young people, children, and servants, of which there are more than two thousand. I preach to them. When he preaches on any article, a man must first distinguish it, then define, describe, and show what it is; thirdly, he must produce sentences from the Scripture to prove and to strengthen it; fourthly, he must explain it by examples; fifthly, he must adorn it with similitudes; and, lastly, he must admonish and arouse the indolent, correct the disobedient, and reprove the authors of false doctrine."

663. LYN DHURST, LORD.—If by good fortune your visit to the House should have happened on a night when this remarkable man has resolved to speak, the physical attributers of his oratory still more enchain your attention while confirming your preconceived opinion of his mental supremacy. Nature seems to have organized him for his destiny as a public orator—as one of those singled out to convey the magical influence of intelligence and sympathy from heart to heart and mind to mind. Had he been born in more stirring and dangerous times, when lives and empires, not ministers and measures, were at stake, he must have stood forward as one of the world's intellectual heroes. As it is, contemplating him amid the lurid atmosphere of party, and under the dis-

advantages of that too close proximity which breeds contempt, he realizes much, if not all, we expect from an orator. His voice is full of organlike music, deep and sonorous, and capable of sufficient modulation for one who rarely appeals either to the passions or the feelings, the stronger or the gentler sympathies of his hearers, but rather to their intellect, their judgment, their sense of the humorous. His bearing is dignified in the extreme: it exhibits the boldness of the Tribune, tempered by the calmness of the Senator. Self-possessed, cool, impressive, he elevates his audience to the level of his own mind, and sustains them there: he never descends from his elevation as other orators do, to obtain applause by echoing current prejudices or party passions. When he uses those passions and prejudices, he compels them by superior power to his own purpose, and does not become the slave of his own agents. Like the rest of our public men, he is a very different man, as an orator, when in power from what he was when in opposition. Then, he could condescend to be the partisan, and a powerful one he was; but still you could see it was a condescension—a tribute to the necessities of political strife, not an assault made in hot blood and pursued for the pleasure and excitement of the combat. Lord Lyndhurst, rising in his remote corner on the extreme left of the opposition bench and delivering one of those teasing, terrific attacks on the Whig government which formed the staple of his annual review of the session, was a very different man from Lord Lyndhurst the Chancellor, the moderator of the debates, the triumphant warrior indulging in indolent repose, or the statesman delivering the pure dictates of his judgment for the general good of the whole country, instead of the temporary battle-cries of a party. At all times, however, his oratory has displayed a rare union of power and good taste. He is very self-denying for so powerful a speaker. Great as his triumphs have been as an orator, he always left one under the impression that he could effect much more if he chose.—FRANCIS, *Orators of the Age*, p. 118. (H., 1871.)

664. MACAULAY'S READINESS OF SPEECH.—There is no speaker now before the public who so readily and usefully, and with so little appearance of effort, infuses the results of very extensive reading and very deep research into the common, everyday business of Parliament. But his learning never tyrannizes over his common

sense. If he has a parallel ready for almost every great character or great event, or an instance, or a dictum, from some acknowledged authority, his own reason does not, therefore, bow with implicit deference, making the one case a rule for all time. His speeches on the Reform bill, more especially that on the third reading, were remarkable evidences of the skill and readiness with which he could bring historical instances to bear upon immediate political events, without being at all embarrassed by the precedents. His mind appears so admirably organized, his stores of memory so well filled and so instantaneously at hand, that the right idea or the most happy illustration seems to spring up at exactly the right moment; and the train of thinking thus aroused is dismissed again with equal ease, leaving him at liberty to pursue the general tenor of his argument. There is very great symmetry in his speeches. The subject is admirably handled for the purpose of instructing, delighting, or arousing; and learning, illustration, invective, or declamation, are used with such a happy art, and with so equally happy an abstinence, that, when the speech is concluded, you are left under the impression that everything material to a just judgment has been said, and the whole theme exhausted. His speeches read like essays, as his essays read like speeches. It is impossible to doubt that they are prepared with the utmost care, and committed to memory before delivery. They bear internal evidences of this, and the mode of delivery confirms the suspicion.—FRANCIS, *Orators of the Age*, p. 73. (H., 1871.)

665. MACAULAY, SPEECHES OF.—

Admirable as Mr. Macaulay's speeches are on paper, his delivery of them altogether belies that reputation which they are calculated to obtain for him. It is, perhaps, heightened expectation which causes the deep disappointment one feels on hearing him the first time; or it may be that his defects of manner and style would not be observed, were the matter he utters of an inferior order. Whatever the cause, the spell is in a great measure broken. Nature has not gifted him, either in voice or in person, with those attributes of the orator which help to fascinate and kindle a popular assembly. With such a voice and aspect as Lord Denman, how infinitely greater would be the effect on his audience of his undoubted intellectual power! Mr. Macaulay, in his personal appearance, and in the material or physical part

of his oratory, contradicts altogether the ideal portrait one has formed on reading his speeches. Every man would, of course, have his own especial hallucination, but the chances are ten to one that the majority would have associated with his subject every physical attribute of the intellectual—investing him in imagination with a noble and dignified presence, and especially with a voice fit to give utterance to those fine passages of declamation with which his speeches abound. The contrast of the reality is, in many respects, striking. Nature has grudged Mr. Macaulay height and fine proportion, and his voice is one of the most monotonous and least agreeable of those which usually belong to our countrymen north of the Tweed—a voice well adapted to give utterance with precision to the conclusions of the intellect, but in no way naturally formed to express feeling or passion. Mr. Macaulay is short in stature, round, and with a growing tendency to aldermanic disproportions. His head has the same rotundity as his body, and seems stuck on it as firmly as a pin-head. This is nearly the sum of his personal defects; all else, except the voice, is certainly in his favor. His face seems literally instinct with expression: the eye, above all, full of deep thought and meaning. As he walks, or, rather, straggles along the street, he seems as if in a state of total abstraction, unmindful of all that is going on around him, and solely occupied with his own working mind. You can not help thinking that literature with him is not a mere profession or pursuit, but that it has almost grown a part of himself, as the historical problems or analytical criticism were a part of his daily and regular intellectual food.—FRANCIS, *Orators of the Age*, p. 76. (H., 1871.)

666. MACAULAY, THOMAS BABINGTON.—Born at Rothlet Temple, Leicestershire, Oct. 25, 1800. Died at London, Dec. 28, 1850. He was of medium stature, without grace of body or attractiveness of face, inclined to slovenliness. His voice was lacking in intonation and variety. "The loud, even, declamatory sound of his voice," says one, "was like the uninterrupted flow of a fountain." He was "overflowing with words," and was pronounced "absolutely renowned in society as the greatest bore that ever yet appeared." There was no limit to his knowledge, and his memory was marvellous. At the age of thirty-two his parliamentary success and his literary eminence were great. Social attention and praise were

lavished on him. As a historian he shows the closest familiarity with the facts of English history. His style is filled with a strong personality, it is brilliant, with a wealth of epigram, antithesis, epithets, and imagery. His English is pure to the point of fastidiousness. He is never obscure at any time. He spoke as he wrote, smoothly, gracefully, eloquently, with an aim to conviction rather than persuasion. A great characteristic is the shortness of his sentences. His defects were those of a genius—"a redundancy, an overcrowding of every one thing that is touched upon, that almost turns one's head," says Brougham, "for it is out of one digression into another, and each thought in each is illustrated by twenty different cases and anecdotes, all of which follow from the first without any effort." Unwearied diligence marked his work. Regarding an article he had written, Macaulay himself said: "There is not a sentence in the latter half which has not been repeatedly recast." He had no talent for extempore speaking—it was evident that he committed to memory at least the main parts of his speeches.

667. MACKINTOSH'S INTELLECTUAL QUALITIES.—Whatever was valuable in the compositions of Sir James Mackintosh, was the ripe fruit and study of meditation. It was the same with his conversation. In his most familiar talk there was no wildness, no inconsistency, no amusing nonsense, no exaggeration for the sake of momentary effect. His mind was a vast magazine, admirably arranged; everything was there, and everything was in its place. His judgments on men, on sects, on books, had been often and carefully tested and weighed, and had then been committed, each to its proper receptacle, in the most capacious and accurately constructed memory that any human being ever possessed. It would have been strange, indeed, if you had asked for anything that was not to be found in that immense storehouse. The article which you required was not only there. It was ready. It was in its own proper compartment. In a moment, it was brought down, unpacked, and displayed. If those who enjoyed the privilege—for privilege indeed it was—of listening to Sir James Mackintosh, had been disposed to find some fault in his conversation, they might perhaps have observed that he yielded too little to the impulse of the moment. He seemed to be recollecting, not creating. He never appeared to catch a sudden glimpse of a subject in a new light. You

never saw his opinions in the making—still rude, still inconsistent, and requiring to be fashioned by thought and discussion. They came forth, like the pillars of that temple in which no sound of axes or hammers was heard, finished, rounded, and exactly suited to their places.—MACAULAY, *Critical and Miscellaneous Essays*, 1834.

668. MACKINTOSH, SIR JAMES.—

Born at Aldourie, Loch Ness, Oct. 24, 1763. Knighted in 1803. Died at London, May 30, 1832. His most memorable speech, in Defense of Peltier, was delivered in 1803. He appeared to best advantage in discussion, and as one has said, "He spoke the truth, the whole truth, and nothing but the truth." His mind was well-disciplined through long and arduous study. He combined candor, caution, and modesty, in a preeminent degree. He had a capacious mind for facts, and his knowledge was well systematized, but his style somewhat obscure. His style of speaking was rather mechanical, in which he swayed backward and forward. He was earnest and at times would burst forth like a volcanic fire."

669. MacLAREN, ALEXANDER.—

Born in 1826, educated at Glasgow University, for twelve years preached at Southampton, and afterward for many years in Manchester. Besides an impressive face and figure, he brought to the pulpit a ripe scholarship, an almost perfect English style, and an uncommonly vigorous personality. The keynote of his life and character is disclosed in his own words, uttered in Manchester: "I have been so convinced that I was best serving all the varied social, economical, and political interests that are dear to me by preaching what I conceived to be the gospel of Jesus Christ, that I have limited myself to that work. I am sure, with a growing conviction day by day, that so we Christian ministers best serve our generation. My work, whatever yours may be, is, and has been for thirty-eight years, and I hope will be for a little while longer yet, to preach Jesus Christ as the King of England and the Lord of all our communities, and the Saviour and Friend of the individual soul."

670. MANNER, ACQUIRING EXCELLENCE OF.—

Since by natural manner is not meant your common, colloquial way of speaking, and since you have seldom or never exercised your natural manner of speaking on serious and solemn subjects—because, ex-

cept in conversation, you have not been accustomed to speak upon them at all—it follows that by the natural manner so much and so justly recommended by some writers, we must consider that manner in which nature would speak on these particular subjects if she were encouraged; so that it comes to this, that, however paradoxical it may appear, you have this natural manner to acquire. I do not mean that you are to assume or affect that which you do not feel, but you must disembarass yourself of your habitual reserve on these subjects, and do everything you can to let nature resume her proper and unfettered course. The first point at which you should aim, will be to unlearn all your faults. You must get rid of all ungraceful peculiarities of tone and manner, and avoid affected mannerism. Most men have some peculiar way of expressing themselves, which, tho unimportant on other occasions, is offensive when carried into the pulpit. And here I shall avail myself of the advice of Swift: "You will do well," he says, in his letter to a young clergyman, "if you can prevail on some intimate and judicious friend to be your constant hearer, and allow him, with the utmost freedom, to give you notice of whatever he shall find amiss, either in your voice or gesture; for want of which early warning, many clergymen continue defective and ridiculous to the end of their lives. Neither is it rare to observe, amongst excellent and learned divines, a certain ungracious manner, or an unhappy tone, which they never have been able to shake off." That there is some truth in the Dean's remarks, your own observation doubtless has taught you; and certainly the plan which he recommends seems well calculated to enable you to avoid the faults into which others have fallen. Having got rid of faults, the next step is to acquire excellence. "We should recommend," says an able writer, "the adoption of a manner somewhat less dry and didactic, somewhat more warm, earnest, and devotional than generally prevails. . . . Either heaven and hell, redemption and eternity, are subjects awful, appalling, and splendid, or they are without meaning; and the preacher must not speak of these solemn and tremendous truths, as if he were collecting the result of a mathematical problem, or laboring out a point of political economy. Still, this is a dangerous ground; and if young men are taught, or even permitted, to appeal to the vague and more easily excited faculties, the imagination and feelings, they will be apt to enter into a rivalry of tumor and infla-

tion, or degenerate into puling and whining." Avoiding the errors alluded to by the foregoing writer, and aiming at the excellencies which he describes, we shall find that the essential points in manner are earnestness and feeling. I would never recommend that an unreal earnestness should be assumed, and that which is real is not within the compass of art. "There is a force and earnestness in nature which art can not imitate." All I can say on this deeply important subject is that if you feel conscious of a want of earnestness, you must seek it from other and higher sources than the rules of art. You must seek it by redoubled diligence in studying and applying the Holy Word—by serious meditation on the awful effects of sin, and on the value of immortal souls—by increased attention to those committed to your care—by the deep thoughts on the fearful responsibility of your office—but, above all, by frequent and earnest prayer for the assistance of the Holy Spirit. It is God's grace alone that can give you real earnestness.—GRESLEY, *Letters to a Young Clergyman*, p. 271. (D. & Co, 1856.)

671. MANNER AND MATTER.—A speaker may calculate beforehand (so far as human agency is concerned, and other things being equal) the effect of a certain effort, by adapting the manner to the matter, as well as a farmer can in raising a crop, by using the proper means. As a stringed instrument, when touched at given points, infallibly produces certain tunes; so, the human mind, when touched by certain modulations, and corresponding sentiments, as infallibly receives certain impressions. But a speaker, singer, or writer, who thinks much of himself, is in danger of being forgotten by others. If he takes no sincere and heartfelt delight in what he is doing, but as it is admired and applauded by his audience, disappointment will be his portion; for he can not long succeed. He who would be great in the eyes of others, must first learn to be made nothing in his own.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 128. (J. P. M. & Co., 1845.)

672. MANNER AND PERSUASION.—In the first place, I will not deny that, as becomes a man well born and liberally educated, I learned those trite and common precepts of teachers in general; first, that it is the business of an orator to speak in a manner adapted to persuade; next, that every speech is either upon a question concerning a matter

in general, without specification of persons or times, or concerning a matter referring to certain persons and times. But that, in either case, whatever falls under controversy, the question with regard to it is usually, whether such a thing has been done, or, if it has been done, of what nature it is, or by what name it should be called; or, as some add, whether it seems to have been done rightly or not. That controversies arise also on the interpretation of writing, in which anything has been exprest ambiguously, or contradictorily, or so that what is written is at variance with the writer's evident intention; and that there are certain lines of argument adapted to all these cases. But that of such subjects as are distinct from general questions, part come under the head of judicial proceedings, part under that of deliberations; and that there is a third kind which is employed in praising or censuring particular persons. That there are also certain commonplaces on which we may insist in judicial proceedings, in which equity is the object; others, which we may adopt in deliberations, all which are to be directed to the advantage of those to whom we give counsel; others in panegyric, in which all must be referred to the dignity of the persons commended. That since all the business and art of an orator is divided into five parts, he ought first to find out what he should say; next, to dispose and arrange his matter, not only in a certain order, but with a sort of power and judgment; then to clothe and deck his thoughts with language; then to secure them in his memory; and, lastly, to deliver them with dignity and grace. I had learned and understood, also, that before we enter upon the main subject, the minds of the audience should be conciliated by an exordium; next, that the case should be clearly stated; then, that the point in controversy should be established; then, that what we maintain should be supported by proof, and that whatever was said on the other side should be refuted; and that, in the conclusion of our speech, whatever was in our favor should be amplified and enforced, and whatever made for our adversaries should be weakened and invalidated.—CICERO, *On Oratory and Orators*, p. 177. (B., 1909.)

673. MANNER AND POSITION OF THE SPEAKER.—As the object of the orator is to persuade, and as prejudice against his person or manners may greatly impede him, and may be easily conceived by the fastidious or light-minded, whom it is often important to influence and gain over; he must

recommend himself by every attention to his external deportment, which may be deemed correct and proper; and guard against every species of inelegance that may prove disadvantageous. He must, therefore, even in his position as he stands, prefer manly dignity and grace, to awkward rusticity or rude strength. Rude strength may suit him who wishes to terrify or to insult; but this is rarely the purpose of a public speaker. Grace and decorum win favor; and this is the general object. Rude strength stands indeed with stability, but without grace. Of this description is the portrait of Henry VIII., mentioned by Hogarth, presented full in front, the arms akimbo, and supporting his weight equally on both feet. Before a person standing in this manner can change his place, he must make an awkward effort to poise his weight on either leg, in order that he may advance or retire with the other. The gracefulness of motion in the human form, or perhaps in any other, consists in the facility and security with which it is executed. And the grace of any positions (except such as are manifestly designed for repose) consists in the apparent facility with which they can be varied. Hence, in the standing figure, the position is graceful when the weight of the body is principally supported on one leg, whilst the other is so placed as to be ready to relieve it promptly and without effort. And as the legs are formed for a mutual share of labor and of honor, so their alternation in position and in motion is agreeable and graceful. A man may indeed stand very firmly on both legs, and it is in his power in moving to leap or spring with both feet together; but tho they may both be practised on occasion, yet the continuance of the one is ungraceful, and of the other would be ridiculous. The body must then be supported, if grace be consulted, on either limb, like the Apollo, the Antinous, or other beautiful and well-executed statues. The foot which at any instant sustains the principal weight, must be so placed that a perpendicular line let fall from the hole of the neck shall pass through the heel of that foot. Of course the center of gravity of the body is for the time in that line, whilst the other foot assists merely for the purpose of keeping the body balanced in this position and of preventing it from tottering.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 294. (W. B. & Co., 1806.)

874. MANNER AND PRACTISE.—Professors of elocution lay great stress on

the manner of utterance, and they are right. To form and "break" the organs to a distinct and agreeable utterance, much practise is requisite, under able tuition, and such as affords an example of what it inculcates. First, there is the emission of the voice—which the practitioner should know how to raise and lower through every degree within its range—and in each degree to increase or diminish, heighten or soften its power according to circumstances, but always so as to produce no sound that is false or disagreeable to the ear. Then comes articulation, which should be neat, clear, sharply cut—yet unexaggerated, or else it will become heavy, harsh, and hammer-like, rending the ear. Next to this, the prosody of the language must be observed, giving its longs and its shorts; as in singing, the minims, semibreves, quavers, and crotchets. This imparts to the sentence variety, movement, and measure. A written or spoken sentence admits, indeed, strictly of notation as well as a bar of music; and when this notation is followed by the voice of the speaker, naturally or artificially, the discourse gains in expression and pleasantness. Moreover, there is accentuation, or emphasis, which marks the paramount tone of each sentence, and even in each word, the syllable on which the chief stress should be laid. Art may here effect somewhat, especially in the enunciation of words; but as regards the emphasis of the sentence, it is imprest principally by the palpitation of the soul, thrilling with desire, feeling, or conviction. Finally, there is the declamatory movement, which, like the measure in music, should adapt itself to what is to be conveyed, now grave and solemn, now light, rapid, with a guiding rein, slackening or urging the pace, becoming nervous or gentle, according to the occasion; bursting forth at times with the vehemence of a torrent, and at times flowing gently with the clearness of a stream, or even trickling, drop by drop, like water noiselessly filtered; which, at last, fills the vessel that receives it, or wears out the stone on which it falls. In vocal speech, as in vocal music, there are an infinitude of gradations; and the orator should have the feeling, the instinct, or the acquired habit of all these effects; and this implies in him a special taste and tact which art may develop, but can never implant. And thus there is need of caution here, as in many other cases, not to spoil nature by science, while endeavoring to perfect her. School precepts may teach a manner, a certain mechanical skill in elocution, but can never impart the sacred

fire which makes speech live, nor those animated, delicate, just feelings of an excited or impassioned soul, and of a mind convinced, which grasps on the instant the peculiarity of expression and of voice which are most appropriate.—BAUTAIN, *Art of Extempore Speaking*, p. 97. (S., 1901.)

675. MANNER, ATTRACTIVE, IN SPEAKING.—An easy, natural, earnest manner will attract favorable attention. A pleasing facial expression will add greatly not only to the attractiveness of a public speaker, but also to his forcefulness. Gestures should be free and graceful—always the natural and spontaneous outgrowth of the essential thought—never tacked on, for the mere sake of breaking monotony. Bodily movement, facial expression and gestures, like illustrations, when rightly used, aid clear perception; but when wrongly applied they detract and appear ludicrous; even, at times, to the total defeat of the purpose of the speaker. A speaker's manner should be distinctively his own—the natural outgrowth of his own individuality. All attempts at copying the habits or the peculiarities of others will end in failure, for mimicry is quickly detected and despised. It is non-persuasive—non-oratorical.—CONWELL, *Conwell's System of Oratory*, p. 15. (H. N., 1892.)

676. MANNER, COLDNESS A DEFECT OF.—Next to lack of oratorical skill, the greatest defect of our preachers, as a body, is, not that they are, but they too often seem to be, wanting in heart. They are not flames, but icicles. They preach to the head, not to the heart. They may argue with logical precision, but they argue coldly. They convince the understanding, but do not manifest sensibility enough to touch the warm sympathies, and make a vivid impression upon the feelings of even the devout soul. Instead of giving a deep and commanding interest to their arguments by applying them to those feelings which are common to all hearts, and which will eagerly answer when appealed to, they endeavor to interest the understandings of men in opposition to their feelings, and to set up the intellect in contemptuous despotism over every generous and glowing sympathy. Who can wonder, when religious truth is enforced in this dry, argumentative, phlegmatic manner—when the preacher reads his drowsy lucubration without lifting his nose from the text, or venturing to earn the shame of an enthusiast—that the harangues of the pulpit are so destitute

of living energy, and fail to alarm the profligate, or to animate the desponding? What would be the result, if an actor at the theater, instead of throwing his whole soul into his "counterfeit presentment" of feeling—his mimicry of the "billyow ecstasy of wo"—should drawl through his part in the freezing manner of many preachers? Would he not be hissed from the stage, or play to empty boxes?—MATHEWS, *The Great Conversers*, p. 206. (S. F. & Co., 1892.)

677. MANNER, COLDNESS OF.—Coldness of manner is, in some speakers, a fault of habit which originates partly in constitution and temperament. But, in most, it is the consequence of imperfect or ill-directed culture. Faults of the former description are by no means so obdurate as is sometimes imagined. The testimony of the physiologist is clear and decisive on the point that, with adequate attention and care, we can, by processes of cultivation, change the temperament of individuals from the muscular to the nervous character. The discipline of education, in ancient Greece, was conducted so as to blend and unite these temperaments, in every individual, by a high-toned physical training, accompanied by the most elevated forms of intellectual culture, and an intense incitement applied to the sentiments and passions. The magnificent ideal of human excellence which Grecian education set up as its standard, was fully attained in the personal and mental character of such men as Xenophon and Epaminondas—instances in which the attainments of the philosopher, the statesman, the general, the scholar, the poet, the orator, the artist, the athlete, the moral enthusiast, were all blended in the individual man.—RUSSELL, *Pulpit Elocution*, p. 110. (D., 1878.)

678. MANNER IN SPEAKING.—It is a mistake into which many persons fall, to suppose that because a man uses words furnished to him at the moment, he will, therefore, speak with anything like oratorical propriety—there is ever a Scylla or a Charybdis on one side or other of the speaker. If he avoid spouting or declamation, he may become tame and spiritless, or fall into a mere colloquial style. If he fear to speak too fast, he may become tediously slow; while, from a faulty or inarticulate pronunciation, he is in danger of being driven into a labored and bombastic delivery; so that, save under the most singularly favorable circumstances, it will only be

with the assistance of a skilful pilot that a speaker will be able to steer safely among the various shoals and sunken reefs which beset his course. The manner of speaking usually termed "spouting," is one of the many proofs that a little knowledge is a dangerous thing—it is almost invariably the result of a short and insufficient study of the principles of elocution—and thus it exhibits the speaker in a sort of chrysalis state, without the inoffensiveness of the grub or the beauty of the butterfly. It arises from a speaker attempting to give force to an address without knowing how, when, or where that force is to be applied.—HALCOMBE, *The Speaker at Home*, p. 78. (B. & D., 1860.)

679. MANNER OF THE SPEAKER.—

The advantage of natural manner—i.e., the manner which one naturally falls into who is really speaking, in earnest, and with a mind exclusively intent on what he has to say—may be estimated from this consideration: that there are few who do not speak so as to give effect to what they are saying. Some, indeed, do this much better than others. Some have, in ordinary conversation, an indistinct or incorrect pronunciation—an embarrassed and hesitating utterance, or a bad choice of words; but hardly any one who fails to deliver (when speaking earnestly) what he does say, so as to convey the sense and the force of it, much more completely than even a good reader would, if those same words were written down and read. The latter might, indeed, be more approved; but that is not the present question; which is, concerning the impression made on the hearers' minds. It is not the polish of the blade that is to be considered, or the grace with which it is brandished, but the keenness of the edge, and the weight of the stroke. There is, indeed, a wide difference between different men, in respect of the degrees of impressiveness with which, in earnest conversation, they deliver their sentiments; but it may safely be laid down that he who delivers a written composition with the same degree of spirit and energy with which he would naturally speak on the same subject, has attained, not indeed necessarily, absolute perfection, but the utmost excellence attainable by him. Any attempt to outdo his own natural manner will inevitably lead to something worse than failure. On the contrary, it can hardly be denied that the elocution of most readers, even when delivering their own compositions, is such as to convey the notion, at the very best, not that the speaker is ex-

pressing his own real sentiments, but that he is making known to his audience what is written in the book before him: and, whether the composition is professedly the reader's own, or not, the usual mode of delivery, though grave and decent, is so remote from the energetic style of real natural speech, as to furnish, if one may so speak, a kind of running comment on all that is uttered, which says, "I do not mean, think, or feel, all this; I only mean to recite it with propriety and decorum": and what is usually called fine reading, only superadds to this, a kind of admonition to the hearers, that they ought to believe, to feel, and to admire what is read.—WHATELY, *Elements of Rhetoric*, p. 236. (L. G. R. & D., 1867.)

680. MANNER, RIGIDITY OF.—The

correctives for rigid habit in a speaker's manner are, in part, to be sought in the cultivation and refinement of taste, by which the mind is guarded against every uncouth and repulsive effect in expression. An excellent remedial influence will always be derived from habitual contact with the ease and polish of elevated society. The meliorating influence of the fine arts should ever be solicited by the student whose purpose is to addict himself to public speaking. But the express study of gesture, as a part of elocution, will exert the most direct influence on manner and habit. It will lead the student to discern the character and effect of every attitude and action of the body. It will teach him that there is no escape from the impression which external manner produces; that the speaker who neglects this part of elocution incurs the effects of inappropriateness and awkwardness, and, sometimes, of self-contradiction, in the discrepancy between the style of his gesture and the language of his tongue; that he who flatters himself with the hope of escaping inappropriate manner by avoiding action, gives, by his statue-like and motionless power, the lie to any earnestness betrayed in his voice. Earnestness warms and impels the heart; and, by the law of our constitution, the same nerve which glows and quivers at the fountain head thrills along the arm to the expressive hand, and solicits its action. The rigid speaker who attempts to counteract this effect kills, equally, his own emotions and those of his audience: he destroys the natural character of communication, and defeats its purpose.—RUSSELL, *Pulpit Elocution*, p. 103. (D., 1878.)

681. MANNER, STERNNESS AND HARSHNESS OF.—The too bold speaker is apt to add to the bad effects of apparent indifference to the presence of his hearers, that of a repulsive harshness of voice and aspect—a fault at variance with everything like persuasive or genial effect. Sternness and asperity of expression precludes the speaker from access to the heart, and seal the mind to his influence. Yet inadvertent habit, in the absence of culture, has sometimes stamped such a manner on the preacher. The energy of such speakers soon becomes vehemence, and their vehemence apparent anger. No wonder that they should displease, rather than win, their hearers. Faults of this description are usually matters of utter unconsciousness to the individuals who commit them. They are often the results of mere constitutional austerity and ill-regulated force of expression. Ten minutes of the so much derided practise before the looking-glass would reflect so faithfully to such speakers the visible image which they present that they could not tolerate its associations; and the reform of mien and aspect would unavoidably extend its softening influence to the voice. An insipid, simpering, blandness of manner is certainly a very undesirable trait in any speaker. It is peculiarly silly or ridiculous in a preacher; he is the ambassador of Divine truth; and, if he understands his office, is clothed with a higher dignity than can be conferred by man. His office entitles him to speak as one having authority. But the spirit of love which should breathe from the preacher's lips will diffuse its genial amenity over his whole manner. His tones, his features, his action, will invite, will intreat, will persuade, will win his hearers, and attract them to his subject. The humane and benevolent spirit of his office will be legible in every trait of his address.—RUSSELL, *Pulpit Elocution*, p. 74. (D., 1878.)

682. MANNERISMS, UNDESIRABLE.—Especial care ought to be taken not to fall into any disagreeable habit, or to adopt any unnatural gesture of the body. You will see one man suddenly stretch forth his neck for an instant when speaking, and twitch some article of his dress; another will be continually boring the palm of one hand with a finger of the other, as if his sole object were to pierce a hole through; and the more earnest he appears in his subject, the more his countenance is distorted, and the more intent he seems on piercing his hand. Whilst a third will raise his hand on high, and then

will suddenly let it fall with a loud clap into the hollow of the other. These and many other such like peculiarities may frequently be seen around us; while a really graceful action and manner, which, so far from drawing the attention of the hearers from the subject of discourse, shall tend rather to impress it the more deeply on their minds, is far from being common among us. It is admitted that to be constantly thinking upon the tone of voice, or studying any particular gesture of body whilst speaking, would only fetter the speaker and draw his mind from the subject on which he is discoursing. At the same time, he ought to exercise a watchfulness over himself, lest his tone of voice be unnatural and harsh, and his action of body be ridiculous. How pleasing it is to listen to some men! Their subject so clearly expressed; their voice modulated, or the expression changed according to the change in their subject; and a graceful motion of the hand seems to confirm you in the opinion which they adduce.—ANON, *The Public Speaker*, p. 75. (J. N. & Co., 1860.)

683. MANNERISMS, PROFESSIONAL.—There is no reason why a clergyman should be anything but an earnest Christian gentleman. I shall not quarrel with the preacher who employs a symbolic dress for some special religious reason, but no man should dress himself simply for the purpose of saying, "I am a preacher." The highest character in which a preacher can stand is that of simple Christian manhood. It is not the things in which he differs from his fellowmen, by which he will gain power. It is by the things in which he will be in sympathy with them. There is great significance in that sentence, "It behooved him to be made like unto his brethren, that he might be a merciful and faithful high priest, in things pertaining to God." It is not a man's business, then, to separate himself, by dress or by manner, from the common people. It is his humanity, and his sympathy with their humanity; it is his sameness with them, both in weaknesses and in sins, in aspirations and partial attainment, that give him his power. The power of a preacher is the power of a brother among his brethren. It always seems to me, therefore, that the putting on of a professional dress is the hiding of one's power. Walk into your pulpit as you would enter an ordinary room. Don't go there thinking of yourself, your coat, your hair, your step. Don't go there as a "man of God." Never be a puppet—most of all, a religious puppet. I abhor the formal, state-

ly, and solemn entrance of a man whose whole appearance seems to call upon all to see how holy he is, and how intensely he is a minister of the gospel. Nor can I avoid a feeling of displeasure akin to that which Christ felt when he condemned prayers at the street corners, when I see a man bow down himself in the pulpit to say his prayers on first entering. Many men sacrifice the best part of themselves for what is called the dignity of the pulpit. They are afraid to speak of common things. They are afraid to introduce home matters; things of which men think and speak, and in which, every day, a part of their lives consist, are thought not to be of enough dignity for the pulpit. And so the interests of men are sacrificed to an idol. For when the pulpit is of more importance than the joys and the sorrows, the hopes and the fears, the minute temptations and frets of daily life, it has become an idol, and, to feed its dignity, bread is taken from the mouths of the children and of the common people. There are few things that have power to make men good or bad, happy or unhappy, that it is not the duty of the pulpit to handle. This superstition of dignity has gone far to make the pulpit a mere skeleton. Men hear plenty from the pulpit about everything except the stubborn facts of their every-day life, and the real relation of these immediate things to the vast themes of the future. There is much about the divine life, but very little about human life. There is much about the future victory, but very little about the present battles. There is a great deal about divine government, but there is very little about the human governments under which men are living, and the duties which arise under those governments for every Christian man. There is a great deal about the immortal soul, but very little about these mortal bodies, that go so far to influence the destiny of the immortal souls. A sermon, like a probe, must follow the wound into all its intricate passages. Nothing is too minute for the surgeon or for the physician; nothing should be too common or too familiar for the preacher.—BEECHER, *Yale Lectures on Preaching*, p. 231. (J. B. F. & Co., 1872.)

634. MANSFIELD, LORD.—In eloquence of argument, in happiness of illustration, in copiousness and grace of diction, the oratory of Lord Mansfield was unsurpassed; and indeed in all the qualities which conspire to form an able debater he is allowed to have been Pitt's superior. When measures were attacked no one was better

capable of defending them; when reasoning was the weapon employed, none handled it with such effect; but against declamatory invective, his very temperance incapacitated him for contending with a more advantage. He was like an accomplished dancer, invulnerable to the strains of a waltz, but not equally able to ward off the downright strokes of a bludgeon. The countenance of Lord Mansfield, according to a friend and contemporary, was uncommonly beautiful, and none could ever behold it, even in advanced years, without reverence. Nature had given him an eye of fire; and his voice, till it was affected by the years which passed over him, was perhaps unrivaled in the richness and variety of its tones. There was a similitude between his action and that of Mr. Garrick. In speaking from the bench, there was sometimes a confusion in his periods, and a tendency to involve his sentences in parentheses, yet, such was the charm of his voice and action, and such the general beauty, propriety, and force of his expressions, that while he spoke all these defects passed unnoticed. His eloquence, especially in the case of his best speeches in the House of Lords, was that of a judge rather than an advocate or a party leader. He had the air of addressing the House of Lords, according to the theory of that body, as one who spoke upon honor. He sought not to drive but to lead; not to overwhelm the mind by appeals to the passions, but to aid and direct its enquiries, so that his hearers had the satisfaction of seeming at least to form their own conclusions. He was peculiarly happy in his statement of a case. "It was worth more," said Mr. Barker, "than any other man's argument." Omitting all that was unnecessary, he seized, with surprising tact, on the strong points of a subject; he held them steadily before the mind, and as new views opened, he led forward his hearers, step by step, toward the desired result, with almost the certainty of intuitive evidence. "It was extremely difficult," said Lord Ashburton, "to answer him when he was wrong, and impossible when he was in the right." His manner was persuasive, with enough of force and animation to secure the closest attention. His illustrations were always apposite, and sometimes striking and beautiful. His language, in his best speeches, was select and graceful; and his whole style of speaking approached as near as possible to that dignified conversation which has always been considered appropriate to the House of Lords.—BESTON, *British Orators and Ora-*

tory, from *Complete Orator*, p. 25. (W. L. & Co.)

685. MANUSCRIPT AND MEMORY.

—The method adopted by some speakers of writing their speeches out and committing them to memory for delivery is the most objectionable form of oratory. It never will qualify the speaker for extemporaneous speech. It gives him no preparation for debate and swift and apt reply to an opponent. If he meet with interruption or opposition during delivery, he dare not fling out a prompt and appropriate reply or a cutting retort; for he may lose the thread of his discourse, and then he is lost. Besides all this, written compositions have too much the style of an essay. They want the abruptness, pointedness, fire, and reality inspired always in the mind of the practised speaker by the presence of living men whom he addresses. Even sermons, when there is no fear of interruption, are rarely so effective and impressive when delivered in memoriter style, as when spoken from notes of extempore. When the speaker or preacher, however, fails utterly in conquering the difficulty of extempore delivery, it is better in every respect for him to read his production than to deliver it in memoriter system. But let him read it as a professional reader renders a dramatic scene or a poem; let him thoroughly study his own composition, having written it as legible as print; let him mark off the pauses, the emphatic words, and even, if important, the inflections. Then let him read it aloud to himself, keeping his eye on an imaginary audience, just glancing at his manuscript; and taking into his eye and his mind a group of words, and assume as much as possible the style and action of extempore delivery. This method would not be laborious as committing a production to memory; it would have, as it has with the professional reader, all the semblance and reality of an unwritten composition; the speaker would be free from the terror of forgetting his part; and, if interruption occurred, or the speaker, inspired by some new phase of thought flashing across his mind, desired to leave his paper for a moment, he could do this and return to his written composition, without the dread of losing the thread of the discourse. Hence, under every circumstance the practise of elocution, the art of reading well, is of the first importance to the clergyman, to the lecturer, or the public speaker.—Lewis, *The Dominion-Elocutionist and Public Reader*, p. 134. (A. S. & Co., 1872.)

686. MANUSCRIPT AND WRITTEN OUTLINES.—Good outlines are necessary, both when you preach, and when you write your sermons at full length; but they should contain, in a few well-chosen words, the substance of all you intend to advance. And when the subject is well studied, and fixed in the memory, you will not often need your outline in the pulpit. So far as my own experience goes, I may say, that I have forgotten or mislaid my notes on more than one occasion, and absolutely could not have preached at all, had I not known, as well as the text, the substance of my theme, its main points and illustrations. I was, therefore, practically independent of all crutches whatsoever. In one particular instance, tho, I remember preaching from manuscript, when, worse than forgetting the whole, at a very critical place in the discourse, to my dismay I missed a part—just the last page! But, fortunately, if I may be pardoned for saying so, the subject was so well studied in this instance, and I was so used to extemporize, that I was enabled to extricate myself from the dilemma with comparative ease.—MONKS, *The Preacher's Guide*, p. 257. (T. W., 1905.)

687. MANUSCRIPT, FAMILIARITY WITH THE.—The one great and sore temptation to neglect the previous study of the manuscript, which many speakers find themselves unable to resist, and which sometimes overcomes probably the best, arises from the very thing which gives this method of speaking its chief advantages—namely, that security which the speaker feels, with respect to the matter of his discourse, that he shall be able to reproduce it in some form, when he knows that he shall have it lying before him in manuscript, at the moment of delivery. It is necessary to guard against this temptation with the utmost vigilance, in order to avoid the most shameful failure, and in order to speak, in this method of delivery, with anything worthy of the name of power.—MCILVAINE, *Elocution*, p. 149. (S. A. & Co., 1874.)

688. MANUSCRIPT PREACHING.—To deliver a sermon even from a manuscript always requires a laborious preparation of two or three hours at least, in addition to the time spent in writing it, and that, too, in the case even of the very best readers. Unless a man is content to give up the power and effect which he undoubtedly gains by looking toward those to whom he is speaking, he must have gained so accurate an acquaint-

tance with his subject that the eye may readily take in the whole of a sentence at a glance, and that, too, during the momentary pauses which he makes in the delivery. That this is one secret of the power of many of our most effective preachers few probably will deny; by this means they approach indefinitely near to the manner of extempore speaking, while they secure all the advantages of having the manuscript before them. Unfortunately, experience proves that the vast majority of men are not able to carry out this method, that there is something in being tied down to the exact letter of that which was written in the quietness of the study, which makes the whole operation merely mechanical, and effectually checks the earnestness which the speaker really feels but can not give way to from the fear of becoming embarrassed between what he wants to say and what is written before him. He feels that if he only misplaces a single sentence, or anticipates a single idea, it may quite disarrange what is to follow; whereas the man who is depending upon himself alone, can throw himself entirely into his subject, and, with his mind full of it, and with the one object of persuading his hearers possessing him, he can hardly fail of being earnest and real himself, and making that reality felt by others. If, however, a preacher can deliver his sermon as well, and, feeling the same earnestness, believes that he makes a greater impression upon his hearers by a written sermon than he could by speaking without it, he is, indeed, much to be envied; but let him not despise those who are less gifted, nor misunderstand their motives in adopting different means to attain to the same end. The real point at issue is not which is the better—to preach with or without a manuscript—but how can a man best enlist the attention, convince the consciences, and persuade the hearts of his hearers. To the man who has found out the means of doing this already the present inquiry will personally be one of slight interest, inasmuch as he is not likely to give up a substance for that which may seem to him a shadow.—HALCOMBE, *The Speaker at Home*, p. 32. (B. & D., 1860.)

689. MANUSCRIPT, PREACHING FROM.—The sermon, having been composed throughout, can be delivered, from that manuscript, without embarrassment. A discourse, intended to be thus preached, should be written on paper of the quarto form, so that large quantities of matter may be under the eye at once, and as infrequent

occasion as possible exist for turning over the leaves. The writing should also be of such a size as to be distinctly legible without the preacher's stooping, or making any special effort. The paragraphs ought to be very distinct from each other; and the emphatic words underscored. The lower corner of each leaf should be partially bent up, so that the leaf may be instantly turned without a failure, and without the accident of turning more leaves than one at a time. Thus externally prepared, the sermon should be carefully read and reread, paragraph by paragraph, till the whole has become so familiar that the preacher can, by catching a few words here and there, complete a sentence without keeping his eye fixt on the paper. So familiar, indeed, ought he to become with the manuscript, and so much interested in the subject of the discourse as to be able during the delivery to substitute in place of what he has written, more energetic expressions, and to introduce new thoughts. For sometimes, while preaching, when his mind is thoroughly occupied with the subject, thoughts will occur highly appropriate, and even more striking and effective, than were originated in the composition of the sermon. The preacher thus fully acquainted with his manuscript, and intent on his subject, can steadily view his audience; his hearers and himself can enjoy the reciprocal benefit of each other's eyes. His arms will be comparatively free to obey the impulse of his soul. His whole person, instead of being statue-like, will be animated; and he may approximate to speaking from the heart—the perfection of speaking—as near as one can with a written discourse before him. By such preparation, he may combine many of the advantages of extemporaneous address with those of written discourse. When written discourses are thus employed, the principal objections against their use are obviated; for the delivery is free from dulness and formality. At the same time, the solid advantages which habitual carefulness in preparation promises both to the preacher and to the hearers, may be secured.—RIPLEY, *Sacred Rhetoric*, p. 163. (G. K. & L., 1849.)

690. MANUSCRIPT, PREJUDICE AGAINST USE OF.—The question of the use of manuscript in speaking before an audience has been widely discussd. If it were left to the public, the decision would be unanimously in favor of the extemporaneous style. An audience has a distinct prejudice against a speech or sermon read from a pa-

per. If a speaker refers even to notes, it is considered a point against him. The public expect to see the speaker unencumbered by written notes of any kind. If he has to use them, they conclude he is not master of himself nor of the occasion. If an address is read from a paper, the listener feels he could as well read it himself at his own home. In the speech or sermon that is read he misses the action of the speaker, the eye-to-eye communication, the free and spontaneous expression of the voice and body, the direct appeal, the varied pausing, and the infinite shades of modulation attached to extemporaneous delivery. A read speech is likely to be too right-onward in its movement, savoring of the essay, and losing much of the personal element so necessary to effective speaking.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 156. (F. & W., 1909.)

691. MANUSCRIPT SOMETIMES INDISPENSABLE.—If we were to commence by asserting that every clergyman should aim at becoming an extemporary preacher, we should, undoubtedly, lay down a proposition to which all men might, in a general way, render a ready assent. But if we were to advance a step further, and to affirm that no other kind of preaching is worthy of the name, and that the practise of delivering from memory sermons which have been previously written, should be neither countenanced nor allowed, should we not say something which, to use the mildest form of expression, would be very foolish and impracticable? For, is it not palpably evident that there are at least a certain number of clergymen who, in the beginning of their career, are so timid, so nervous, and possess of such little command of language, as to be unable to give utterance to ten consecutive sentences unless they have been previously carefully prepared? To lay upon such men the alternative of preaching extempore or not at all is practically the same thing as to tell them to give up the attempt. To force a man of this kind into the pulpit in such a contingency is to force him to make a fool of himself, and that under circumstances which, whilst they necessarily cover the preacher himself with confusion, produce at the same time another result which is even more lamentable, viz., bring discredit upon the holy and sublime ministry of the word. Look at the victim in the pulpit—we have all seen the sight sometime or other—and is it not one which is painful to the last degree? He commences, perhaps indiffer-

ently well, but presently he begins to hesitate; he grows very red in the face, or very pale, as the case may be; then he stammers lamely on for another sentence or two, hesitates again, repeats what he has just said, and, finally, as likely as not, comes to a dead stop! But even if he should not break down so thoroughly as this, he is so absorbed by his eager and painful hunt for the faltering and feeble words in which to express his still more feeble and faltering ideas, that his delivery, and the whole tenor of his discourse, becomes cold and uninteresting to the last degree. This terrible strain and preoccupation of mind extinguishes everything like fervor and unction, and, whilst it renders his action constrained, and stiff, and false, it deprives his voice of its natural inflections and force, so that the discourse which should have brought glory to God, benefit to His flock, and the consciousness of important duty creditably discharged to himself, results in as complete and miserable a failure as it is possible to conceive. To how many young men do not these remarks apply in all their fulness? Are there not even some men, honest, zealous, and truly devoted, who never, through the course of a long life, succeed in conquering that nervous timidity which is such a terrible foe to many of those whose duty obliges them to address large bodies of their fellowmen?—POTTER, *The Spoken Word*, p. 10. (M. H. G. & Son, 1880.)

692. MANUSCRIPT, SPEAKING FROM.—Reading, and speaking from manuscript are so nearly allied, and the sub-processes in the two cases differ so little, and the light they throw upon each other is so important, that they require to be treated together. For in both the sub-processes are those of taking in the sense of the manuscript, or printed page, through the eye; and these processes are the reverse of those which belong to the giving out of the sense by the voice, and to the impressing of the thought and sentiment upon other minds. The mental operations of giving out, and of taking in the sense are in the highest degree incompatible with each other. Certainly they can not both go on together as leading states of the same mind; one or the other must fall into the rank of a sub-process. At least three of those leading states or mental operations, the expression of which constitutes good delivery, namely, the consciousness of speaking directly to the audience, (b) with the desire of accomplishing a given object, (c) which object is held firmly in the grasp of the mind, are diametrically opposed to

the mental operations of taking in the sense through the eye. This opposition and incompatibility between these two classes of mental operations, both of which have to be carried on simultaneously, exhibits the great difficulty to be overcome in speaking from manuscript.—McLVAINE, *Elocution*, p. 133. (S. A. & Co., 1874.)

693. MANUSCRIPT, SPEAKING WITH OR WITHOUT.—Is our public speaker to commit his lecture or speech to memory? or is he to prepare extensive notes as a kind of outline of the subject, which he may fill up at the time of delivery? or is he to go on the platform without any manuscript at all? These are questions which have been asked and discusst by many, and which have perplexed the mind of many a young beginner in speaking. We will, therefore, now consider them. As regards committing a lecture or speech to memory, we think it by no means advisable. By doing so, the language may be very good, the periods well rounded, and the subject concise, yet clear and well worked out. These are advantages which are not to be despised. Delivering a speech which has been previously committed to memory may have the appearance of learning, being clothed in a more cultivated garb, and abounding in more striking metaphors than what might be presented in any other way. Such a speech may be rich in pleasing illustrations, and contain more striking examples, than what might be expected in a purely extempore oration. The plan we are speaking of may expand the memory, and make what is called "a full man"; and, since it has been adopted by some of the most popular men of the day, it can not be altogether condemned. It may please the ears of the fastidious, and cause many to admire the speaker for his clearness of view and conciseness of expression. These and many other remarks may be made in favor of it; but still we maintain that there are other considerations which may be alleged against it, that make it anything but a desirable mode, and on which account, therefore, we should by no means think of recommending it. In the first place, it burdens the memory, and will, if continued in for a course of years, bring the man that adopts it to premature old age. Then, again, there can not but appear a studied mode of expression about it which has a most cold and chilling effect. There is a great difference between being thoroughly acquainted with a subject, and committing to memory the very words which we intend to use in bringing

that subject forward. The former is what we most strongly advise; the latter is what we would altogether discountenance. We have heard men give lectures which had been previously committed to memory, and during the whole time of delivery the eye of the lecturer was fixt on one spot, giving a most uninteresting appearance, and making us somewhat nervous lest his "thread should break" and leave him in bewilderment. There was but little earnestness in his manner, no sign that the lecturer believed what he was repeating, and nothing to show that his object was either to instruct or to convince. Twice in our lives have we adopted the plan, and twice in our lives have we made most miserable failures—in one instance being obliged to let our prepared speech take care of itself, and to launch out into a purely extempore one—and in the other instance breaking down in unutterable confusion. So that, for our own part, we prefer a purely extempore speech, where the words come freely and spontaneously, convincing us that the speaker is really in earnest, and that what he utters are his own sentiments; or else a written discourse well read, showing that there have been time and care bestowed upon the subject. To combine the two is giving neither one thing nor the other, but to spoil the effect of both. For in using a manuscript the eye of the lecturer does not rest on vacancy—he may then have the courage to look off from his notes to his audience at times, and there seems no dread on the part of his audience lest his thread of discourse should break and leave him in a sea of confusion. By using it, he may emphasize the right words, modulate his voice at the right part of his subject, and increase or lessen the pace as need may require. For the mind employing, as it were, a medium of communication, dwells upon it rather than upon a vacancy of words; for when the mind is continually dwelling upon the very words which are next to be repeated, the sense and importance of the subject are altogether lost by it. Hence, then, we should prefer the using of a manuscript to the plan of committing a speech to memory. But yet it seems rather strange at times to see a man, full of energy and life, fixing his eyes for the most part on the manuscript before him. It looks like a man in a rage, venting all his fury on an inanimate object.—ARON, *The Public Speaker*, p. 38. (J. N. & Co., 1860.)

MANUSCRIPT.—See also *Memory, Preaching, Speaking.*

694. MARSHALL, JOHN.—Born at Fauquier County, Va., Sept. 24, 1755. He died at Philadelphia, July 6, 1835. Was tall, slender, had simple tastes, calm and judicial mind, great powers of analysis. "His style is a model, simple and masculine; his reasoning direct, cogent, demonstrative, advancing with a giant's pace and power, and yet withal so easy evidently to him as to show clearly a mind in the constant habit of such efforts." As a judge, he was patient, attentive, "supremely fitted for high judicial station, a solid judgment, great reasoning powers, acute and penetrating mind." He published "Life of Washington," 1804-07.

695. MASSILLON AS A PREACHER.—He was persuaded that if the preacher of God's Word, on the one hand, degrades himself by uttering common truths in trivial language; on the other, he misses his purpose by thinking to captivate his audience with a long chain of reasoning; he knew that, if all hearers are not blessed with an informed mind, all have a heart, whence the preacher ought to seek his arms; that, in the pulpit, man ought to be shown to himself, not so much to disgust him by a shocking portrait as to afflict him by the resemblance; and, in fine, that if it is sometimes useful to alarm and disquiet him, it is still more so to draw from him those tears of sensibility which are more efficacious than the tears of despair. His eloquence goes right to the soul; it agitates without confounding, appals without crushing, penetrates without lacerating it. He goes to the heart in search of those hidden folds which in the passions are enwrapt—those secret sophisms which they so artfully employ to blind and seduce us. To combat and destroy these sophisms, it suffices him merely to develop them; but he does it in language so affectionate and tender that he subdues less than he attracts; and, even in displaying before us the pictures of our vices, he knows how to attract and please us. . . . "I have learned to draw others," he candidly said, "by studying myself." . . . His action was perfectly suited to his species of eloquence. On entering the pulpit, he appeared thoroughly penetrated with the great truths he was about to utter; with eyes declined, a modest and collected air, without violent motions, and almost without gestures, but animating the whole with a voice of sensibility, he diffused over his audience the religious emotion which his own exterior proclaimed, and caused himself to be listened to with that profound silence by which eloquence is better praised

than by loudest applause.—D'ALEMBERT, *Homiletic Review*, vol. 13, no. 1, p. 86, January, 1887. (F. & W.)

696. MATERIAL, GATHERING THE.—Having chosen a theme, the logical order is to first gather the material, second to judiciously select from it and arrange it in order, and third to fix it in the mind ready for use. The task of finding material may be slow and tedious at first, but successive efforts will bring ease and facility. The habit of completely "thinking out" a subject should be cultivated from the beginning. Thoughts should be noted down in writing as they occur, and not be left to the caprice of memory. There must be ample time in which thoroughly to do this work. After exhausting the resources of his own mind, the student may next turn to books in order to confirm and strengthen his ideas and gather further new material. He will also converse with well-informed people whenever possible, and closely observe things about him that bear upon the subject in hand.—KLEISER, *How to Speak in Public*, p. 196. (F. & W., 1910.)

697. MATTERS OF WHICH THE ORATOR MAY SPEAK.—It is objected that an orator ought to be skilled in all arts if he is to speak at all. I answer this in Cicero's own words: "In my opinion," says he, "no one can be thought to have attained perfection in oratory unless he is learned in all matters of importance and has a competent knowledge of arts and sciences." But it is enough for me if he be master of his subject. He may not be acquainted with every cause or question that is agitated, yet ought he to be capable of speaking of them. Of which, therefore, shall he speak? Of those he has learned. In like manner, he will acquire proper information of arts which are to be spoken of, and when he has got this information, he will be able to speak to the point in debate. What then? Will not an artisan make himself better understood in what relates to his trade, or a musician explain better the nature of his science? Yes, certainly, if the orator possesses no knowledge of these matters, for a peasant and an illiterate person will talk more pertinently in their own suit than an orator who is ignorant of the point to be settled. But let the orator have some necessary insight, and he will speak better and more to the purpose than the musician, artisan, or peasant. It is true the artisan and musician may clear up and argue cases very exactly in regard to their respective professions, but they will not

therefore be orators, tho they may act as such, any more than a man can be considered a physician for binding up a wound, tho so far he acts the part of one. But do these points never become subjects of discussion in the demonstrative, deliberative, and judicial kinds? When the construction of a harbor at Ostia was so often deliberated upon, were not our orators consulted about the matter? Yet this was the business of architects. It belongs to the work of physicians to examine whether tumors and livid spots on the body be indications of poison or rather caused by weakness of digestion in the stomach. Was an orator never obliged to enter into the merits of an examination of this kind? Whatever regards dimensions and numbers is treated of by geometry, but are they never subjects of discussion for orators? Almost everything, in my opinion, may be incident to the orator's duty, may be illustrated by the colors of eloquence, and should anything be supposed not within its sphere, it will not be of its object. We therefore make the matter of rhetoric to consist in all the things of which it may undertake to speak.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 142. (B. L., 1774.)

698. MAXIMS FOR SPEAKING.—I will tell you what maxims I adopt in speaking, and what I keep principally in view; for a long life and experience in important affairs have taught me to discern by what means the minds of men are to be moved. The first thing I generally consider is, whether the cause requires that the minds of the audience should be excited; for such fiery oratory is not to be exerted on trivial subjects, nor when the minds of men are so affected that we can do nothing by eloquence to influence their opinions, lest we be thought to deserve ridicule or dislike, if we either act tragedies about trifles or endeavor to pluck up what can not be moved. For as the feelings on which we have to work in the minds of the judges, or whoever they may be before whom we may plead, are love, hatred, anger, envy, pity, hope, joy, fear, anxiety, we are sensible that love may be gained if you seem to advocate what is advantageous to the persons before whom you are speaking; or if you appear to exert yourself in behalf of good men, or at least for such as are good and serviceable to them; for the latter case more engages favor, the former, the defense of virtue, esteem; and if a hope of future advantage is proposed, it has a greater effect than the mention of past benefits. You must endeavor to show that in the cause which

you defend, either their dignity or advantage is concerned; and you should signify that he for whom you solicit their love has referred nothing to his own private benefit, and done nothing at all for his own sake; for dislike is felt for the selfish gains of individuals, while favor is shown to their desires to serve others. But we must take care, while we are on this topic, not to appear to extol the merit and glory of those whom we would wish to be esteemed for their good deeds, too highly, as these qualities are usually the greatest objects of envy. From these considerations, too, we shall learn how to draw hatred on our adversaries, and to avert it from ourselves and our friends. The same means are to be used, also, either to excite or allay anger; for if you exaggerate every fact that is hurtful or disadvantageous to the audience, their hatred is excited; but if anything of the kind is thrown out against men of worth, or against characters on whom no one ought to cast any reflection, or against the public, there is then produced, if not so violent a degree of hatred, at least an unfavorable feeling, or displeasure near akin to hatred. Fear is also inculcated either from people's own dangers or those of the public. Personal fear affects men more deeply; but that which is common to all is to be treated by the orator as having similar influence. Similar, or, rather, the same, is the case with regard to hope, joy, and anxiety; but I know not whether the feeling of envy is not by far the most violent of all emotions; nor does it require less power to suppress than to excite it. Men envy chiefly their equals or inferiors when they perceive themselves left behind, and are mortified that the others have outstript them; but there is often a strong unfavorable feeling toward superiors, which is the stronger if they are intolerably arrogant, and transgress the fair bounds of common justice through supereminence in dignity or fortune. If such advantages are to be made instruments to kindle dislike, the chief thing to be said is "that they are not the acquisitions of virtue, that they have even been gained perhaps by vice and crime; and that, however honorable or imposing they may appear, no merit was ever carried so high as the insolence of mankind and their contumelious disdain." To allay envy, it may be observed "that such advantages have been gained by extreme toil and imminent perils; that they have not been applied to the individual's own private benefit, but that of others; that he himself, if he appear to have gained any glory, altho it might not be an undue reward for danger,

was not elated with it, but wholly set it aside and undervalued it"; and such an effect must by all means be produced (since most men are envious, and it is a most common and prevalent vice, and envy is felt toward all supereminent and flourishing fortune), that the opinion entertained of such characters be lowered, and that their fortunes, so excellent in people's imaginations, may appear mingled with labor and trouble. Pity is excited if he who hears can be induced to apply to his own circumstances those unhappy particulars which are lamented in the case of others, particulars which they have either suffered or fear to suffer; and while he looks at another, to glance frequently at himself. Thus, as all the circumstances incident to human suffering are heard with concern, if they are pathetically represented, so virtue in affliction and humiliation is the most sorrowful of all objects of contemplation; and as that other department of eloquence which, by its recommendation of goodness, ought to give the picture of a virtuous man, should be in a gentle and a submissive strain, so this, which is adopted by the orator to effect a change in the minds of the audience, and to work upon them in every way, should be vehement and energetic.—CICERO, *On Oratory and Orators*, p. 279. (B., 1909.)

699. MEANING AND EXPRESSION.

—In order to acquire a habit of speaking with a just and forcible emphasis, nothing more is necessary than previously to study the construction, meaning, and spirit of every sentence, and to adhere as nearly as possible to the manner in which we distinguish one word from another in conversation; for in familiar discourse we scarcely ever fail to express ourselves emphatically, or place the emphasis improperly. With respect to artificial helps, such as distinguishing words or clauses of sentences by particular characters or marks, I believe it *will* be found, upon trial, that, except where they may be necessary as a guide to the sense, not leaving the reader at full liberty to follow his own understanding and feelings, they rather mislead than assist him.—ENFIELD, *The Speaker*, p. 18. (J., 1799.)

700. MEDITATION AND MASTERY OF SUBJECT.—Let us be assured that we shall only master our subject by deep thought and earnest meditation on it. Unless we thus master and fully possess it, how can we announce and develop it with ease and facility? In what other way is our intellect to gather its arguments, our imagina-

tion its rich and varied figures of speech, our heart its best and deepest emotions? No! let us convince ourselves once for all that if we are to take our proper place amongst the men of our age, if we are to be orators in any sense of the word, we must be men of keen intelligence, men to whom the habit of close and earnest thought is at once easy, pleasant, and familiar. Let us apply to ourselves the sound advice which the Abbé Mullois gives to preachers. "Let us seize," says he, "the superiority which is conferred by knowledge, and by its means we shall secure the attention of both great and small. The world is athirst for knowledge. Let us give it knowledge; but, to do this, we must, first of all, have filled ourselves with knowledge, else we shall be weaker, instead of stronger, than those whom we are to teach. If we are men of learning, we shall be stronger than the world, and we shall be able to dominate it by a twofold power, the power of human and of divine knowledge. The world possesses the earth, and the power of human speech only. We shall possess all that the earth possesses, but we shall possess something more, something to which it can make no claim, the power of God's word. Thus we shall rule the world."—POTTER, *The Spoken Word*, p. 38. (M. H. G. & Son, 1880.)

701. MEDITATION AND SPEAKING.

—The speaker must meditate much. This is the secret of power. As a general rule, there is not much real honest thinking done in this world, and a man who betakes himself to it receives an immense advantage over his fellows. On this head it may interest the reader to peruse the following lines written by the present Prime Minister, the Right Honorable William Ewart Gladstone. He had been applied to for his opinion as to what was the best system of mental training to make a good speaker. His answer was: "Speaking from my own experience, I think that the public men of England are beyond all others engrossed by the multitudes of cares and subjects of thought belonging to a highly diversified empire, and therefore are probably less than others qualified either to impart to others the best methods of preparing public discourses, or to consider and adopt them for themselves. Supposing, however, I were to make the attempt I should certainly found myself on a double basis, compounded as follows: First, of a wide and general education, which, I think, gives a suppleness and readiness, as well as a firmness of tissue, to the mind, not easily ob-

tained without this form of discipline; and, secondly, of the habit of constant and searching reflection on the subject of any proposed discourse. Such reflection will naturally clothe itself in words, and of the phrases it supplies many will spontaneously rise to the lips."—BETON, *Art of Public Speaking*, from *Complete Orator*, p. 15. (W. L. & Co.)

702. MELODY IN SPEECH.—The term melody, as applied both to style in composition and to elocution, has, for the most part, been used in a vague and indeterminate sense. Its use in music is, however, fixed; and there is obviously every reason for preserving to it the same radical import in all its various applications. In song it denotes pitch in succession, and is clearly distinguished from rhythm, which respects accent in succession. In elocution we perceive the necessity of maintaining the same distinction, and need, for this purpose, the same precision in the distinct use of the terms. The same necessity, likewise, exists in style. The exact relations of pitch to style are indicated in the fact that, in the oral delivery of discourse, the mutual dependence and connection of the particular constituents of the complex thought are expressed chiefly, altho not exclusively, through the variations of pitch. While it belongs to elocution to define precisely what these variations are, it is the appropriate province of rhetoric to describe how the sentence shall be constructed so as to meet these qualities of an easy and agreeable elocution. More particularly, every constituent part of a complex thought, or the expression of it in a particular phrase, has, in a correct elocution, a pitch of its own by which it is distinguished from the other constituent parts. In passing from one phrase to another, the voice changes its pitch for the purpose often simply of making the transition, and with no reference to any emphatic distinction. These successive ranges of pitch, given respectively to the several phrases, may obviously be such as to be offensive to a musical ear. So far, therefore, as they are determined by the structure of the sentence, they need to be regarded in style. But, further than this, the relations between the constituent thoughts are indicated, in delivery, chiefly by the pitch of the voice. If, accordingly, the sentence be so constructed that these relations can not appropriately be expressed with each and agreeable effect under the limitations of the laws of vocal sounds, it is so far faulty; and the prevention or correction of the fault comes within the prop-

er purview of rhetorical style.—DAY, *The Art of Discourse*, p. 235. (C. S. & Co., 1867.)

703. MELODY OF SPEECH.—Melody is an excellence in expression, of too much consequence to be overlooked. In every kind of writing, according to the degree of skill with which soft and rugged, long and short, accented and unaccented sounds, whether simple or complex, are combined, the ear receives an agreeable impression, in some degree similar to that which is produced by a melodious succession of musical notes. This effect is heightened when the divisions of distinct clauses, and the cadences at the close of entire sentences, are agreeably diversified. Melody is so intimately combined with the other graces of expression, and has so large a share in the pleasures produced by fine writing, that it deserves more attention, both among writers and critics, than the moderns have been inclined to allow it.—ENTFIELD, *The Speaker*, p. 46. (J., 1799.)

704. MELODY, USE OF.—The ancient orators bestowed incredible pains not alone upon the choice of words, but upon their metrical arrangement. Cicero quoted a few words from a speech which were so exquisitely selected and collocated that they almost brought his hearers to their feet. It is the melody of a sentence which makes it cut into the mind, causes it to penetrate deeply, and ring in the ears. Let one brood over the finest parts of Shakespeare, Milton, the poets and prose writers, until his mind is filled with them and he can recite from them at will, and he will insensibly adopt their style and language, and imitate them. Pitt read and reread Barrow's sermons to get copiousness of language. Burke abounds with gems from Virgil and Milton. The discipline and customs of social life tend to crush emotion. Literature alone is brimful of feeling. Webster read not many books. Shakespeare, Milton, and Burke he seems to have read till their ideas were held in his own mind in constant solution. He always prepared his speeches as if mentally facing his audience.—FROBISHER, *Acting and Oratory*, p. 67. (C. of O. & A., 1879.)

MEMORITER SPEAKING.—See *Speaking, Memoriter*.

705. MEMORIZING A SELECTION.—Do not learn a selection simply by rote—that is, by repeating it parrot-like over and

over again—but fix it in the mind by a careful and detailed analysis of the thoughts. As you practise aloud, train your eye to take in as many words as possible, then look away from the book as you recite them aloud. This will give the memory immediate practise and will tend to make it self-reliant. Having chosen a selection, read it over first in a general way to secure an impression of it in its entirety. Then read it a second time, giving particular attention to each part. Consult a dictionary for the correct meaning and pronunciation of every word about which you are in doubt. Next underline the emphatic words—those which you think best express the most important thoughts. Underscore one line for emphatic words and two lines for the most emphatic, will do for this purpose. Now indicate the various pauses, both grammatical and rhetorical, by drawing short perpendicular lines between the words where they occur. In a general way, use one line for a short pause, two lines for a medium pause, and three lines for a long pause. On the margin of the selection you may make other notes, such as the dominant feeling, transitions, changes of rate, force, and pitch, special effects, gestures, facial expression, etc.—KLEISER, *Humorous Hits and How to Hold An Audience*, p. 16. (F. & W., 1909.)

706. MEMORIZING A SPEECH.—The best way of committing a discourse to memory is to divide it into small parts, and to learn each part thoroughly before going on to that which succeeds it. Of course, it will be seen that a logical arrangement of the matter is of great assistance to the recollection. The best time for learning by heart is at night before retiring to rest (provided no heavy supper has been taken). On rising the following morning, the memory should be called to account. Of the advantages of a ready memory we may read in the following story: Lyncestes, accused of conspiracy against Alexander, the day that he was brought out before the army, according to custom, to be heard what he could say for himself, had prepared a studied speech, of which, haggling and stammering, he pronounced some words; but still being more perplexed, whilst struggling with his memory, and whilst he was recollecting himself what he had to say, the soldiers nearest to him charged their pikes against him and killed him, looking upon him as guilty. His astonishment and silence served them for a confession. For, having had so much leisure to prepare himself in prison, they concluded it was not his memory that failed him, but that

his conscience tied up his tongue, and stopt his mouth.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 20. (W. L. & Co.)

707. MEMORIZING PARTS OF A SPEECH.—While speeches should not, except in rare cases, be written out and memorized entire, yet important passages, we think, should be; and, in every case where one is to speak on an important occasion, he should make himself so completely master of his theme by patient thought and frequent use of the pen, that the substance and the method, the matter and the order, of his ideas shall be perfectly familiar to him. Nor is it enough that he possess himself of sharply defined thoughts, and the precise order of their delivery; he must brood over them hour by hour till “the fire burns” and the mind glows with them—till not only the arguments and illustrations have been supplied to the memory, but the most felicitous terms, the most vivid, pregnant, and salient phrases have been suggested, which he will recall, to an extent that will surprise him, by the matter in which they are imbedded, and with which they are connected by the laws of association. Proceeding in this way, he will unite, in a great measure, the advantages of the written and the spoken styles. Avoiding the miserable bondage of the speaker who servilely adheres to manuscript—a procedure which produces, where the effort of memory has not been perfect, a feeling of constraint and frigidity in the delivery, and where it has been perfect, an appearance of artificiality in the composition—he will weave into his discourse the passages which he has polished to the last degree of art, and he will introduce also anything that occurs during the inspiration of delivery. He will have all the electrical power, the freshness, fire, and fervor of the orator who does not write, and at the same time much of the condensation, elegance, and exquisite finish of him who coins his phrases in the deliberation of his study.—MATHEWS, *Oratory and Orators*, p. 178. (S. F. & Co., 1896.)

708. MEMORIZING PASSAGES.—There is a practise which strikingly conduces toward facilitating expression and toward perfecting its form; we mean the learning by heart of the finest passages in great writers, and especially in the most musical poets, so as to be able to recite them at a single effort, at moments of leisure, during a solitary walk for instance, when the mind so readily wanders. This practice, adopted in all schools, is particularly advantageous in rhet-

oric and during the bright years of youth. At that age it is easy and agreeable, and he who aspires to the art of speaking ought never to neglect it. Besides furnishing the mind with all manner of fine thoughts, well exprest and well linked together, and thus nourishing, developing, and enriching it, it has the additional advantage of filling the understanding with graceful images, or forming the ear to the rhythm and number of the period, and of obtaining a sense of the harmony of speech, which is not without its own kind of music; for ideas, and even such as are the most abstract, enter the mind more readily, and sink into it more deeply, when presented in a pleasing fashion.—BAUTAIN, *Art of Extempore Speaking*, p. 78. (S., 1901.)

709. MEMORIZING THE PLAN.—By committing the plan to memory, the mind takes possession of the whole subject. It is brought into one view, and if any part is inconsistent with the main discussion, the defect will be seen at once. If the plan is properly constructed, the mind is then in the best possible condition for speech. The object is fixt in the heart, and will fire it to earnestness and zeal, and the subject is spread out before the mind's eye, while the two meet and mingle in such a way as to give life and vitality to every part. This is just what is needed in true preaching. The speaker's soul, heated by the contemplation of his object, penetrates every part of his theme, investing it with an interest that compels attention. All the power he possesses is brought to bear directly on the people.—PITTINGER, *Oratory, Sacred and Secular*, p. 92. (S. R. W., 1869.)

710. MEMORY AND ITS EFFECTS.

—Vivid ideas are most efficacious in producing conviction, and they are most easily retained. Here the understanding, the imagination, the memory, and the passions are mutually subservient. The memory must be engaged, because on it depends the conviction to be produced by the sum of all the evidence. In introducing new topics, the vestiges left by the former on the minds of the hearers may not be effaced. It is the sense of this necessity which has given rise to the rules of composition. The speaker's attention to this subserviency of memory is always so much the more requisite, the greater the difficulty of remembrance is, and the more important the being remembered is to the attainment of the ultimate end. On both accounts it is of more consequence in

those discourses the aim of which is either instruction or persuasion, than in those whose aim is to please the fancy and move the passions. Simplicity and uniformity have a wonderful effect upon the memory, so has order of place. If any person question this influence, let him but reflect how much easier it is to remember a considerable number of persons whom one has seen ranged on benches or chairs round a hall, than the same number seen standing promiscuously in a crowd; and how natural it is for assisting the memory in recollecting the persons to recur to the order wherein they were placed. Order in time, which in composition is properly styled Method, consists in connecting the parts so as to give vicinity to things in the discourse which have an affinity; that is, resemblance, causality, or other relation in nature; and thus making their customary association and resemblance cooperate with their contiguity in duration or succession in delivery. The utility of method for aiding the memory, all the world knows. But, besides this, there are some parts of the discourse, as well as figures of speech, peculiarly adapted to this end. Such are the division of the subject, the rhetorical repetitions of every kind, the different modes of transition and recapitulation.—CAMPBELL, *The Philosophy of Rhetoric*, p. 76. (G. & W. B. W., 1823.)

711. MEMORY CULTURE, RULES FOR—

The memory has a certain amount of work to do in the delivery of a public speech; but then it is a memory of no greater power of retention than what is usually possessed by most men that is required. Let it be clearly understood what we mean. A memory that shall deliver up, when called upon to do so, every word of a speech in its proper place, that had been given to its keeping, is not required. But one that can give forth great principles, no matter how or when collected, is that which is needed, and that which may be obtained by men generally. It is true there is a great difference between being able to deliver a long lecture or speech from memory and giving a few facts or dates and such like, the omission of which, or any uncertainty in that respect, would at times place a man in a very awkward position; but men in general have sufficient memory in this respect to fit them for public speaking. And in cases where such is not so, it is, with some few exceptions, owing to the fault of the parties themselves. Every part of the human constitution, whether it belongs to our physical, moral, or spiritual

nature, may be improved and strengthened, or become enfeebled and weak, through our own care and management, or our neglect and abuse. If burdening the memory for a continual series of years, and taxing it beyond its powers of endurance, would impair the general health of the man, so, on the other hand, being indolent in our actions, spending our time in building castles in the air, being intemperate in our mode of living, and indulging in vicious practises, would also impair both mind and body, and degrade our whole spiritual nature. If, however, a man really wishes to improve his memory, he must adopt means to that end. The first step is rigid temperance in his mode of living—moderation in eating, in drinking, and sleeping. There should be early retiring to rest, and early rising in the morning. There should be a moderate amount of exercise given to the memory, so as not to burden it, and the mind should be thoroughly disciplined and trained. We should seek to acquire concentration of thought, for until we can do so, our general reading will profit us little. The mind, like other things, needs the government of the will, and when the latter is brought to bear upon it, it duly performs its task. Without concentration of thought we may read a book over and over again before we grasp hold of its leading features and ideas; and in making a speech, our minds would wander here and there, to the confusion rather than the edification of our hearers. We sum up, therefore, by saying that strict temperance, discipline, and training the mind to a habit of concentration of thought, and a moderate exercise of the memory, are the chief rules to be observed for its improvement.—ANON, *The Public Speaker*, p. 102. (J. N. & Co., 1860.)

712. MEMORY, IMPORTANCE OF.—

How great the benefit of memory is to the orator, how great the advantage, how great the power, what need is there for me to observe? Why should I remark how excellent a thing it is to retain the instructions which you have received with the cause, and the opinion which you have formed upon it? to keep all your thoughts upon it fixt in your mind, all your arrangement of language marked out there? to listen to him from whom you receive any information, or to him to whom you have to reply, with such power of retention, that they seem not to have poured their discourse into your ears, but to have engraven it on your mental tablet? They alone, accordingly, who have a vigorous memory, know what, and how much,

and in what manner they are about to speak; to what they have replied, and what remains unanswered; and they also remember many courses that they have formerly adopted in other cases, and many which they have heard from others. I must, however, acknowledge that nature is the chief author of this qualification, as of all those of which I have previously spoken (but this whole art of oratory, or image and resemblance of an art, has the power, not of engendering and producing anything entirely of itself, of which, no part previously existed in our understanding, but of being able to give education and strength to what has been generated, and has had its birth there); yet there is scarcely any one of so strong a memory as to retain the order of his language and thoughts without a previous arrangement and observation of heads; nor is any one of so weak a memory as not to receive assistance from this practise and exercise. For Simonides, or whoever else invented the art, wisely saw that those things are the most strongly fixt in our minds which are communicated to them, and imprinted upon them, by the senses; that of all the senses that of seeing is the most acute; and that, accordingly, those things are most easily retained in our minds which we have received from the hearing or the understanding, if they are also recommended to the imagination by means of the mental eye; so that a kind of form, resemblance, and representation might denote invisible objects, and such as are in their nature withdrawn from the cognisance of the sight, in such a manner that what we are scarcely capable of comprehending by thought we may retain as it were by the aid of the visual faculty. By these imaginary forms and objects, as by all those that come under our corporeal vision, our memory is admonished and excited; but some place for them must be imagined; as bodily shape can not be conceived without a place for it. That I may not, then, be prolix and impertinent upon so well-known and common a subject, we must fancy many plain, distinct places, at moderate distances; and such symbols as are impressive, striking, and well-marked, so that they may present themselves to the mind, and act upon it with the greatest quickness. This faculty of artificial memory will afford practice (from which proceeds habit), as well as the derivation of similar words converted and altered in cases, or transferred from particulars to generals, and the idea of an entire sentence from the symbol of a single word, after the manner and method of any skilful painter, who dis-

tinguishes spaces by the variety of what he depicts.—CICERO, *On Oratory and Orators*, p. 326. (B., 1909.)

713. MEMORY METHODS, ARTIFICIAL, CONDEMNED.—You must distrust all methods of mnemonics or artificial memory, intended to localize and to fagot together in your imagination the different parts of your address. Cicero and Quintilian recommend them, I think, in moderation; be it so, but let it be in the strictest possible moderation. For it is putting the mechanism of form in the stead of the organization of thoughts—substituting arbitrary and conventional links for the natural association of ideas; at the very least, it is introducing into the head an apparatus of signs, forms, or images which are to serve as a support to the discourse, and which must needs burden, obscure, and hamper the march of it. If your address be the expression of an idea fraught with life, it will develop itself naturally, as plants germinate, as animals grow, through the sustained action of a vital force, by an incessant organic operation, by the effusion of a living principle. It ought to issue from the depths of the soul, as the stream from its spring.—BAUTAIN, *Art of Extempore Speaking*, p. 216. (S., 1901.)

714. MEMORY, SPEAKING FROM.—Without considerable skill in the art, speaking entirely from memory has a very bad effect. A man does not speak with any freedom, point, or force; the idea of a formal recitation is so irresistibly conveyed to his hearers that, tho his words will be listened to, they will never come home like the words of an earnest, natural speaker; his eloquence, however great it may be, will suffer as much from his defective oratory as a fine song from a faulty execution. His whole delivery will be bad, there will be no light or shade, but one tone and manner throughout; argument, narrative, threatening, rebuke, encouragement, will all be the same; while the occasional sudden transitions from highly oratorical language to mere ordinary remark will often be so abrupt and unexpected as entirely to take off the mind from the matter to the manner. Such a speaker is like a bold but unskilful rider crossing an enclosed country; there is none of the quiet ease and grace, the steadiness, nerve, and masterly handling of one more practised; he is all excitement, and hurries on to the end with rash impetuosity, not only without the slightest appreciation of the ground he traverses, but often laboring as much at the

smallest obstacles as when he would gather himself together for some bold, decisive, and crowning effort.—HALCOMBE, *The Speaker at Home*, p. 68. (B. & D., 1860.)

715. MEMORY TRAINING.—If the memory be poor, it will be helpful at first to inquire into the reason for this condition. Such questions may be asked as: Is it lack of proper practise? Is it due to ill health? Is it lack of observation or of interest? Is there a systematic plan of gathering and recording knowledge? Are the daily habits of thinking and reading well ordered? Is there lack of thoroughness, accuracy, and deliberateness? These and similar questions should be answered frankly, and a determined effort made to correct such faults as are noted. To strengthen the memory, it is advisable to form the habit of making comparisons and contrasts. In reading a book, one should take notes and at the first opportunity try to repeat from memory, to some other person, the general idea of what has been read. It is helpful also to interrogate one's self as to what has been seen or read. A good exercise is to read a passage from some writer and endeavor to repeat the same ideas in different words and in as many ways as possible. Vivid picturing of the thought helps to impress it upon the mind, and frequent repetition of a passage or speech will gradually fix it in the memory. Committing to heart each day a verse or prose extract will train the memory with surprizing rapidity. An exercise that has been used with good results is to enter a room, take a quick glance around, walk out, and write down what you remember of the things that you have seen. The same exercise can be applied to passing a shop window.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 126. (F. & W., 1909.)

716. MENTAL ALERTNESS IN SPEAKING.—In writing you have time for reflection, and can arrange at leisure the sequence of your ideas. Nevertheless, everybody knows what trouble this arrangement often costs, and how great the perplexity is in catching the exact thread of unravelment, and in distinguishing amidst several ideas that which commands the rest and will open a way for them, as a principle has its consequences and a cause its effects. Sometimes whole hours are consumed in seeking the end of the chain, so as to unroll it suitably, and too often, as when trying to disentangle a skein of thread, you proceed awkwardly, and you complicate instead of unraveling.

This is one of the chief annoyances of those who want to write, especially in the period of impatient, fancy-ridden youth, when one readily mistakes whatever glitters or produces effect, for the main point and the thing essential. A rare sagacity, or else much reflection and maturity are requisite to catch, at the first glance, the true serial connection of ideas, and to put everything in its right place, without groping and without unsuccessful trials. What, then, if you must decide on the spot, without hesitation, without being able "to try," before an audience, which has its eyes riveted upon you, its ears intent, and its expectation eagerly awaiting the words that are to fall from your lips? The slightest delay is out of the question, and you must rush into the arena, often but half accoutred or ill armed. The moment is come, you must begin to speak, even tho you do not exactly know what you are going to say, nor whether what you shall say will lead precisely to the passage which leads into the open sea. There is here a critical instant for the orator, an instant which will decide the fate of his discourse. No doubt he has prepared the sequence of his thoughts, and he is in possession of his plan. But this plan comprises only the leading ideas stationed widely apart, and in order to reach the first station from the starting point, there is a rush to make and an aim to take, and therein lies the difficulty. The best way is to go on with resolution straight to the heart of your subject, the main idea, and to disembowel it, so to speak, in order to get forth its entrails and lay them out. But a man has not always the courage and the strength; besides which, he is afraid of being deficient in materials if he makes short work with his exposition, and thus of breaking down after a while, without having filled up the time assigned to run his due course. This is a common illusion among beginners. They are always in dread of wanting sufficient materials, and either in their plan, or in their discourse, they heap up all manner of things, and end by being lengthy, diffuse, and confused. A man is never short of materials when he is in the true line of his development. But he must strike the rock with the rod of Moses, and, above all, he must strike it as God has commanded, in order that the waters may gush from it in an exhaustible stream. When the miner has touched the right lode, wealth abounds.—*BAUTAIN, Art of Extempore Speaking*, p. 247. (S., 1901.)

717. MENTAL ATTITUDE IN SPEAKING.—Be natural; do not aim at too much; do not try to read, but to feel; do not declaim, but talk, be colloquial, yet not prosaic; be forcible, but not ranting. Be in earnest, profoundly in earnest. Be moderate in gesture; be impetuous and ardent; do not command by sympathy, but by power, passion, will—indomitable will. Keep the body firm and braced in high excitement; keep the sinews braced up like the strings of a harp or violin; be simple and without parade. Speak as tho the whole thought was your own; give passionate thoughts a rapid condensation; give the words a vibratory intonation; suppress force, and treasure strength and power. Concentrated tones of passion are better than the highest fury. Imbue each thought with all its capability of expression, and conceive fullest force in each particular. Be intense and passionate in intonation, the whole soul absorbed. In the severest passions delineate to appall; be real; let the form fill the eye of the listener. Effect by tone of voice, the power of the eye, the motion of the hand, and the quality of the sound given. Fervor is sure to effect. Read like one possessing good sense unconsciously; be the character, forget self. Conception of character, or passion, comes long before execution, is not imitation but reality of feeling. To be a hero, feel to be so. Do not despise trifles. Do not guess, but determine abilities. Practise often, for the vocal organs become paralyzed for want of action.—*FROBISHER, Voice and Action*, p. 57. (I. B. & Co., 1867.)

718. MENTAL DIRECTNESS.—Inasmuch as all speaking consists in the expression of the leading operations of the speaker's mind, it is evident that the mental action of speaking directly to the audience must always predominate in the consciousness of the speaker, in order that the delivery should take on its true character and form, and should keep true to its object. It is this mental state which gives to all the signs, both voice and gesture, their last modification and adaptation to the object which they aim to effect. The mind of the speaker, *e.g.*, being directed to his audience, his eye naturally follows his mind—he looks at them; and not barely as "a sea of faces," without distinction, but he scans their individual countenances, notes their several expressions, and thus becomes conscious of the effect which he is producing upon them. All the gestures are affected in a similar manner. Thus also the voice naturally becomes suffi-

ciently loud, and the articulation sufficiently hard and firm, to ensure that the speaker shall be heard and understood by the most distant person to whom he is speaking. Similar modifications are produced upon every sound, and every variation of sound, which he utters. In fine, it is this consciousness of the presence of the audience, and of speaking directly to them, for the accomplishment of his object, which gives the last molding touch to all the signs. It is this which gives point and direction to all those arrows of significant sound and gesture, which every moment are launched, by the force of his thoughts and passions, from the speaker's lips, eyes, countenance, and from all the motions of his hands, arms, and body, into the minds and hearts of his audience, and which makes them feel that they are the object of a well-manned battery, playing upon them with no uncertain aim.—MCLVAINE, *Elocution*, p. 98. (S. A. & Co., 1874.)

719. MENTAL DISCIPLINE.—The advantages blended with a habitual resort to the discipline afforded by Euclid, are attested by the nature of the exercise itself. Geometrical science has been justly pronounced the perfection of logic, and the train of reasoning is there presented in a state of such pure abstraction from all extraneous matter and all superfluous verbiage, each link in the chain of geometrical ratiocination is so perfectly consecutive in its character, is so dependent on precedent links and propositions, that the mind of a reasoner, by studying one of these propositions closely, previous to the investigation of any abstruse question in legal or political science, is prepared for the work of searching after the pure ore of truth. The mind of a reasoner, by this preliminary training, is narrowed down to a specific point in an inquiry, instead of rambling over the indefinite field of speculative reasoning. It has a measure of ballast imparted to it, which renders it firm and stable in its operations, instead of being inflated with that passion for ethereal soaring which is frequently created by the perusal of highly imaginative authors.—MCQUEEN, *The Orator's Touchstone, or Elocution Simplified*, p. 248. (H. & B., 1860.)

720. MENTAL EXERCISE AND CONVERSATION.—The mental faculties demand exercise as truly as the bodily, and enjoy it as keenly. The mind that is healthy delights in the glow of movement and contest. It loves to meet with a congenial spirit—one that has sucked the sweet-

ness of the same authors, and enjoyed them with the same gust—which has brought away their quintessence, and treats it to the juice of the grape without thrusting upon it the stalks and husks. Talking is a digestive process which is absolutely essential to the mental constitution of the man who devours many books. A full mind must have talk, or it will grow dyspeptic.—MATHEWS, *The Great Conversers*, p. 51. (S. F. & Co., 1892.)

721. MENTAL OPERATIONS TO BE SUPPRESS WHILE SPEAKING.—

(1) In speaking from memory, the whole intellectual process of remembering what is to be delivered must be kept from manifesting itself; no sign of it can be allowed to appear in the vocal expression. Hence this laborious operation, together with all the anxieties attending it, must never become prominent in the consciousness of the speaker; it must be carried on strictly as a sub-process: otherwise it will confuse those other mental operations which properly belong to the expression of thought, and either mar or destroy the effect of the delivery. (2) The operations of invention and style must be suppress. In speaking extempore, all these laborious operations have to be carried on, for the most part, unconsciously; otherwise the speaking will express them, and little else. (3) The operations of reading must be suppress. The case is similar in speaking from manuscript. All the mental operations of taking in the sense through the eye, which are in fact the reverse of those which belong to giving it out, must be carried on unconsciously; for they become the leading operations, the speaking expresses them, and thus becomes the reverse of true expression. Here now we have the great difficulty to be overcome. It is that of carrying on all such mental operations strictly as sub-processes, and for the most part unconsciously, in order that they may not appear in the speaking; together with that of keeping all the mental faculties intently engaged in those operations which properly belong to the expression of thought, and to the work of impressing it upon others. This is the grand obstacle to excellence in speaking, which, if there were no others, would make instruction, training, and practise indispensable to success.—MCLVAINE, *Elocution*, p. 25. (S. A. & Co., 1874.)

722. MENTAL POWERS, EXERCISE OF THE.—One of the most powerful auxiliaries in training the human mind for conducting a discussion with skill, regularity,

and success, is the constant practise of observing, with a scrutinizing degree of attention, speakers of every description, as they are progressing in the delivery of an argument, speech, essay, or address. This exercise of the mental powers, with a juvenile candidate for the benefits and the honors of eloquence, will be found to rank next, in point of efficacy and importance, to the discipline involved in the actual labor of preparing a speech or argument. The course here enjoined was a favorite resort with the celebrated William Pitt, and he acknowledged its charming efficacy in developing the irresistible powers as a debater, which he manifested even at a very early period of his life, in the Parliament of Great Britain. It was his daily habit, during his hours of leisure, to sit in the gallery of the House of Commons, to note down in his mind the points assumed by the different speakers of celebrity, to examine in silence the validity of these points, and also to reflect on the methods by which they might be improved, and how they might be answered. It is rarely that we find a person endowed with a temperament so stolid and apathetic as not to derive some degree of pleasure from listening to an able and animated argument. But it is not the listless and superficial attention to an intellectual performance, which yields to the student a return of rich benefits and blessings. He must habituate himself to the practise of yielding to an argument, as it unfolds itself in its various divisions, that measure of abstract and concentrated attention which an enthusiastic aspirant to perfection in any mechanical art or pursuit, gives to an accomplished artisan or mechanic as he adds one part to another in perfecting the whole of any useful and complex piece of machinery. With such attention given to the argument of a luminous and enlightened speaker, one would be at a loss to determine why a student of debating should not be benefited equally as much as would students in any of the professional departments, from an intelligent and uniform attention to the lectures of their professors or preceptors. When a susceptible pupil has received the benefit from devout and patient attention to speakers in the pulpit, at the bar, and in deliberative assemblies; when he participates in conflicts with the master minds of his country, on the various theaters of intellectual contention; he will possess the same advantage over the young debater whose faculties have not been previously practised in this way, that the person who has long received instruction from an expert

swordsman will possess over an untutored son of the forest, in any grave contention in which the sword is appealed to as an arbiter.—McQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 181. (H. & B., 1860.)

723. MENTAL PREPARATION.—The human mind is not a grinding machine, but a living organ; not only very different in different men, but different in the same man on different days. If you overdrive it, it may take its revenge on you, either by striking altogether, or by turning out such bad work that you are ashamed to own it. Yet sometimes it is but sluggishness, that only needs pushing, instantly to obey the spur. Some heads, again, always work slowly, others rapidly; some best without food at all, or only of the slightest kind; others, like Christopher North, need the support of plentiful food at frequent intervals. It is not always the quickest work that saves time in the end; in sermon writing, as in other things, the hare is often beaten by the tortoise. Sometimes, however, slow composition means that the head is out of gear; and then what is slow is bad. This, however, is beyond dispute: that certain parts of a sermon are best worked off at once, and not left unfinished; also that when the head is tired, or time insufficient for completing it properly, conscience as well as judgment will suggest the postponement of the task. The mental heat and the moral sympathy with the subject will all come back when you sit down to it next day, if only you are careful to read through what has been written before you begin again.—THORALD, *Homiletical and Pastoral Lectures*, p. 17. (A., 1880.)

724. MESSAGE, IMPORTANCE OF HAVING A.—A true orator must have a message—that is, some great truth that he is bound to proclaim. By his very nature he is a leader, a king. He must guide and command. He must therefore occupy a high standpoint, take a wide survey of life, and see clearly the various paths by which men walk. He must, indeed, be a beacon, placed on high, and shedding down a steady light upon the travelers below. If he does not occupy this lofty position, he is at best but a wandering fire, a will-o'-the-wisp; and the sooner he disappears the better for the public. A dull man once intimated to his friend that he was about to study for the ministry. "What is your reason?" said his friend. "That I may glorify God by preaching the gospel." "My dear fellow, you will best glorify God by holding your tongue." In

Old Testament times, the Jewish prophets, when preparing for a public career, used to retire to solitary places—to the caves of the rock, or the hollow bosom of the hills, or the depths of the wilderness. There, gazing upon the grand movements of the universe, and musing upon the history of the human race, they became acquainted with the ways of God in nature and in providence. Inspiration came upon them; they felt themselves filled, possessed with a divine message; and, returning to the haunts of men, they proclaimed this message to the nation with a voice like a trumpet. Some, like Isaiah, rapt away by sublime enthusiasm, address themselves to the universe, and called upon the heavens and the earth to listen to the word of the Lord. In the same way, one who aspires to be a true orator must study the ways of God in nature, in history, and in society. He must enter so far into the mind of God, and understand to a certain extent the great laws by which the universe is ruled. He must, in plain language, know the truth, and nothing but the truth, regarding the subject about which he is to speak. Facts—real, distinct facts—must be the substance of the speech. The feeling of a speech may, according to Whately, be compared to the edge of a saber; but the back of the saber—that which gives consistency and strength and weight—must be the facts. When an orator proclaims these great eternal truths, he can not fail to produce a mighty effect. Tho bishops or presbyters may not have laid their consecrating hands upon his head, tho he may be merely a lecturer on literature or science, yet he is really a preacher. He speaks not his own message, but the message of God; and he speaks it with a voice of power, for he feels that it is backed by the weight of the universe, nay, by the Divine Spirit himself. Self is sunk, and the subject possesses him. You see the inspiration in the brightening of his countenance, in the flash of his eye, in the thrill of his voice, in the commanding vigor of his gestures; and meanwhile his speech flows forth, clear and strong, like a river let loose from the living rock, sometimes rushing down the steep and sweeping before it all obstructions, sometimes flowing majestically along the level lands, but always borne along by that same omnipresent force of gravity which rolls the planets round the sun and holds together the boundless system of the universe.—PRYDE, *Highways of Literature*, p. 127. (F. & W.)

725. METAPHOR DEFINED AND ILLUSTRATED.—A trope is the change

of a word or speech from its proper signification to another, in order to gain greater perfection. Let us begin with that which most frequently is used, and which is also the most beautiful; I mean that which the Greeks call metaphor. Nature has so adapted it to us that the illiterate often use it unconsciously, and it is, likewise, so pleasing and graceful that in the finest speech it will always shine forth by its own light. It cannot be vulgar, nor low, nor disagreeable, if it be properly applied. It adds also to the copiousness of language by changing that which is harsh and unseemly in it, or borrowing that which is deficient in it, and what is most difficult of all, it provides everything with an appellation. A name or word is transferred, therefore, from the place in which it is proper, into that where either a proper word is lacking, or the metaphorical is better than the proper word. This we do through necessity, or to express a thing more emphatically, or, as said before, for ornament's sake. Otherwise the metaphor will be improper. Peasants say through necessity, "The vines bud"; for what else could they say? They say also that "A field of corn is dry or thirsty," and that "Fruit trees are sick." Necessity makes us say that such a man is "hard" or "rough," there being no proper name for expressing these dispositions of the mind. But when we say one is "inflamed with anger, fired with lust, fallen into error," we express the nature of these things in a more significant manner, for not one of them is more proper in its own words than in these borrowed ones. There are others for the purpose of ornament, as, "The light of the bar," "The splendor of birth," "The storms that rage in the assemblies of the people," and "Floods of eloquence." The metaphor is shorter than the simile, the difference between them being that the one is compared to the thing we wish to express, and the other is said for the thing itself. When I say of a man that he fought like a lion, it is a simile; but when I say that he is a lion, it becomes a metaphor.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 85. (B. L., 1774.)

726. METAPHOR, STRENGTH OF.—Since perspicuity is the primary excellence of style in sermon writing, your metaphors must be such as may be easily understood; many metaphors which are suitable to poetry would be inadmissible in the pulpit. Look at the 104th Psalm, "O my Lord God, Thou art become exceedingly glorious, Thou art clothed with majesty and honor. Thou deckest Thy-

self with light as it were with a garment, and spreadest out the heavens like a curtain. Who layeth the beams of His chambers in the waters, and maketh the clouds His chariot, and walketh upon the wings of the wind." Now this splendid and bold style is evidently unsuited to preaching, because not only is it out of accordance with the sober and serious tone of a sermon, but would be found to be unintelligible; it might please the ears of the more imaginative part of your audience, but would not edify any of them. At the same time, metaphors should not be trite and common, so as to convey no new or pleasing idea; as if you speak of afflictions as the storms and waves of life, and heaven as the haven where we would be. Such metaphors are tame and spiritless. The point to be aimed at is to hit upon such as shall be easily intelligible when spoken, but not too obvious before. The metaphors used by our Saviour, in the New Testament, are the best models for your purpose; they unite the requisite force and simplicity. "I am the good shepherd, and know My sheep, and am known of Mine." "I am the true vine, and my Father is the husbandman. Every branch in Me that beareth not fruit He taketh away: and every branch that beareth fruit He purgeth it, that it may bring forth more fruit." "I am the Way, the Truth, and the Life." "Enter ye in at the strait gate; for wide is the gate, and broad is the way, that leadeth to destruction." "Come unto Me, all ye that labor and are heavy laden." The force and beauty of such metaphors as these are intelligible to all. "Sermons," says Hooker, "are keys to the kingdom of heaven, wings to the soul, spurs to the good affections of man, unto the sound and healthy food, physic unto diseased minds." The principle source of strength and vividness in the use of metaphors is when you represent things in action, or give a tangible and visible form to what is abstract or inanimate; as when you say *inflamed* with anger, *swollen* with pride, a *stony* heart, *deep-rooted* prejudice, *voice* of nature, *daughter* of Jerusalem. —GRESLEY, *Letters to a Young Clergyman*, p. 125. (D. & Co., 1856.)

727. METHOD, ADVANTAGE OF.—

Irregularity and want of method are only supportable in men of great learning or genius, who are often too full to be exact; and, therefore, choose to throw down their pearls in heaps before the reader, rather than be at the pains of stringing them. Method is of advantage to a work both in respect to the writer and the reader. In regard to the

first, it is a great help to his invention. When a man has planned his discourse, he finds a great many thoughts rising out of every head, that do not offer themselves upon the general survey of a subject. His thoughts are at the same time more intelligible, and better discover their drift and meaning when they are placed in their proper lights, and follow one another in regular series, than when they are thrown together without order or connection. There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse, perplexes him in another. For the same reason, likewise, every thought in a methodical discourse shows itself in its greatest beauty, as the several figures in a piece of painting receive new grace from their disposition in the picture. The advantages of a reader from a methodical discourse are correspondent with those of the writer. He comprehends everything easily, takes it in with pleasure, and retains it long. Method is not less requisite in speaking than in writing, provided a man would talk to make himself understood. I, who hear a thousand coffee-house debates every day, am very sensible of this want of method in the thoughts of my honest countrymen. There is not one dispute in ten which is managed in those schools of politics, where, after the first three sentences, the question is not entirely lost. Our disputants put me in mind of the skuttle-fish, that when he is unable to extricate himself, blackens all the water about him till he becomes invisible. The man who does not know how to methodize his thoughts has always to borrow a phrase from the dispensary, a barren superfluity of words; the fruit is lost amidst the exuberance of laws.—*The Spectator*.

728. METHOD, CLEARNESS OF.—

In all kinds of public speaking, nothing is of greater consequence than a proper and clear method. I mean not that formal method of laying down heads and subdivisions, which is commonly practised in the pulpit and which in popular assemblies, unless the speaker be a man of great authority and character and the subject of great importance, and the preparation, too, very accurate, is rather in hazard of disgusting the hearers, such an introduction presenting always the melancholy prospect of a long discourse. But tho the method be not laid down in form, no discourse of any length should be without method; that is, everything should be found in its proper place. Everyone who speaks will find it of the greatest advantage to himself

to have previously arranged his thoughts and classed under proper heads in his own mind what he is to deliver. This will assist his memory and carry him through his discourse without that confusion to which one is every moment subject who has fixt no distinct plan of what he is to say. And with respect to the hearers, order in discourse is absolutely necessary for making any proper impression. It adds both force and light to what is said. It makes them accompany the speaker easily and readily as he goes along, and makes them feel the full effect of every argument which he employs. Few things, therefore, deserve more to be attended to than distinct arrangement; for eloquence, however great, can never produce entire conviction without it.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 237. (A. S., 1787.)

729. METHOD, CLEARNESS OF, IN SPEAKING.—There should be energy without rant, solemnity without melancholy, comprehensiveness without being prosy, and conciseness without leaving in uncertainty. Let there be an enunciation of great truths, broad principles, and just ideas; and let there be manifested in the speaker a desire for the public weal, and then his style can hardly fail to captivate and to please. Let there be method and regularity in the arrangement of your discourse, and you will hardly fail to be understood. Some authors, such, for instance, as Seneca and Montaigne, men of great learning and genius, let their remarks and ideas fall promiscuously, being too full to be exact. It has been said of them that "they choose to throw down their pearls in heaps before the reader, rather than be at the pains of stringing them." But, however supportable this may be in such writers as those above mentioned, it is not allowable in a speaker. Few audiences will be at the trouble to find out the speaker's meaning, from a whole chapter of odds and ends spread out before them. Indeed, nothing appears more perfectly childish, or shows greater proofs of an undisciplined mind, than for a speaker to wander here and there in his remarks, and leave his hearers at a loss to discover his drift and meaning. Adopt, therefore, some method and order in the arrangement of your discourse, and the benefits deriving therefrom will be great, both to yourself and your hearers. To yourself, many thoughts will present themselves which would not have occurred to your mind in taking a general survey of the subject. And such thoughts, being presented in their proper light, and following each other in regular

order, will produce their full effect on the minds of the hearers. For they will be easily comprehended, taken in with pleasure, retained long in the memory, and, it is to be hoped, will influence the audience for good.—ANON, *The Public Speaker*, p. 97. (J. N. & Co., 1860.)

730. METHOD INDISPENSABLE.—The study of method for the formation and strengthening of habits of methodical thinking, is the indispensable condition of all rational progress. A mind trained to habitual activity in method has reached its true maturity of training. Without this, it is essentially deficient in its culture. It is obvious that the method, while it must vary with the character of the theme in discourse, must vary also with the object or proposed end of the discourse. It is not sufficient, therefore, in rhetorical training merely to indicate the necessity of method and its general nature. It is necessary to view it in its various modifications as determined by the particular theme, but especially by the particular object of the discourse, as well as also by the particular process which is adopted in the discussion.—DAY, *The Art of Discourse*, p. 61. (C. S. & Co., 1867.)

731. METHOD, USES OF.—Every kind of writing is certainly illuminated by an accurate disposition of its several parts. Method is so far from being an absolute proof of stupidity that it is no very questionable indication of strength of mind and compass of thought. The first conceptions which accidental association may raise in the mind are not likely to come forth spontaneously in that order which is most natural and best suited to form a regular piece. It is only by the exercise of much attention and accurate judgment that a writer can give his work the beauty of regularity amidst variety, and without this, the detached parts, however excellent, are but the members of a disjointed statue. The reader, therefore, who wishes to form an accurate judgment concerning the merit of any literary production, will inquire whether the author's general arrangement be such as best suits his design, whether there be no confusion in the disposition of particular parts, no redundancies or unnecessary repetitions—in fine, whether every sentiment be not only just, but pertinent, and in its proper place.—ENFIELD, *The Speaker*, p. 42. (J., 1799.)

732. MIND, LIBERATING THE.—Discharge your mind of the sermon when

once you have preached it; so keeping the mind free and open for other subjects succeeding that one. I can not give you any rule by which to do this. I only know that it can be done, tho it is not easy; that the habit of doing it can be formed, like the habit of dining at a certain hour, or of walking at a certain pace, or like any other habit which we make for ourselves. And I know that it is indispensable to one who would speak energetically, usefully, without help from his notes. The lawyer does it, all the time. All sorts of cases come successively before him, and each, in its turn, fully occupies his mind: cases of insurance; cases involving felony—murder, theft, forgery, barratry, libel, or what not; cases of patent rights; cases involving the title to lands; horse-cases, perhaps. While he is arguing one, his thoughts are full of it. The next eliminates it wholly from his mind; and the one is forgotten when the other is before him. A minister must learn to do much the same thing. It is not easy, as I said. I used to be more embarrassed at this point than at almost any other. But I found the one great secret of success in doing what was needed was to take a second subject very different from the first: then the expulsive power of the new subject, occupying the thoughts, freed them from embarrassing reminiscences of the other.—STORRS, *Preaching Without Notes*, p. 56. (D. M. & Co., 1875.)

733. MIND, OPERATION OF, ON MIND.—In physics there are forces which operate not mechanically, but dynamically; not by the conveyance of new matter, but by the production of a new state or contact. Such is now believed to be the mode of producing vision in the human organ. Something analogous to this occurs in operation of mind on mind. Over and above the truth conveyed, I believe there may be an operation. When I go to see a poor widow, and take her by the hand, the words which I speak to her are for the most part such as she has known before; and yet she is comforted. The same truths uttered from the pulpit by different men, or by the same man in different states of feeling, will produce very different effects. Some of these are far beyond what the bare conviction of the truth so uttered would ordinarily produce. The whole mass of truth, by the sudden passion of the speaker, is made red-hot, and burns its way. Passion is eloquence. Hence the great value of extempore discourse. Demosthenes' discourses read coldly sometimes; but who can restore on paper the whirlwind

and earthquake power of the passion with which they were delivered! No man can be a great preacher without great feeling. Hence the value of devotional preparation. You should seize, for writing, moments of great feeling. Record the outflow of these, and you will perhaps have some measure of them in delivery.—ALEXANDER, *Thoughts on Preaching*, p. 31. (S., 1862.)

734. MINISTERIAL RESPONSIBILITIES.—The great thing for us is to be real. It is the decision of the heart that gives decision to the life. It is the devotion of the man who has felt the constraining love of Christ which gives the tone to all his work. Decision for God—that consecration of body, soul, and spirit to Christ's service, which follows on a true conversion, and true Spirit-taught perception of the Savior's love—is the secret of perseverance in well-doing; it is the great safeguard against weariness or indolence, against any subtle thought of merit or of working for the sake of reward. Decision distinctly for Him who has bought us with His precious blood will give the tone to our preaching; for it will prompt us to teach our people that we work from life, and not for life; that we do not work that we may be saved, but that we are saved that we may work. Decision for Him will characterize the outward life in the eyes of the discerning world. Decision for Him will be of strength to us in that self-denial which is daily and hourly put to the test and strain. And the thought of the responsibility of the minister, occasionally and thoughtfully realized, as during a retreat, or on the anniversary of our ordination, or on some Sabbath morning before we go forth to our public ministration, or before we go our round of pastoral visits, will surely bring us to our knees for ourselves, that Christ's strength may be made perfect in our weakness, that in all we do or say we may do all in the name of the Lord Jesus; that we may have a single eye to God's glory, and may be the honored and privileged instruments in increasing the kingdom of our Lord and Savior. We shall be often praying for all needful grace and for an unction from above. We shall pray for ourselves, that after we have preached to others we ourselves be not cast away, that by our example we may not have given the enemies of the Lord occasion to blaspheme; and that by our devotion to our work we may magnify our office. We may faintly imagine what the reward of faithful service will hereafter be, when we think of the joy we are now given to know,

when we have been allowed of God to help a soul out of darkness into light—what the crown must be in heaven, if a happiness the world knows not of be our experience here. —*PICOU, Homiletical and Pastoral Lectures*, p. 500. (A., 1880.)

735. MIRABEAU, STYLE OF.—The career of Mirabeau more resembles a strange romance than a sober history. He was of a good family, but during his childhood and early manhood his father treated him like a brute. His very appearance was peculiar. His head was of enormous size, his body so much misshapen that his father, who persecuted him for his deformity, declared that he looked more like a monster than a human being. The whole of his early life presents a picture of dreariness and misery exceeding that of almost any other man who has risen to greatness. Several times he was imprisoned, once for three years and a half, by order of his unnatural parent. Finally he began to use his pen, and soon won general admiration. His father, having failed to crush him, now became reconciled, and allowed him to assume the family name, which he had not permitted before. By this time he had a wide experience of vice, and was deeply in debt. His struggles for several years were still severe. But at length the great revolution came, and he found his true element. The powers of speech which had already been displayed to a limited extent, were now exercised in a noble field. The people soon recognized in him the qualities necessary for a leader, and elected him to the General Assembly of France. Here he was feared and respected by all. He had no party to support him, but worked alone, and often by the mere force of his genius bent the Assembly to his will. During his whole career there he was not an extremist, and for a time before his death was engaged in upholding the crown and the cause of constitutional government against the party of anarchy and death. This lost him his unbounded popularity with the fickle populace of Paris, and they began to shout for his blood. He was charged in the Assembly with corruption and treason to the cause of liberty. This only prepared the way for his triumph. The very tree was marked on which he was to be hung. But he did not quail before the storm. When he reached the hall, he found himself in the midst of determined enemies already drunk with blood, and with no friend who dared to speak on his behalf. But the mere force of eloquence prevailed. He spoke in words of

such power that the noisy multitude was stilled, and the tide turned. After this triumph he took part in every measure, and was really the guiding power of the state. The king leaned on him as the only stay of his reign, and the moderate of every party began to look to him as the hope of France. Sometimes he spoke five times in one day, and at the sound of his magical voice the anarchical Assembly was hushed into reverence and submission. But his exertions were beyond his strength. At last he was prostrated. Every hour the king sent to inquire of his health, and bulletins of his state were posted in the streets. It seemed as if the destiny of France was to be decided in his sick chamber. He died, and the whole nation mourned, as well it might, for no other hand than his could hold back the reign of terror. It is indeed a problem whether that terrible tragedy would not have been prevented if he had but lived a few months longer. Some of the speeches of this remarkable man were recited, but in these he never attained his full power. A French writer well describes him: "Mirabeau in the tribune was the most imposing of orators, an orator so consummate that it is harder to say what he wanted than what he possessed. Mirabeau had a massive and square obesity of figure, thick lips, a forehead broad, bony, prominent, arched eyebrows, an eagle eye, cheeks flat and somewhat fleshy, features full of pock holes and blotches, a voice of thunder, an enormous mass of hair, and the face of a lion. His manner as an orator is that of the great masters of antiquity, with an admirable energy of gesture, and a vehemence of diction which perhaps they had never reached. Mirabeau in his premeditated discourses was admirable. But what was he not in his extemporaneous effusions? His natural vehemence, of which he repressed the flights in his prepared speeches, broke down all barriers in his improvisations. A sort of nervous irritability gave then to his whole frame an almost preternatural animation and life. His breast dilated with an impetuous breathing. His lion face became wrinkled and contorted. His eyes shot forth flame. He roared, he stamped, he shook the fierce mass of his hair, all whitened with foam; he trod the tribune with the supreme authority of a master and the imperial air of a king. What an interesting spectacle to behold him momentarily erect and exalt himself under the pressure of obstacle! To see him display the pride of his commanding brow! To see him, like the ancient orator, when, with all the power of his unchained eloquence,

he was wont to sway to and fro in the Forum the agitated waves of the Roman multitude. Then would he throw by the measured notes of his declamation, habitually grave and solemn. Then would escape him broken exclamations, tones of thunder, and accents of heartrending and terrible pathos. He concealed with the flash and color of his rhetoric the sinewy arguments of his dialectics. He transported the Assembly, because himself transported. And yet, so extraordinary was his force, he abandoned himself to the torrent of his eloquence without wandering from his course; he mastered others by its sovereign sway, without losing for an instant his own self-control."—PITTINGER, *Oratory, Sacred and Secular*, p. 154. (S. R. W., 1869.)

736. MODELS AND THEIR STUDY.

—We do not study good models in order that we may steal from them what is peculiarly theirs, and what may be in nowise suited either to our temperament or our style; but we study them in order that we may derive from their more matured experience, and their greater excellence, the means of developing in ourselves those peculiar qualities which they may seem to share, to some extent, with us. In this sense we endeavor to appropriate whatever we consider most excellent in them by making it our own. Such imitation is certain to open some new ideas, certain to enlarge and purify our own, to give new vigor to the current of our thoughts, and greater depth to the emotions of our heart. We behold, for example, certain peculiar qualities in a great orator, and we feel that we possess the same, but with this difference, that he possesses them in a higher degree, and expresses them with more power than we are able to do. We endeavor to penetrate his secret, and to discover the source of his excellence. Having done so, we strive, not to steal what is his, but to make it our own; and, by transferring it to our own souls, to cause it to aid us in developing and raising to the highest degree of perfection our peculiar and characteristic qualities; those qualities, be they of head or of heart, of cold logic or of warm sympathies and deep emotions, which should distinguish us from other men; those special qualities and characteristics whose cultivation is to be the foundation of whatever degree of greatness or excellence we are to attain.—POTTER, *Sacred Eloquence*, p. 65. (Fr. P. & Co., 1903.)

737. MODELS, STUDY OF.—As for models, in what spirit must we study them? It is with beauty as with virtue, either the one or the other is to be copied; they impress themselves, the one on the taste, the other on the conscience; they have only to show themselves; by contemplation of their forms we become like them. This excludes neither reflection nor analysis; looking does not hinder us from seeing. But beauty does not transport itself ready-made; and we less resemble models the more we wish to resemble them. It is simply or chiefly a contagion, to which we must expose ourselves. Admiration is fruitful. And what are models? Not only sermons, but all oratorical discourses; not all these only, but eloquence wherever it is to be found; eloquence, not oratory; the eloquence of narration as well as that of reasoning; eloquence of kinds the most diverse, that we may have the most comprehensive, the most pure, the least conventional idea of it; not only eloquence prepared to hand, but that which makes itself eloquence. Ready-made eloquence may put your own out of doors.—VINET, *Homiletics; or, The Theory of Preaching*, p. 48. (I. & P., 1855.)

738. MODELS, STUDY OF GREAT.—

One efficacious means of infusing an earnest spirit into expression, is the attentive study of the great models of eloquence, ancient and modern. It is true that the process of verbal translation, and the routine of formal declamation, in academic exercises, have extracted much of the freshness and the life of eloquence from the best pages of classic oratory, by blunting the student's sensibility to their peculiar power and beauty. But to every true scholar there comes a time when the trammels of early association are laid aside with the other transient impressions of boyhood, and the man, in the maturity of his mind, perceives and appreciates the living force of the great masters in oratory; and then Demosthenes and Cicero and Chatham are, to his view, themselves again, in their original power and splendor. The daily practise of reading aloud, and declaiming from these authors, can not but rouse and impel a mind that truly feels their power. The sympathetic spirit must catch something of their glowing earnestness and breathing life of utterance. Language such as theirs it is hardly possible for the man to repeat in the cold, flat tones of the school-boy's compulsory task. The same may be said in regard to the effect produced on elocution by the reading and study of all writers whose

language breathes an earnest spirit. The stirring narratives, even of the novelist—if we take such as Scott for our illustration—exert a similar power in awakening and impelling the feelings of the reader; and could the clergyman who pleads his incessant occupation, as an apology for neglecting the cultivation of his delivery, be induced to devote but half an hour a day to the practise of reading aloud, to his own family circle, an effective passage from such a writer, he would unavoidably acquire a vivid and earnest manner of expression, as a habit, in whatever possess an interest to his own feelings.—RUSSELL, *Pulpit Elocution*, p. 64. (D., 1878.)

739. MODELS, THE BEST SPEAKERS AS.—The oratorical aspirant should listen to the best living speakers. As the young bird, that is learning to fly, watches its parents, and with its eyes fixt on them, spreads its unsteady wings, follows in their path, and copies their motions, so the young man who would master the art of oratory should watch closely the veteran practitioners of the art, and assiduously note and imitate their best methods, till, gaining confidence in the strength of his pinions, he may venture to cease circling about his nest, and boldly essay the eagle flights of eloquence. It was thus, in part, that Grattan's oratorical genius was trained and directed. Going in his youth to London, he was attracted to the debates in Parliament by the eloquence of Lord Chatham, which acted with such a spell upon his mind as henceforth to fix his destiny. To emulate the fervid and electric oratory of that great leader, reproducing his lofty conceptions in new and original forms—for he was no servile copyist—was henceforth the object of his greatest efforts and of his most fervent aspirations. The genius of Rufus Choate, original and distinctive as it unquestionably was, was fired in a great degree by listening, when he was a law-student at Washington, to the fervid eloquence of William Pinkney, whom he not a little resembled.—MATHEWS, *Oratory and Orators*, p. 174. (S. F. & Co., 1896.)

740. MODELS, WRITING FROM.—To learn to write, one must write a great deal in imitation of those who know how, and under their guidance, just as one learns to draw or paint from good models, and by means of wise instruction. It is a school process, or a workshop process, if the phrase be preferred, and to a great extent mechanical and literal, but indispensable to the stu-

dent of letters. Thus the musician must tutor his fingers to pliancy, in order to execute easily and instantaneously all the movements necessary for the quick production of sounds, depending on the structure of his instrument. Thus, likewise, the singer must become master of all the movements of his throat, and must long and unremittingly practise vocal exercises, until the will experiences no difficulty in determining those contractions and expansions of the windpipe which modify and inflect the voice in every degree and fraction of its scale. In the same manner, the future orator must, by long study and repeated compositions of a finished kind, handle and turn all expressions of language, various constructions of sentences, and endless combinations of words, until they have become supple and well-trained instruments of the mind, giving him no longer any trouble while actually speaking, and accommodating themselves unresistingly to the slightest guidance of his thought.—BAUTAIN, *Art of Extempore Speaking*, p. 69. (S., 1901.)

741. MODERATION IN SPEAKING.—It is very important, in speaking, as in singing, to know how to send forth and how to husband the breath, so as to spin lengthened sounds and deliver a complete period, without being blown, and without breaking a sentence already begun, or a rush of declamation by a gasp—needful, indeed, for lungs that have failed, but making a sort of disagreeable gap or stoppage. Care should also be taken not to speak too fast, too loud, or with too much animation at the outset; for if you force your voice in the beginning you are presently out of breath, or your voice is cracked or hoarse, and then you can no longer proceed without repeated efforts which fatigue the hearers and exhaust the speaker. All these precautions, which appear trivial, but which are really of high importance, are learned by labor, practise, and personal experience. Still it is a very good thing to be warned and guided by the experience of others, and this may be ensured advantageously by frequent recitations aloud under the direction of some master of elocution.—BAUTAIN, *Art of Extempore Speaking*, p. 85. (S., 1901.)

742. MODESTY IN SPEAKING.—In recommending an extempore manner of delivery to a man whose vocation lays on him the necessity of frequently addressing others, or to a man who would wish to be able to speak well in public, it may seem to some that we are urging too bold a stroke

at once. They will say, "Perhaps a man, after many years of study and practise, might be able to dispense with his manuscript and notes, save the mere heads of his discourse—such a one might have nerve to stand up before an audience, depending on the ideas which came into his mind, or on the words that came to his tongue; such a one is placed in different circumstances to a new beginner who wishes to rise in the world as an orator. But, for ourselves, we should tremble to make such an attempt." This is a very natural remark to make, and for their encouragement, we would say that most men, however successful they may become as public speakers, feel a little awkward, bashful, or nervous on first rising to address their audience. Addison has written a most admirable essay on this subject, in which he has the following words: "But notwithstanding, an excess of modesty obstructs the tongue and renders it unfit for its offices, a due proportion of it is thought so requisite to an orator, that rhetoricians have recommended it to their disciples as a particular in their art. Cicero tells us that he never liked an orator who did not appear in some little confusion at the beginning of his speech, and confesses that he himself never entered upon an oration without trembling and concern. It is indeed a kind of deference which is due to a great assembly, and seldom fails to raise a benevolence in the audience toward the person who speaks. A just and reasonable modesty does not only recommend eloquence, but sets off every great talent which a man can be possess of. It heightens all the virtues which it accompanies; like the shades in paintings, it raises and rounds every figure, and makes the colors more beautiful, tho not so glaring as they would be without it." The whole essay is well worth reading, and he ends with these words: "If a man appear ridiculous by any of the afore-mentioned circumstances, he becomes much more so by being out of countenance for them. They should rather give him occasion to exert a noble spirit, and to palliate those imperfections which are not in his power, by those perfections which are, or, to use a very witty allusion of an eminent author, he should imitate Cæsar, who, because his head was bald, covered it with laurels."—ANON, *The Public Speaker*, p. 66. (J. N. & Co., 1860.)

743. MODESTY, RECOMMENDATION OF.—All appearances of modesty are favorable and prepossessing. If the orator set out with an air of arrogance and

ostentation, the self-love and pride of the hearers will be presently awakened and will follow him with a very suspicious eye throughout all his progress. His modesty should discover itself not only in his expressions at the beginning, but in his whole manner, in his looks, in his gestures, in the tone of his voice. Every auditory takes in good part those marks of respect and awe which are paid to them by one who addresses them. Indeed, the modesty of an introduction should never betray anything mean or abject. It is always of great use to an orator that together with modesty and deference to his hearers, he should show a certain sense of dignity, arising from a persuasion of the justice or importance of the subject on which he is to speak. The modesty of an introduction requires that it promise not too much. This certainly is the general rule, that an orator should not put forth all his strength at the beginning, but should rise and grow upon us as his discourse advances. There are cases, however, in which it is allowable for him to set out from the first in a high and bold tone, as, for instance, when he rises to defend some cause which has been much run down and decried by the public. Too modest a beginning might be then like a confession of guilt. By the boldness and strength of his exordium he must endeavor to stem the tide that is against him and to remove prejudices by encountering them without fear. In subjects too much of a declamatory nature, and in sermons, where the subject is striking, a magnificent introduction has sometimes a good effect, if it be properly supported in the sequel.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 378. (A. S., 1787.)

744. MONOTONY IN READING.—It were much to be wished that all public speakers would deliver their thoughts and sentiments either from memory or immediate conception, for, besides that, there is an artificial uniformity which almost always distinguishes reading from speaking, the fixt posture and the bending of the head which reading requires, are inconsistent with the freedom, ease, and variety of just elocution. But if this is too much to be expected, especially from preachers, who have so much to compose and are so often called upon to speak in public, it is, however, extremely desirable that they should make themselves so well acquainted with their discourse as to be able with a single glance of the eye to take in several clauses or the whole of a sentence.—ENFIELD, *The Speaker*, p. 26. (J., 1799.)

745. MONOTONY OF STYLE.—Sentiments which possess force and interest to the mind, tho they sometimes run comparatively long in one channel of feeling and expression, do not pursue an undeviating, unvarying course. The natural tendency of impressive thought is to call up varied emotions and diversified forms of imagination. The appropriate communication of such thought implies, therefore, a varying tone, aspect, and action. Trite thoughts may justify a monotonous manner of expressing them. But public address, especially from the pulpit, forbids the presentation of threadbare topics and insignificant ideas. We pardon these in the aimless movement of unpremeditated conversation, but not on occasions when numbers are assembled to hear important and impressive truths. The popular complaint, therefore, that preachers are deficient in variety of manner in their speaking—altho sometimes an arbitrary objection, founded on a vague and general impression, regardless of particular circumstances which may happen to forbid variety—is by no means destitute of foundation. Sermons are too commonly written after the fashion of academic themes on prescribed common-place topics. The mind of the writer pursues, in such cases, an unexciting, mechanical routine of thought; his pen betrays the fact in its trite language; and his tones—his very looks and gestures—repeat the effect to ear and eye, in flat and wearisome monotony.—RUSSELL, *Pulpit Elocution*, p. 81. (D., 1878.)

746. MOODY, DWIGHT LYMAN.—Born at Northfield, Massachusetts, in 1837; died in 1899. As a business man, he brought to his evangelistic work exceptional tact, initiative, and executive ability, but the main source of his power lay in his knowledge of the Bible, his constant companion. In preaching he largely disregarded form, and thought little of the sermon as such. His one overwhelming and undeviating purpose was to lead men to Christ. His speaking was in a kind of monotone, but his straightforward plainness never failed to be effective. He usually held the Bible in his hand while speaking, so that there was little of gesture. His great sympathetic nature is spoken of by Henry Drummond in these words: "If eloquence is measured by its effect upon an audience, and not by its balanced sentences and cumulative periods, then this is eloquence of the highest sort. In sheer persuasiveness Mr. Moody has few equals, and rugged as his preaching may seem to some, there is in it a pathos of a quality which few orators have

ever reached, and an appealing tenderness which not only wholly redeems it, but raises it, not unseldom, almost to sublimity."

747. MORAL EDUCATION OF THE SPEAKER.—Nothing is more necessary for those who would excel in any of the higher kinds of oratory, than to cultivate habits of the several virtues and to refine and improve all their moral feelings. Whenever these become dead or callous, they may be assured that on every great occasion they will speak with less power and less success. The sentiments and dispositions particularly requisite for them to cultivate are the following: the love of justice and order, and indignation at insolence and oppression; the love of honesty and truth, and detestation of fraud, meanness, and corruption; magnanimity of spirit; the love of liberty, of their country, and the public; zeal for all great and noble designs; and reverence for all worthy and heroic characters. A cold and skeptical turn of mind is extremely adverse to eloquence, and no less so is that cavilling disposition which takes pleasure in depreciating what is great and ridiculing what is generally admired. Such a disposition bespeaks one not very likely to excel in anything, but least of all in oratory. A true orator should be a person of generous sentiments, of warm feelings, and of a mind turned toward the admiration of all those great and high objects which mankind are naturally formed to admire. Joined with the manly virtues, he should, at the same time, possess strong and tender sensibility to all the injuries, distresses, and sorrows, of his fellow-creatures; a heart that can easily relent, that can readily enter into the circumstances of others, and can make their case his own. A proper mixture of courage and of modesty must also be studied by every public speaker. Modesty is essential; it is always, and justly, supposed to be a concomitant of merit, and every appearance of it is winning and prepossessing. But modesty ought not to run into excessive timidity. Every public speaker should be able to rest somewhat on himself, and to assume that air, not of self-complacency, but of firmness, which bespeaks a consciousness of his being thoroughly persuaded of the truth or justice of what he delivers, a circumstance of no small consequence for making impression on those who hear.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 464. (A. S., 1787.)

748. MOTIVE, APPEAL TO THE.—It is sufficient often simply to propose some-

thing to be done. In its discontented restlessness, its dissatisfaction with things or events, its ennui, the mind is often ready to adopt anything, any act, any measure, any course, any policy; and the skilful orator in persuasion has only to ascertain the particular sphere of its discontent, and whatever may be the course he may open, he may calculate on its being adopted. The mind moves, moreover, with readiness in the channel of its habitual activity. Hence the importance of the speaker's informing himself of the habits of those whom he addresses, as he may reasonably expect that so far as he can enlist them, his success is more sure and complete.—DAY, *The Art of Discourse*, p. 199. (C. S. & Co., 1867.)

749. MOTIVES, DECLARATION OR CONCEALMENT OF THE.—When engaged in reasoning, properly so called, our purpose not only need not be concealed, but may without prejudice to the effect be distinctly declared. On the other hand, even when the feelings we wish to excite are such as ought to operate so that there is no reason to be ashamed of the endeavors thus to influence the hearer, still our purpose and drift should be, if not absolutely concealed, yet not openly declared and made prominent. Whether the motives which the orator is endeavoring to call into action be suitable or unsuitable to the occasion, such as it is right or wrong for the hearer to act upon, the same rule will hold good. In the latter case, it is plain that the speaker who is seeking to bias unfairly the minds of the audience will be the more likely to succeed by going to work clandestinely, in order that his hearers may not be on their guard and prepare and fortify their minds against the impression he wishes to produce. In the other case, where the motives dwelt on are such as ought to be present and strongly to operate, men are not likely to be pleased with the idea that they need to have these motives urged upon them and that they are not already sufficiently under the influence of such sentiments as the occasion calls for. A man may indeed be convinced that he is in such a predicament, and may ultimately feel obliged to the orator for exciting or strengthening such sentiments; but while he confesses this, he can not but feel a degree of mortification in making the confession, and a kind of jealousy of the apparent assumption of superiority in a speaker who seems to say, "Now I will exhort you to feel as you ought on this occasion;" "I will endeavor to inspire you with such noble, and generous, and amiable

sentiments as you ought to entertain;" which is, in effect, the tone of him who avows the purpose of exhortation. The mind is sure to revolt from the humiliation of being thus molded and fashioned in respect to its feelings, at the pleasure of another, and is apt, perversely, to resist the influence of such a discipline.—WHATELY, *Elements of Rhetoric*, p. 122. (L. G. R. & D., 1867.)

750. MOUTH, EXPRESSION OF THE.—The mouth is, next to the eyes, or even in preference to the eyes themselves, the most important part of the countenance: it is so in whatever way we consider it, whether in the variety and precision of which it is capable, or in the interest which it excites, whether by the language and tones which issue from it, or from its expression and character as it strikes the beholder. "How," says Cresollius, "must the dignity and composition of that most honored mouth avail to detain the attention of the auditor. The mouth is the vestibule of the soul, the door of eloquence, and the place in which the thoughts hold their high debates; and that part of the man is placed in an elevated situation obvious to the sight, most pregnant in its use." The mouth is the seat of grace and sweetness; smiles and good temper play around it; composure calms it, and discretion keeps the door of its lips. It is more particularly important to attend to the mouth, than even to the eyes themselves. The eyes at all times can assume the character suited to the expression of the moment. But the mouth being one of the softest features is soonest changed, and if it once lose its character of sweetness, it changes perhaps forever. How few mouths which have been beautiful in youth (the season of happiness and smiles) are preserved beyond that period; whilst the eyes are often found to retain their luster, or to flash occasionally with their early brightness even in advanced life? Every bad habit defaces the soft beauty of the mouth, and leaves indelible on it the traces of their injury. The stains of intemperance discolor it, ill nature wrinkles it, envy deforms, and voluptuousness bloats it. The impressions of sorrow upon it are easily traced, the injuries which it suffers from ill health are manifest, and accident may often deform its symmetry. It is sweetened by benevolence, confirmed by wisdom, chiseled by taste, and composed by discretion; and these traces if habitually fixed last unaltered in its soft forms throughout every varying stage of life. We should therefore labor in our own persons, and

watch those of the youthful under our control, to form, if possible, this distinguished and pliant feature to decorum and grace, lest it assume an ungracious form irretrievably. But whatever may be that beauty and expression of the mouth which prepossesses in favor of an orator, a gracious mouth is to be desired on another very important account, which is for the advantage of more perfect articulation and delivery. An ill-formed, uncouth, underhung, or gaping mouth can never finish perfectly and correctly the articulation of words, nor deliver them out with that winning and irresistible grace which delights the ear as well as the eye of every hearer. The authors of the fantastic tales of the fairies describe this talent very impressively, as the gift of dropping at every word pearls and diamonds from the lips. A near approach to this imaginary gift is made in real life by those who acquire the most perfect eloquence: who join to correct and finished enunciation the graces of a refined taste, and the riches of a cultivated mind. On their lips sit persuasion and delight, and the words which fall from them precious and brilliant, may well be compared to the brightest gems.—*AUSTIN, Chironomia, or a Treatise on Rhetorical Delivery*, p. 121. (W. B. & Co., 1806.)

751. MOUTH, LARGE, DESIRABLE IN A SPEAKER.—There is no doubt about it, a large and well-formed mouth is a great advantage to the public speaker. In general, the larger the internal cavities, the better the resonance of the voice. Often, however, the resonant capacities are not half utilized; and they are capable of considerable development by the conscious effort to speak with a full voice. The organs of differentiation should be exercised systematically, for the purpose of bringing them under the most perfect and facile control of the will, and of obtaining the greatest possible precision in the formation of all the sounds of speech.—*McILVAINE, Elocution*, p. 195. (S. A. & Co., 1874.)

752. MOUTH, OPENING THE.—This is among the most important duties of the elocutionist and singer; more fail in this particular than in any other; indistinctness and stammering are the sad effects of not opening the mouth wide enough. Let it be your first object to obtain the proper positions of the vocal organs. The first effort is—separating the lips and teeth, which will not only enable you to inhale and exhale freely through the nose when speaking and

singing, but avoid uneasiness in the chest and an unpleasant distortion of the features. The second is a simultaneous action of the lips, teeth, and tongue. Let these remarks be indelibly stamped upon your memory, for they are of immense practical importance.—*BRONSON, Elocution, or Mental and Vocal Philosophy*, p. 110. (J. P. M. & Co., 1845.)

753. MOUTHING.—Some think that words are rendered more distinct to large assemblies by dwelling longer on the syllables; others, that it adds to the pomp and solemnity of public declamation, in which they think everything must be different from private discourse. This is one of the vices of the stage, and is called theatrical, in opposition to what is natural. By "trippingly on the tongue," Shakspeare probably means the bounding of the voice from accent to accent, trippingly along from word to word, without resting on syllables by the way. And by "mouthing," dwelling on syllables that have no accent and ought therefore to be pronounced as quickly as is consistent with a proper enunciation. Avoid an artificial air, and hold, as it were, the mirror up to nature.—*BRONSON, Elocution, or Mental and Vocal Philosophy*, p. 110. (J. P. M. & Co., 1845.)

754. MOVEMENT AND EMOTION.—What an orator desires, if he is truly an orator, is not only to give clear or even bright representations, nor to connect his ideas with each other so exactly that there shall be no interruption of logical continuity from the beginning to the end; nor even that this chain should be so complete that the proof should not be one moment suspended, but the discourse be, so to speak, as a single breath—*oratorical discourse is an action; this action, which proceeds from the soul, supposes emotion; it would, of course, represent but a part of what ought to be represented, if it were only logical, clear, bright, and even profound, and the hearer would receive only a part of the impressions which he should receive from it. If the orator is not wholly united to his subject, if the discourse be not an action of man upon man, if it be not, as we have said it should be, a drama with its plot, its incidents, and its catastrophe, it wants that communicative life, and we may even say that truth, without which the end of oratorical discourse is wanting in respect to the majority of hearers, who require to feel the truth as identified with him who exhibits and endeavors to unfold it. The orator, moved by his subject, moved by his auditory, can not but transfer to his style*

the emotion which he feels; now, emotion is a movement, that is, to speak exactly, passing from one moral place to another; a momentary emotion is a change of place, a continuous emotion is a succession of changes which arise one after another. Movement must be distinguished from movements. There are abrupt movements which are very fine, but still oratorical movement is not necessarily abrupt. It is different with different orators, with some it is gentle and soft. In vain might we smite the sides, multiply blows, strike with the foot, the soul of the hearer yields only to a true movement. To adopt any other, as Cicero has somewhere said, "is to leap, not to walk." Movement is the royal beauty of style, the characteristic of great writers and great epochs. In the models, images interblending with movements are furnished by movement itself. Color and life come together. Thus the pale countenance of Atalanta acquires color from the swiftness of her course. Images are not contrary to movement; they may even contribute to it, since they may be impassioned; but in themselves they produce it no more than would a mirror, since they are but the mirror of things. Movement corresponds to the soul; eloquence may dispense with everything except truth and movement; the most naked, the most austere, the least colored style, may be eloquent.—VINET, *Homiletics; or, The Theory of Preaching*, p. 447. (I. & P., 1855.)

755 MUSICAL EAR, LACK OF.—It frequently happens that persons with the highest capacity and most refined and correct taste on general subjects, and who possess the richest and most varied mental culture, are yet entirely destitute of the perception of tune, or what is more usually designated an ear for music. The question here presented is, how are persons of this description to improve the voice for public speaking and to correct its imperfections? This question may be answered by the statement that such persons have at their command the whole volume of sound, and the broad field of reading and declamation, in which to give full and profitable exercise to their vocal functions. And let it be remarked, in this connection, in the first place, that there is no exercise known to man, the daily practise of which yields a larger amount of expansion to the voice than the practise of declamation on the most elevated key which will admit of a full and perfect sound being given to each word in the speech which may be read or spoken in

this way. Nor is there any other exercise, the daily use of which more greatly improves the voice in depth of tone and in increase of melody. In order to avail himself of the foregoing exercise to the greatest advantage, a student should resort to some retired place, with his speech in his memory, or his book of speeches in his pocket, and, after having first secured for his voice a pitch on which it will sound melodiously, declaim a committed speech, or such portion of it as he may be competent to declaim without injury to his lungs or throat, at the very loftiest pitch of his voice. In the early stages of this exercise, a single page of a committed speech will constitute a sufficient daily exercise for his voice, and he should, at the commencement of this exercise, content himself with the performance of it once in each day. When the voice has become in some degree inured to the exercise, he may increase the number of times at which it is repeated.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 78. (H. & B., 1860.)

756. NARRATION, BREVITY AND CLEARNESS IN.—To comply with the requisition that the narration should be short, it will be sufficient to remember that you must begin precisely with that incident which is material to the argument you intend to urge; and, as you proceed, to suppress every circumstance which has no relation to it. For the purpose of brevity, you must exclude likewise every part of a transaction necessarily implied in the statement of the fact itself. Suppose in the narrative of a journey you should say we came to the river, inquired the rate of ferriage, entered the boat, were rowed across, and landed on the opposite shore; every part of this relation, considered separately, is as short as it could be made; but "we crossed the river" would tell the same fact in four words. The rule of brevity is not necessary for the purpose of proscribing repetitions and tautology. For, however allowable it might be to protract the narration, these would still be inadmissible. But in the endeavor to avoid these faults we must be no less careful to avoid those of confusion and obscurity. And the danger is still more incident to an orator, over-anxious of brevity in his narration. The danger of redundancy, too, is not of such vital importance as that of obscurity. By saying too much the speaker may become tedious. But in saying too little he puts in jeopardy the very justice of his cause. So that the precept of brevity must be relative

not only with regard to the character of the cause, but also with regard to that of the audience. Nothing, already known to all his hearers, can be essential to the narration of a speaker. To a very select and intelligent body, a concise summary will fully answer the end of a narrative, when to a numerous, popular assembly, or to an ordinary jury, a circumstantial detail might be indispensable to make them understand your subject. If the narrative comprehends events so multifarious and complicated that it must be positively long, it will be most advisable to divide it into several distinct periods, and mark the divisions either by formal enumeration, or as the relation proceeds, so that the mind of your hearer may dwell upon them, as resting stages for his attention. Nor let the love of brevity preclude the seasoning of occasional ornament. As you lead your hearer along, scatter fragrance in his path. Spread the smiling landscape around. With the attractive charm of fancy, make all nature beauty to his eye and music to his ear. The road will then never be long. The second of the qualities essential to a good narration is clearness or perspicuity; to obtain which the speaker must use plain, intelligible language, never descending to vulgarity; never soaring into affectation. He must mark with obvious distinctions the things, persons, times, places, and motives, of which he discourses; and observe a due conformity of voice, action, and delivery, to the substance of his speech. He must fasten the attention of his hearers altogether upon the facts which he is relating; and, instead of attracting it, use his most strenuous endeavors to withdraw it from the manner in which he tells the story. Let him relate so that every hearer may seem to have been present at the scene, and may fancy that he could himself have told it exactly so. If the orator labors here for admiration, he must earn it at the expense of his credit. He will be applauded, and not understood, or not believed.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 421. (H. & M., 1810.)

757. NATURAL ENDOWMENTS.—It is clear that some qualities in mankind are desirable, and some praiseworthy. Birth, beauty, strength, power, riches, and other things which fortune bestows, either amid external circumstances, or as personal endowments, carry with them no real praise, which is thought to be due to virtue alone; but, as virtue itself becomes chiefly conspicuous in the use and management of such things, these endowments of nature and of

fortune are also to be considered in panegyrics; in which it is mentioned as the highest praise for a person not to have been haughty in power, or insolent in wealth, or to have assumed a preeminence over others from the abundance of the blessings of fortune; so that his riches and plenty seem to have afforded means and opportunities, not for the indulgence of pride and vicious appetites, but for the cultivation of goodness and moderation. Virtue, too, which is of itself praiseworthy, and without which nothing can be deserving of praise, is distinguished, however, into several species, some of which are more adapted to panegyric than others; for there are some virtues which are conspicuous in the manners of men, and consist in some degree in affability and beneficence; and there are others which depend on some peculiar natural genius, or superior greatness and strength of mind. Clemency, justice, benignity, fidelity, fortitude in common dangers, are subjects agreeable to the audience in panegyric; for all such virtues are thought beneficial, not so much to the persons who possess them as to mankind in general; while wisdom, and that greatness of soul by which all human affairs are regarded as mean and inconsiderable, eminent power of thought, and eloquence itself, excite indeed no less admiration, but not equal delight; for they appear to be an ornament and support rather to the persons themselves whom we commend, than to those before whom we commend them; yet, in panegyric, these two kinds of virtues must be united; for the ears of men tolerate the praises not only of those parts of virtue which are delightful and agreeable, but of those which excite admiration.—CICERO, *On Oratory and Orators*, p. 323. (B., 1909.)

758. NATURAL GIFT, MAN'S, OF SPEECH.—Certainly, the gracious Author of all beings and Maker of the world, has distinguished us from the animals in no respect more than by the gift of speech. They surpass us in bulk, in strength, in the supporting of toil, in speed, and stand less in need of outside help. Guided by nature only, they learn sooner to walk, to seek for their food, and to swim over rivers. They have on their bodies sufficient covering to guard them against cold; all of them have their natural weapons of defense; their food lies, in a manner, on all sides of them; and we, indigent beings! to what anxieties are we put in securing these things? But God, a beneficent parent, gave us reason for our portion, a gift which makes us partakers of

a life of immortality. But this reason would be of little use to us, and we would be greatly perplexed to make it known, unless we could express by words our thoughts. This is what animals lack, more than thought and understanding, of which it can not be said they are entirely destitute. For to make themselves secure and commodious lodges, to interweave their nests with such art, to rear their young with such care, to teach them to shift for themselves when grown up, to hoard provisions for the winter, to produce such inimitable works as wax and honey, are instances perhaps of a glimmering of reason; but because destitute of speech, all the extraordinary things they do can not distinguish them from the brute part of creation. Let us consider dumb persons: how does the heavenly soul, which takes form in their bodies, operate in them? We perceive indeed that its help is but weak, and its action but languid. If, then, the beneficent Creator of the world has not imparted to us a greater blessing than the gift of speech, what can we esteem more deserving of our labor and improvement, and what object is more worthy of our ambition than that of raising ourselves above other men by the same means by which they raise themselves above beasts, so much the more as no labor is attended with a more abundant harvest of glory? To be convinced of this we need only consider by what degrees eloquence has been brought to the perfection in which we now see it, and how far it might still be perfected. For, not to mention the advantage and pleasure a good man reaps from defending his friends, governing the senate by his counsels, seeing himself the oracle of the people, and master of armies, what can be more noble than by the faculty of speaking and thinking, which is common to all men, to erect for himself such a standard of praise and glory as to seem to the minds of men not so much to discourse and speak, but, like Pericles, to make his words thunder and lightning.—QUINTILLIAN, *Institutes of the Orator*, vol. 1, p. 126. (B. L., 1774.)

759. NATURAL GIFTS, MAKING THE MOST OF ONE'S.—The preacher must endeavor to make the best of the gifts with which he is endowed. They are a great responsibility, and he will have to give account of them. He must not let them rust with disuse, or be lost from actual want of exercise. He must cultivate them to the utmost. I lay stress upon this, because I am conscious of a temptation to neglect the les-

sons of the wise and the plain results of experience, on the plea that we have gifts of only one kind, and can only work in accordance with our own method. We are thus in danger of substituting our own inclination for the will of God. In one sense, it is quite true that a man must work according to his gifts; but if the plea be used as an excuse for not earnestly endeavoring to preach in the best and wisest way we can, it becomes quite untrue. All the gifts with which a preacher can possibly be endowed are amenable to the general principles by which the ministry should be directed. Let a man be gifted how he may, it does not do away with the duty of a conscious and prayerful effort to cultivate his preaching powers to the utmost. It does not supersede the responsibility of preaching a full gospel, and making known the whole revealed counsel of God; or the necessity of maintaining the proportion of faith, and presenting the plan of salvation in that relation and correspondence of doctrine with doctrine in which it is revealed to us in the Word. It does not render it needless to strive after simplicity of language and clearness of expression, so that into whatever direction your mental habitude may lead you, your style may neither be deformed by affectation, nor so embarrassed with technical terms or long compounds as to be not "understood of the people." It does not interfere with the cultivation of earnestness and simplicity of manner and voice, so that the preacher's soul may come out in his words, and set other hearts on fire with his own enthusiasm. The quietest manner, when it is natural to a man, may be as earnest, and express as intense an emotion as the most excitable. Nor, lastly, does it touch the question of extempore or written discourses. I venture with great humility to express my own doubt, whether men not naturally gifted with utterance may not do more good, and become more moving and effective preachers, with the written sermon than without it; and I am quite sure that coldness and lifelessness of delivery are by no means the necessary conditions of a sermon preached from manuscript. At all events, if a man preaches extempore only to save himself trouble, and because he has not time to write, he is making a grievous mistake. No specialty of gift can excuse the lack of prayerful and laborious cultivation, or justify indifference to the rules which great men of various ages have laid down for the guidance of the Christian preacher. We must seek to work up to the potentiality we feel to be in us. A preacher who is not

doing his best, nor seeking ever to improve this best, is not doing his duty.—GARBETT, *Homiletical and Pastoral Lectures*, p. 177. (A., 1880.)

760. NATURAL GIFTS OF THE PREACHER.—How is a man to recognize his own gifts, and so know in what direction or in what mode he is to work? It is not easy even for hearers, unless they are endowed with a strong critical faculty, to discriminate very exactly the mental gifts of the preacher; and for the preacher to do it himself is almost impossible. We may by grace learn the secrets of our own conscience, but rightly appraise and appreciate our own gifts we can not. Yet we must not devolve it upon others to arrange the direction of our ministry—we must do it ourselves; and how are we to attain that knowledge of our gifts, which seems to be the starting-point? I reply that we need not acknowledge it at all. The less the preacher speculates about himself and his own gifts, the better. He has higher things to think of than the exact character of his own endowments. Let him try to do his work for his Master, and his gifts will determine their own direction and proportion surely enough. The characteristics of the man himself will become the characteristics of his work. Let him leave his constitution of intellect and temperament to develop itself, after its own laws, sure that his powers will come into exercise spontaneously. Or rather let him leave himself to the guidance of God the Holy Ghost, that he may mold the earthen vessel just as He will, pleased with what pleases Him, and not caring much whether his work be done in strength or weakness, in the sunshine or in the shadow, so that God is glorified and souls are saved.—GARBETT, *Homiletical and Pastoral Lectures*, p. 181. (A., 1880.)

761. NATURAL RESOURCES OF A SPEAKER.—Art may develop and perfect the talent of a speaker, but can not produce it. The exercises of grammar and of rhetoric will teach a person how to speak correctly and elegantly; but nothing can teach him to be eloquent, or give that eloquence which comes from the heart and goes to the heart. All the precepts and artifices on earth can but form the appearance or semblance of it. Now this true and natural eloquence which moves, persuades, and transports, consists of a soul and a body, like man, whose image, glory, and word it is. The soul of eloquence is the center of the human soul itself, which, enlightened by the rays of

an idea, or warmed and stirred by an impression, flashes or bursts forth to manifest, by some sign or other, what it feels or sees. This it is which gives movement and light to a discourse; it is like a kindled torch, or a shuddering and vibrating nerve. The body of eloquence is the language which it requires in order to speak, and which must harmoniously clothe what it thinks or feels, as a fine shape harmonizes with the spirit it contains. The material part of language is learnt instinctively, and practise makes us feel and seize its delicacies and shades. The understanding, then, which sees rightly and conceives clearly, and the heart which feels keenly, find naturally, and without effort, the words and the arrangement of words most analogous to what is to be expressed. Hence the innate talent of eloquence, which results alike from certain intellectual and moral aptitudes, and from the physical constitution, especially from that of the senses and of the organs of the voice.—BAUTAIN, *Art of Ex-tempore Speaking*, p. 37. (S., 1901.)

762. NATURAL TALENT FOR SPEAKING.—The more we study the history of oratory, the more shall we be convinced that natural facility of speech oftener results in mediocrity than in excellence. The greatest men in this as in every other art have been the men who have labored most. The painter, the musician, the scholar, or the divine—all, in fact, who have attained to eminence in their particular spheres of life, know within themselves that they are distinguished from those with whom they first competed, not so much by superior genius as by greater energy and perseverance. It is true that, just as some persons of great wealth would fain have their fortune attributed to anything rather than their own exertions, so it may gratify a petty vanity in some men to conceal the steps by which they have risen. Unfortunately, this vanity is not very general; we see it at our work in schools, our universities, and in public life; making success, if attributed to plodding industry, to be spoken of with a sneer, if to innate genius, to be regarded with unqualified admiration. Thus it happens that the world is misled, it accords to the few a monopoly of that which belongs to the many; while some of its brightest lights, tho set upon a candlestick, had far more advantageously been placed beneath a bushel.—HALCOMBE, *The Speaker at Home*, p. 96. (B. & D., 1860.)

763. NATURALNESS AND AFFECTION.—Eloquence, in whatever form, and, most of all, in addresses from the pulpit, demands, as a condition of its effect, a conviction, on the part of the hearer, of the perfect sincerity of the speaker. The slightest indication of artifice, or, even, of mere art, becomes an effectual barrier between the orator and his audience; as it betrays the fact that he is not in earnest in his communication, or, at all events, that he is not expressing himself with the directness and simplicity which a deep conviction of his sentiments ought to inspire. Artifice and affectation are utterly incompatible with the "simplicity and godly sincerity" which the Scriptures ascribe to the preacher. But the fact of having been accustomed, during the period of early training, to utter sentiment by rote, in the unmeaning and uninteresting routine of school declamation, has, in most instances, untuned the ear for the genuine effects of voice, and reconciled it to false intonation, just as it has misled the eye, and accustomed it to a mechanical and artificial style of gesture. The living effect of tone and natural manner is thus irrecoverably lost, and, with it, the speaker's power over the heart: his conventional tone, attitude, and action, all plainly indicate that it is the clergyman, not the individual, who is addressing us. The style, in such cases, is, at best, too obviously of that secondary gradation of art, which knows not how to "conceal art." We can trace the absence of single-minded purpose, in every speaker whose voice evidently assumes a new and factitious character, when he begins to read or speak in public; we feel the fact in the false hollowness and affected swell of utterance, which some preachers always assume in the pulpit; we perceive it in their studied precision of enunciation, forced emphasis, mechanical inflection, chanting tone, and arbitrary variations of voice, and in their premeditated and elaborate motions of the arm. The whole machinery of effect is thus, as it were, perpetually thrust on ear and eye, at the expense of the great business of the hour. It is impossible, under such circumstances, for the hearer to derive the proper impression from the subject, or to enter into sympathy with the speaker; and it is well if the result of the whole discourse is not, unavoidably, a state of dissatisfaction and disgust with the manner of the preacher, rather than any just influence from his sentiments. Earnest and warm feeling will not allow the speaker to wait for niceties of elocution, in the act of speech. The preacher who feels

that the decision of a soul may be hanging, for the moment, on the accents that fall from his lips, will not be found stopping to adjust his inflections, and mold his gestures. It is quite a false impression, which is current regarding the practise of elocution, that it consists in acquiring certain fixed modes of voice, putting on a certain air, or practising set actions, which, after a given time, will become natural by habituation, but which must necessarily be awkward, at first. There is no such thing as speaking naturally by rule and study, applied during the act of speech. All, then, must be left to the guidance of feeling and intuitive perception, and the influence of unconscious tendencies of taste, previously disciplined by critical and reflective judgment.—RUSSELL, *Pulpit Elocution*, p. 116. (D., 1878.)

764. NATURALNESS AND POMPOSITY.—After the utmost pains have been taken to acquire a just elocution, and this with the greatest success, there is some difficulty in carrying the art of speaking out of the school, or chamber, to the bar, the senate, or the pulpit. A young man who has been accustomed to perform frequent exercises in this art in private, can not easily persuade himself, when he appears before the public, to consider the business he has to perform in any other light than as a trial of skill and a display of oratory. Hence the character of an orator is often treated with ridicule, sometimes with contempt. We are pleased with the easy and graceful movements which the true gentleman has acquired by having learned to dance, but we are offended by the coxcomb, who is always exhibiting his formal dancing-bow and minuet-step. So, we admire the manly eloquence and noble ardor of the senator employed in the cause of justice and freedom, the quick recollection, the ingenious reasoning, and the ready declamation of the accomplished barrister, and the dignified simplicity and unaffected energy of the sacred instructor. But when, in any one of these capacities, a man so far forgets the ends and degrades the consequence of his profession as to set himself forth under the character of a spouter, and to parade it in the ears of the vulgar with all the pomp of artificial eloquence; tho the unskilful may gaze and applaud, the judicious can not but be grieved and disgusted. Avail yourself, then, of your skill in the art of speaking, but always employ your powers of elocution with caution and modesty, remembering that tho it be desirable to be admired as an eminent orator, it is of much

more importance to be respected as an able lawyer, a useful preacher, or a wise and upright statesman.—ENFIELD, *The Speaker*, p. 27. (J., 1799.)

765. NATURALNESS, IMPORTANCE

OF.—Great care must be taken to avoid a stiff and formal mode of reading and speaking. We must never become enslaved to thought alone, which rules with a rod of iron; but yield to feeling when it is to predominate. In a perfect blending of feeling, thought, and action there is all the freedom and gracefulness of nature, provided they are in harmony with nature. It is better to be natural than mechanically correct. Every thought and feeling has its peculiar tone of voice by which it is to be expressed, and which is exactly suited to the degree of internal feeling. In the proper use of these tones most of the life, spirit, beauty, and effect of delivery consist. Hence emphasis, or expression, is almost infinite in variety, yet none should be discouraged—because we can not do everything, is no reason why we should not try to do something.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 114. (J. P. M. & Co., 1845.)

766. NATURALNESS IN SPEAKING.

—Naturalness is founded on the peculiar mental condition of the individual speaker. Every one has his own modes of thinking. He has his own modes of viewing truth. His feelings have their own peculiar characteristics. The same ideas, even, passing through two different minds, or through the same mind at different times and in different circumstances, become to a considerable degree modified in their character. Everyone has, also, his own manner of expression. His range of words is peculiar. The structure of his sentences is peculiar. His forms of illustration, his images are peculiar. Every writer and every speaker, thus, has his own manner. One is more diffuse, another more concise; one more lean and jejune, another more copious and luxuriant; one is more florid, another more plain; one more dry, another more rich and succulent; one more nervous or vehement, another more feeble or tame; one more neat and elegant, another more careless and loose; one more elevated and stately, another more familiar and free. The speaker's own manner best becomes him. While he is careful to avoid positive faults, and particularly those of excess, to vary and enrich with all the various excellences that can be admitted into his style, he should still preserve his own

manner, as scarcely any thing is more offensive than a strained, affected, unnatural style of expression. For the purpose of forming a style, it may be safe to select a model and strive to imitate. This may, indeed, be recommended within certain limits and in strict subjection to certain principles. Even here, however, the better course is to study the different elements of expression or properties of style, and exercise on those especially in which there is consciousness of deficiency, using other writers or speakers remarkable for those properties rather as exemplifications than as models for imitation. But when actually engaging in the work of conveying thought and feeling to others, the speaker or writer should banish from his mind all thought of this or that style or manner, and allow a free, spontaneous expression to his thoughts. Reason must, indeed, preside over all discourse. But its influence in securing rational discourse should be exerted rather in determining and shaping the mental habits, and thus impressing its high character on every exertion of the mind while the life and beauty of spontaneous action is still preserved. This is, indeed, the end and object of all true intellectual discipline. Excessive care, at the time of constructing discourse, to preserve from everything faulty, may be injurious. In writing, at least, it is better to write freely and correct afterward. In training, this freedom can be secured only by confining the study and practise to specific elements and processes. Each should be practised by itself, till it shall be fully mastered and so cause no distraction in subsequent practical efforts.—DAY, *The Art of Discourse*, p. 283. (C. S. & Co., 1867.)

767. NATURALNESS OR REALITY IN PREACHING.

—This should be the naturalness of oratory, not of conversation, or ordinary society. It should be real in its own sphere, but the sermon should be on a higher plane than conversation. The colloquial style may be used occasionally, but not continually, lest oratoric power should be weakened. Naturalness, here, in accordance with the oratoric spirit, should be expressed in intense, projective tones, after the manner of St. Paul, who, tho "all things to all men," yet "spake boldly, as (he) ought to speak." There is, indeed, the conversational form of inflection, etc., but it should attain to the oratoric degree. Affected sentimentality, prolonged semitone or whine, involuntary cadence or "tune," or sing-song, recurring repeatedly or regularly, or any other

peculiarities, are unnatural and do not belong to a symmetrical personality. Naturalness is well tested in the use of a manuscript. If it can not be read as if *ex tempore*, then it is a "wet blanket" between speaker and congregation, as it has been called. A preacher should have learned to break through that possible barrier, before he delivers many sermons, because the speaking must be, and must seem to be, a spontaneous activity, not an effort limited by the presence of the written sermon. Naturalness permits a man to expand in his style of delivery as he is inspired by the greater occasions. Simplicity of purpose and of consciousness ought to prevent a preacher from becoming nervous, when there seems to be more than usual to face. If the inner earnestness is always ready, it will come out to fit the occasion. A great preacher once said that one could hardly be eloquent to fewer than fifty people; but St. Paul was, and many preachers of our day are, because, in a measure like him, it is natural for them to be earnest before any congregation, and to feel that the message they bring is greater than the occasion.—TENNEY, *Elocution and Expression*, p. 258. (J. My., 1906.)

768. NATURE AND ART.—Beware of a slavish attention to rules; for nothing should supersede Nature, who knows more than art; therefore, let her stand in the foreground, with art for her servant. Emotion is the soul of oratory; one flash of passion on the cheek, one beam of feeling from the eye, one thrilling note of sensibility from the tongue, one stroke of hearty emphasis from the arm, have infinitely more value than all the rhetorical rules and flourishes of ancient or modern times. The great rule is, Be in earnest. This is what Demosthenes more than intimated, in thrice declaring that the most important thing in eloquence was action. There will be no execution without fire.—BRONSON, *Elocution or Mental and Vocal Philosophy*, p. 152. (J. P. M. & Co., 1845.)

769. NATURE AND ART, RELATION BETWEEN.—The artist is a master, not a slave; he wields his passion, he is not hurried along by it. He possesses and is not possessed. Art enshrines the great sadness of the world, but is itself not sad. Hazlitt says that whatever is genuine in art must proceed from the impulse of nature and individual genius. The ideal is not the preference of that which exists only in the mind to that which is fine in nature, but to that

which is less so. There is nothing fine in art but what is taken almost immediately, and as it were in the mass, from what is finer in nature. Where there have been the finest models in nature, there have been the finest works in art. In the study of this art, the proper object, when a good foundation is laid in the voice, is the directness of one's endeavor to acquire that exacting habit which is able to exclude all that is foreign and omit nothing in expression that is essential to its just and elegant proportions.—FROBISHER, *Voice and Action*, p. 24. (I. B. & Co., 1867.)

770. NATURE AND HABIT.—He who not only understands fully what he is reading, but is earnestly occupying his mind with the matter of it, will be likely to read as if he understood it, and thus to make others understand it; and, in like manner, with a view to the impressiveness of the delivery, he who not only feels it, but is exclusively absorbed with that feeling, will be likely to read as if he felt it, and to communicate the impression to his hearers. But this can not be the case if he is occupied with the thought of what their opinion will be of his reading, and how his voice ought to be regulated; if, in short, he is thinking of himself, and, of course, in the same degree, abstracting his attention from that which ought to occupy it exclusively. It is not, indeed, desirable that in reading the Bible, for example, or anything which is not intended to appear as his own composition, he should deliver what are avowedly another's sentiments, in the same style as if they were such as arose in his own mind; but it is desirable that he should deliver them as if he were reporting another's sentiments, which were both fully understood and felt in all their force by the reporter: and the only way to do this effectually—with such modulations of voice, etc., as are suitable to each word and passage—is to fix his mind earnestly on the meaning and leave nature and habit to suggest the utterance.—WHATELY, *Elements of Rhetoric*, p. 229. (L. G. R. & D., 1867.)

771. NATURE AND THE PREACHER.—The Book of Nature—I delight in the phrase, because it asserts that in this wonderful system there is a handwriting, and a handwriting surely implies a hand. There it lies, always unrolled, before the intuition of imagination, and the investigation of science. In regard to the former, all ages are much on a level; in regard to the latter, God's providence has ordained that in our generation a new flood of light has been

thrown upon His Book, so that each day more of its secrets are ciphered, and yet, by each deciphering, new mysteries, yet unread, are made visible to us. If God has so ordered it, and if by His permission the ideas derived from such discovery have profoundly affected the spirit of the age, it can not be right that the preachers of His Word should turn their eyes away from it. We must come to it—be it acknowledged at once—with a foregone conclusion, based upon knowledge derived from other sources, that there is the hand of God in it, and that we may hope to see its traces. Just as the physicist, entering on any new field of study, takes it for granted that law must exist and may be discoverable, so we, believing in God, know that He is there, and hope that we may see the skirts at least of His majesty. We enter it with a protest on our lips against the belief that there is nothing in things physical, which physical investigation can not discover, just as we accept the existence of life as a fact, altho no microscope or scalpel can discover its secret. And, moreover, when we study the Book of Nature, we do so not as mere physicists, but as ministers of the Gospel. We care not greatly to read any word there, if it be not a word of God.—BARRY, *Homiletical and Pastoral Lectures*, p. 199. (A., 1880.)

772. NATURE AND TRUE ART.—A discourse of which the progress is measured, the plan rigidly symmetrical, the style pompous or brilliant, the sentences always rounded and sonorous, distresses or wearies us by its cold elegance. We condemn strongly a kind of writing so false. We even venture to blame, in works much more simple and grave, a certain stiffness of form and a certain starchiness of language, the last and two persistent vestiges of an epoch in which eloquence was a pageant. We would banish if we would the rhetoric of rhetoricians to make place for that of the philosophers. We insist on the rights of individuality, which is to art what liberty is to law. But we do not arraign, we do not banish art, which has nothing to do with the whims which offend us. Art is necessary, art is immortal; the reformations we recommend depend upon it, and will be its work; and when we shall have accomplished them we may say with equal justice, with equal truth, Nature at last has regained its prerogatives; art at last has triumphed. Art, in fact, consists essentially in following and perhaps in retrieving nature. There is only one real opposition; it is not an opposition between nature and art,

but between false art and true. If we adhere to this formula it is because this formula is a principle.—VINET, *Homiletics; or, The Theory of Preaching*, p. 365. (I. & P., 1855.)

773. NATURE AS A GUIDE.—The whole art of good orators consists in observing what nature does when unconstrained. You ought not to imitate those haranguers who choose always to declaim, but will never talk to their hearers. On the contrary, you should address yourself to an audience in such a modest, respectful, engaging manner that each of them shall think you are speaking to him in particular. And this is the use and advantage of natural, familiar, insinuating tones of voice. They ought always to be grave and becoming, and even strong and pathetic when the subject requires it. But you must not fancy that you can express the passions by the mere strength of voice, like those noisy speakers who, by bawling and tossing themselves about, stun their hearers instead of affecting them. If we would succeed in painting and raising the passions, we must know exactly what movements they inspire. For instance, observe what is the posture, and what the voice, of one whose heart is pierced with sorrow or surprized at the sight of an astonishing object; remark the natural action of the eyes, what the hands do, and what the whole body. On such occasions nature appears, and you need only follow it. If you must employ art, conceal it so well under an exact imitation that it may pass for nature itself. But, to speak the truth, orators in such cases are like poets who write elegies or other passionate verses: they must feel the passion which they describe, else they can never paint it well. The greatest art imaginable can never speak like true passion and undisguised nature. So that you will always be but an imperfect orator if you be not thoroughly moved with those sentiments which you paint and would infuse into others.—FÉNELON, *Dialogs on Eloquence*, p. 102. (J. M., 1808.)

774. NATURE TO BE COPIED.—Man is radiant with expressions. Every feature, limb, muscle, and vein may tell something of the energy within. The brow, smooth or contracted; the eye, placid, dilated, tearful, flashing; the lip, calm, quivering, smiling, curled; the whole countenance, serene, distorted, pale, flushed; the hand, with its thousand motions; the chest, still or heaving; the attitude, relaxed or firm, cowering or lofty; in short, the visible characteristics of the

whole external man, are Nature's handwriting, and the tones and qualities of the voice, soft, low, quiet, broken, agitated, shrill, grave, boisterous, are her oral language: let the student copy and learn. Nature is the goddess, and art and science her ministers.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 159. (J. P. M. & Co., 1845.)

775. NERVOUS EXCITEMENT IN SPEAKING.—The manly composure of manner which properly belongs to all forms of public address, but especially to the style of the pulpit, is quite incompatible with a very common fault into which some preachers are habitually betrayed by nervous excitement. This fault evinces itself in an overstrained expression on the features, and is legible in the wrinkling or knitting of the brow, in the upraising of the eyebrows, and in the staring projection of the eye. Such effects are unavoidably associated, in the mind of those who are address, with a feeling of pain or repulsion. Habitual serenity of mien and aspect does not forbid the occasional expression of even the strongest emotion. But it cannot be reconciled with a continued stare or frown, which seems incompatible with decorum or self-possession. Offenses of this description might all be easily put down by an occasional glance at a mirror, when the student is at practice. Without such recourse, or the admonition of a friend, the unconscious habit must continue an obstacle to the speaker's success in attaining to persuasive manner.—RUSSELL, *Pulpit Elocution*, p. 115. (D., 1878.)

776. NERVOUSNESS, CONSTITUTIONAL.—Those who are constitutionally shy and nervous, and whose natural defects of this kind have perhaps been increased, as is frequently the case with clergymen, by the habits of a studious life, will find that a very great effort is required for making the first attempt. It is voluntarily submitting oneself to a kind of unseen martyrdom. But the first Sunday will do much toward mitigating these distressing feelings, because it will prove the possibility, where before all was uncertainty, of carrying out one's resolve. That beginning will enable the preacher to feel assured that if he will give himself the same amount of trouble he has just expended in preparing for his first Sunday, he will on subsequent Sundays do at least as well and be as safe from breaking down and hesitation; or, rather, he may have reason for hoping that continued practice will give a proportionate increase of confidence,

ease, and power. Here, as in so many other things, it is the first step which is the difficult one to take; that, once taken, the way is smoothed for all the steps that are to follow. I note this for the encouragement of those who may be thinking of making the attempt. They will find their first effort far less of a failure than they are beforehand disposed to anticipate. This will very much diminish what they may now be supposing will be the mental distress of their subsequent efforts. In some cases, of course, these uncomfortable feelings will only be removed very gradually. Many of the most accustomed speakers have told us that they never rose to speak in public without experiencing sensations of this kind; tho, indeed, there must be more reason for their feeling in this way in the contests of public life, than there can be for the minister of the word, who is only called upon to make a short address to his own friendly congregation on his own familiar subjects. Speaking from my own experience, I must say that this feeling, to a painful degree, may last for several years, and even afterward may never entirely leave one. But I found, even in my first years of extemporaneous preaching, when it was most troublesome, that it seldom lasted beyond the first few sentences. One soon becomes, from the necessity of having to attend to what he is about, so completely absorbed in his subject, as generally to lose all consciousness even of the presence of the congregation, certainly to lose all consciousness of self. The beginner is obliged to be so intent on his subject, that with him this will frequently be the case. When practise has given him an easier command of himself, he will be able to attend both to his subject and to his congregation at the same time.—ZINCKE, *Extemporaneous Preaching*, p. 58. (S., 1867.)

777. NERVOUSNESS, INITIAL, IN SPEAKING.—One of the best and most practised speakers I ever listened to always opened with stammering voice and imperfect sentences, and seemed continually on the point of breaking down. But, as he warmed in the work, words began to flow and self-possession to return, until he rose to eloquence that held his audience in delighted thrall for three hours. In this, as in all the business of life, he who has not the courage to fail may not hope to achieve success. Do not venture at all unless you are resolved to go through with it. Even if you can not collect yourself sufficiently to say the sensible things you intended to say, do

not give up, but talk on. You may be assured of this, that half your audience will give you credit for having some meaning in your words, tho they can not exactly find it out, and if words come freely will think you a fine speaker, regardless of their sense or nonsense. There is but one hopeless failure—coming to a full stop. But it is probable that, after you have conquered the first terror at the consciousness of lost memory and scattered thoughts, when you find your audience still patient and listening, your self-command will return and you will make a triumphant ending.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 225. (H. C., 1911.)

778. NERVOUSNESS IN SPEAKING.

—In his first attempts, both in private and before an audience, the student will often find himself inclined to break down, and perhaps will actually make several disastrous failures. But he must not be disheartened. The recollection of such men as Sheridan, Robert Hall, and the late Earl of Beaconsfield must console him. Of the first it is told that when he made his maiden speech in Parliament it so completely failed that his friends dissuaded him from trying a second time. To this Sheridan would not consent; "For, by Heaven, it is in me," said he, "and it shall come out." And what a brilliant speaker he became is well known. Robert Hall, the celebrated preacher, is another example of early inability and subsequent success. When, as a student, it came to his turn to preach in Broadmead Chapel at Bristol, he had not spoken long when he came suddenly to a halt, covered his face, and exclaimed, "I have lost my ideas!" And his second attempt ended, it is said, in a failure even more painful to witness. As for Lord Beaconsfield, every one has heard how his first speech in the House of Commons was received with shouts of laughter, and how the young orator sat down uttering a prophecy, which was afterward fulfilled: "The time will come when you shall hear me." These examples should give great encouragement to those who really are determined to distinguish themselves. Nervousness is the first stumbling-block in the way of the speaker, and of it only this is to be said, that it is to be got over gradually, by practise. Beginning at first by addressing some small debating society, the speaker will accustom himself to appear before an audience; he will endeavor then to address larger and larger meetings, till at length he will be able to address the largest without feeling any painful timidity,

or anything else than anxiety to impress upon his hearers the truths which occupy his mind. Another of the common misfortunes of the young speaker will be to land in the middle of a sentence and find himself unable to get grammatically to the end. What must he do in such a case? He may do one of two things: he may go back to the beginning again, or he may go boldly ahead in defiance of grammar, and finish the sentence as best he can. Of these two courses the latter is the preferable. The public are more tolerant of bad grammar than of hesitation and uncertainty.—BEZTON, *Art of Public Speaking*, from *Complete Orator*, p. 19. (W. L. & Co.)

779. NERVOUSNESS NATURAL IN SPEAKING.

—It would be absurd pedantry to attempt to give any rules by which a man shall overcome his nervousness, and the dread with which he will approach each new trial of his powers. We can only say that he must speak from a sense of duty, he must have at once a confidence in, and a doubt of, his own power; a confidence inspired by the feeling that he has availed himself of every possible means of preparation for the task he has undertaken, and a doubt arising from a consciousness that in spite of all his labor his sufficiency must depend upon something quite external to himself. Above all, he must feel that if he does his best, it is to his own Master, and not to his hearers, that he must stand or fall. Let him once forget this, and speak with the sole view of gratifying an audience, and his must indeed be a curiously constituted mind that is not either secretly trembling with an excess of nervousness at the fear of failure, or palpably puffed up with self-complacency at his fancied success.—HALCOMBE, *The Speaker at Home*, p. 76. (B. & D., 1860.)

780. NEWMAN, JOHN HENRY.—

Born at London, England, Feb. 21, 1801. Matriculated Trinity College, Oxford, Dec. 14, 1816. Crested Cardinal May 12, 1879. Died at Edgbaston, Aug. 11, 1890. Justin McCarthy describes him as strikingly deficient "in all the arts that make an orator or a great preacher. His manner is constrained, awkward, and even ungainly, his voice is thin and weak. His bearing is not impressive. His gaunt, emaciated figure, his sharp, eagle face, his cold, meditative eyes, rather repel than attract those who see him for the first time. The matter of his discourse, whether sermon, speech, or lecture, is always admirable, and the language is concise, scholarly, expressive—perhaps a little

overweighted with thought; but there is nothing there of the orator." Another says: "His sermon keeps us 'spellbound with an unaccountable fascination.' There was not very much change in the inflection of the voice; action there was none. His sermons were read, and his eyes were always bent on his book, and all that, you will say, is against efficiency in preaching. Yes, but you must take the man as a whole, and there was a stamp and a seal upon him; there was a solemn sweetness and music in the tone and the manner, which made even his delivery, such as I have described it, and tho exclusively from written sermons, singularly attractive." Another describes him as having "A voice sweet and pathetic both, but so distinct that you could count each vowel and consonant in every word." Another: "The extraordinary attraction of voice and manner." Another: "What delicacy of style, yet what strength! how simple, yet how suggestive! how homely, yet how refined! how penetrating, yet how tender-hearted!"

781. NOBILITY OF UTTERANCE.—

While the style of the pulpit should be simple, popular, familiar, it should still be noble. There is nothing more noble than Christian truth. Its nobleness is the first characteristic of it that strikes us. Style should correspond to it; it ought to be noble. But in what does nobleness of style consist? In style as in society, nobility imparts the idea of distinction and even of exclusiveness. There is a class of images and words which is regarded as noble, as there is in aristocratic constitutions a class of men separated from the community of citizens by a visible and distinct barrier. Language also has its ignoble element, confounded in dictionaries, tho not in discourse, with the aristocratic element. A low term is one which brings one's thought into too close contact with an object which it disdains; that is, judges unworthy of being occupied with; except from absolute necessity. Man does not willingly submit or wish to have the appearance of submitting willingly to what too distinctly reminds him of what is humiliating in his nature or condition. Nobility in manners, actions, or language, springs from a sense of human dignity, and every one feels that this dignity resides in thought or in the faculty in us which thinks. Hence we are, in the first place, led to exclude certain ideas, or if we cannot wholly avoid them, then to exclude the words which recall them too directly, and to give preference to terms which present them obliquely and by a retreating

side to the mind which recoils from them. It here concerns us to consider whether, from any cause, such or such a word impeaches our conscious respect for ourselves, or for such or such an object which we cannot despise without despising ourselves. This impression we should avoid making on our hearers, first by the choice of thoughts, next by the choice of words. But, understand us well. We have respect to legitimate invincible disgusts, not to those which proceed from effeminacy of manners and culture; these last, if we would be noble, we must sometimes be able to bear, for nothing is less noble than the reciprocal conventionalities of fastidious politeness. We give them their place, and do not distrust them in it; but neither let them undertake to impose their yoke on the generous freedom of apostolic language. Religion, which embraces true nature, the truly natural in itself, constantly tends to restore civilization to its just conditions, and it approximates it to nobility in the proportion in which it removes it from effeminacy; for if coarseness is ignoble, effeminacy is scarcely less so. This spirit of Christianity should be that of the pulpit. In the choice of his terms, the preacher should have respect to the state of the society from the bosom of which his flock has been drawn; but in this policy there should be no unmanly complaisance; he ought boldly to attempt to raise above itself, above its vain ideas of delicacy, this society to which Christianity only can impart natural beauty. —VINET, *Homiletics; or, The Theory of Preaching*, p. 407. (I. & P., 1855.)

782. NOTES, RELIANCE ON.—You must not rely on the notes which you must carry in your hand, to help you in the exposition and save you from breaking down. Doubtless, they may have their utility, especially in business speaking, as at the bar, at the council board, or in a deliberative assembly. Sometimes they are even necessary to remember facts or to state figures. They are the material part, the baggage of the orator, and he should lighten them and disencumber himself of their burden, to the utmost of his power. In truth, on the very occasions when it should seem you would have the most need of them, they are totally worthless. In the most fervid moments of extemporaneous speaking, when light teems, and the sacred fire burns, when the mind is hurried along upon the tide of thoughts, and the tongue, obedient to its impulse, accommodates itself in a wonderful manner to its operations and lavishes the treasures of

expression, everything should proceed from within. The mind's glance is bent inward, absorbed by the subject and its ideas; you distinguish none of the external objects, and you can no longer even read your notes on the paper. You see the lines without understanding them, and they become an embarrassment instead of a help. Nothing so thoroughly freezes the oratorical flow as to consult those wretched notes. Nothing is so inimical to the prestige of eloquence; it forthwith brings down to the common earth both the speaker and his audience.—BAUTAIN, *Art of Extempore Speaking*, p. 214. (S., 1901.)

783. NOTES, USE OF, IN SPEAKING.—We strongly advise that, whatever may be a man's fancy or imagination, or whatever be the powers of his mind, he should not only make a frequent use of his pen as a preparation for extempore speaking, but also that he should at all times practise himself in writing and composition. It has been said by someone, that "a man ought to write out his speech, read it carefully over to himself, and then throw it on one side, and deliver it without manuscript." But this ought to be done some time before delivering it; for, without doubt, nothing can make a man more concise, give him clearer views on any subject, improve his language, and discipline his mind to a course of accurate reasoning and thinking, better than writing upon the subject in hand. But tho this may, and, indeed, should be, done for the purpose just mentioned, yet on no account would we recommend it as a preparation for immediate delivery; for the mind would be dwelling on the manuscript, and the thought would often occur to the mind, "How did I treat this part of the subject, and what were the words I used?" These and many similar questions would be constantly rising up in the mind of the speaker, and would fetter him very considerably all the time of delivery. "Shall we then use notes?" some of our readers will say. The fewer the better; for, tho committing a speech to memory has some advantages, writing it out in full and reading it has perhaps more; yet, we maintain that to be extempore has most of all, and the objections that may be raised against it are fewest. And here let it be clearly understood what we mean by an extempore delivery. The pure meaning of the word, we know, means "readily and without study"; but we again repeat that we would have a speaker study his subject in all its bearings, and try and gain clear and concise views of it. Having

done so, let him not be at any anxiety as to how he shall deliver himself; for if he be really in earnest and natural in the mode of delivery, he can not be otherwise than eloquent. Make yourselves masters of the subject—write down upon a slip of paper the heads of your speech, with one or two leading ideas under each; and then go, and without any more preparation, deliver yourself as well as you can. This we think to be the best plan to be adopted from first to last; for too many notes will only fetter a man, without his being able to leave them off after commencing to use them; but a few will keep the subject in his mind, and make him more logical than he otherwise would be. By adopting the above plan, you may at first make one or two blunders—you may use a slight repetition of words—you may have to pause a little longer than you would wish—and you may even partly break down, or have to come to a hasty conclusion. But make up your minds that you will succeed, and succeed you undoubtedly will. Follow out the same plan of studying the subject, and adopt the same mode of delivery, and you will soon find that blunders or contradictions will rarely occur. There will be no further repetition than what you actually intend; your pauses will be just as long or as short as you wish them; words and ideas will occur to your mind as readily as you can utter them; and confidence will prevent your breaking down.—ANON, *The Public Speaker*, p. 62. (J. N. & Co., 1860.)

784. NOTES, USE OF WRITTEN.—If you press me to say which is absolutely the best practise in regard to "notes," properly so called, that is, in distinction from a complete manuscript, I unhesitatingly say, use none. Carry no scrap of writing into the pulpit. Let your scheme, with all its branches, be written on your mental tablet. The practise will be invaluable. I know a public speaker about my own age who has never employed a note of any kind. But while this is a counsel for which, if you will follow it, you will thank me as long as you live, I am pretty sure you have not courage and self-denial to make the venture. And I admit that some great preachers have been less vigorous. The late Mr. Wirt, himself one of the most classical and brilliant extempore orators of America, used to speak in admiration of his pastor, the beloved Nevins, of Baltimore. Now, having often counseled with this eloquent clergyman, I happen to know that while his morning discourses were committed to memory, his afternoon discourses

were from a "brief." A greater orator than either, who was at the same time a friend of both, thus advised a young preacher: "In your case," said Summerfield, "I would recommend the choice of a companion or two, with whom you could accustom yourself to open and amplify your thoughts on a portion of the Word of God in the way of lecture. Choose a copious subject, and be not anxious to say all that might be said. Let your efforts be aimed at giving a strong outline; the filling up will be much more easily attained. Prepare a skeleton of your leading ideas, branching them off into their secondary relations. This you may have before you. Digest well the subject, but be not careful to choose your words previous to your delivery. Follow out the idea with such language as may offer at the moment. Don't be discouraged if you fall down a hundred times; for, tho you fall, you shall rise again; and cheer yourself with the prophet's challenge, 'Who hath despised the day of small things?'" If any words of mine could be needed to reinforce the opinion of the most enchanting speaker I ever heard, I should employ them in fixing in your mind the counsel not to prepare your words. Certain preachers, by a powerful and constraining discipline, have acquired the faculty of mentally rehearsing the entire discourse which they were to deliver, with almost the precise language. This is manifestly no more extemporaneous preaching than if they had written down every word in a book. It is almost identical with what is called memoriter preaching. But if you would avail yourself of the plastic power of excitement in a great assembly to create for the gushing thought a mold of fitting diction, you will not spend a moment on the words.—ALEXANDER, *Thoughts on Preaching*, p. 145. (S., 1862.)

785. NUMERICAL TERMS, USE OF.

—The passage from one part to another may be made either with or without the usual numerical words, secondly, thirdly, etc. It is not a sufficient reason for declining the use of these words that they give an air of stiffness to the performance, and bring into too bold relief the joints of the discourse. The judicious use of these words secures ends far more important than the beauty of structure, or the harmony of sound, which may be obtained by avoiding them. Nor do true beauty and harmony require the various parts to be welded together, or even to be so intimately united that the junctures would escape the notice of all, except a few very sagacious individuals. The ready perception, on the part

of the hearers, of the successive considerations that are employed, must be regarded; and numerical terms may be generally used in connection with formulas of transition, so as not at all to impair neatness or elegance of composition. As, however, variety is desirable, and transitions can be distinctly marked by other terms, a preacher will find it agreeable and useful to have at command several words, or phrases, even, that will serve this purpose. Thus, instead of uniformly saying, secondly, thirdly, etc., a regard to variety and to attractiveness would recommend the employment of such terms as again, still further, in addition, moreover, once more, finally, etc.—RIPLEY, *Sacred Rhetoric*, p. 101. (G. K. & L., 1849.)

786.—OBJECTIONS, FAIR STATEMENT OF.—

Nothing is more opposed to persuasiveness in reasoning, than the appearance of unfairness. Sound principle was accordingly reckoned by the ancients among the three essential requisites in the character of the orator. Where the speaker is to appear before the same audience frequently, or to address one acquainted with his character as a candid and honest reasoner, the necessity of observing this principle is manifest. And even where the general character of the speaker can have no influence in favorably disposing the minds of the hearers, still, as unfairness is with difficulty disguised, and even suspicion of it is exceedingly prejudicial; as, moreover, the consciousness of candor and fairness will give the speaker himself a tone of confidence and authority, itself most favorable to effect, it is ever safest, as a matter of policy, to conduct the argumentation in perfect fairness.—DAY, *The Art of Discourse*, p. 162. (C. S. & Co., 1867.)

787. OBJECTIONS, MANNER OF REFUTING.—

As regards objections to be refuted, you should never adduce any but as are current in the locality where you are speaking; and it is dangerous to give them a too salient form, for you may thereby wound the faith of your audience. But the objection once stated, refute it at once in a few sharp and decisive words. Let your reply be in language as prompt, striking, and decisive as that of the objection. Avoid all circumlocution and hesitation in meeting it. Show it no pity, but let it aspire forthwith in the presence of your audience. Let every word tell like the cut or thrust of a sword, or, at least, like the stroke of a mace which shall effectually silence the objection. You may then justify, easily, the blows which you have

dealt; but strike first and explain afterward; otherwise, never attempt to place an objection before the people. If, as is too often done, you begin by saying: "Before refuting this objection, two principles must first be laid down," or, "three reflections must first be made," the minds of your hearers will go a wool-gathering; they will not listen to your reflections; they will retain nothing of your discourse beyond the objection; you will have lost your time, and may have done harm into the bargain.—MULLOIS, *The Clergy and the Pulpit*, p. 133. (The C. P. S., 1867.)

788. O'CONNELL, DANIEL.—As a popular orator before a miscellaneous audience, O'Connell had few equals. John Randolph, who had good opportunities of forming a judgment, pronounced him the first orator in Europe. Every chord of the "harp of a thousand strings" lay open to his touch, and he played upon it with a master's hand. His voice, which Disraeli admitted to have been the finest ever heard in Parliament, was deep, sonorous, distinct, and flexible. In its transitions from the higher to the lower notes, it was wondrously effective. All who heard him were enchanted by its swelling and sinking waves of sound, its quiet and soft cadences of beauty, alternated with brass notes of grandeur; and even its "divinely-managed brogue" added not a little to its charm, especially when he indulged in sparkles of

"Easy humor, blossoming
Like the thousand flowers of spring."

One of the most marked traits of his oratory was its utter self-abnegation. He had no rhetorical trickery; he never strove, like his contemporary, Sheil, to strike and dazzle—to create a sensation and be admired. Of the thousands and tens of thousands who heard him, whether thundering in the Senate or haranguing the multitude on his route from his coach-roof, not one person probably ever dreamed that a sentence of that flowing stream of words had been prestudied. His bursts of passion displayed that freshness and genuineness which art can so seldom counterfeit. "The listener," says Mr. Lecky, "seemed almost to follow the workings of his mind—to perceive him hewing his thoughts into rhetoric with a negligent but colossal grandeur; with the chisel, not of a Canova, but of a Michael Angelo." There was no chord of feeling that he could not strike with power. Melting his hearers at one moment by his pathos, he convulsed them

at the next by his humor; bearing them in one part of his speech to a dizzy height on the elastic wing of his imagination, in another he would make captive their judgments by the iron links of his logic. No actor on the stage surpast him in revealing the workings of the mind through the windows of the face. Not the tongue only, but the whole countenance spoke; he looked every sentiment as it fell from his lips. "He could whine and wheedle, and wink with one eye, while he wept with the other." It is said that on one occasion a deputation of Hindoo chiefs, while listening to his recital before an assembly of the wrongs of India, never took their eyes off him for an hour and a half, tho not one word in ten was intelligible to their ears. His gesticulation, says an intelligent American writer, who heard him when at the height of his fame, "was redundant, never commonplace, strictly *sui generis*, far from being awkward, not precisely graceful, and yet it could hardly have been more forcible, and, so to speak, illustrative. He threw himself into a great variety of attitudes, all evidently unpremeditated. Now he stands bolt upright, like a grenadier. Then he assumes the port and bearing of a pugilist. Now he folds his arms upon his breast, utters some beautiful sentiment, relaxes them, recedes a step, and giving wing to the coruscations of his fancy, while a winning smile plays over his countenance. Then he stands at ease, and relates an anecdote with the rollicking air of a horse-jockey at Donnybrook fair. Quick as thought, his indignation is kindled, and, before speaking a word, he makes a violent sweep with his arm, seizes his wig as if he would tear it in pieces, adjusts it to its place, throws his body into the attitude of a gladiator, and pours out a flood of rebuke and denunciation. In person, O'Connell had many of the qualifications of an orator, his appearance corresponding to his mind. He was tall and muscular, with a broad chest, and Herculean shoulders as extensive as the burden he had to bear. From his strong and homely look, and his careless and independent swing as he walked along, he might have been taken for a plain, wealthy farmer, had not his face been occasionally enlivened by an eye of fire. In private life he was enthusiastically admired. Warm and generous in his feelings, cordial and frank in his manners, loving a good joke, having an exhaustless supply of wit and humor, he was every way so fascinating in manners that even the veriest Orangeman who had drunk knee-deep to the "Glorious Memory," and strained his throat in giving "one cheer

more" for Protestant ascendancy, could not sit ten minutes by the side of the "Great Agitator" without being charmed into the confession that no man was ever better fitted to win and hold the hearts of his countrymen. He was a born king among his fellowmen—so truly such, that even his faults and errors had a princely air. His early excesses and sins were royal in their extravagance. His highest glory is that, tho not a statesman, he was a daring and successful political agitator; that he revolutionized the whole social system of Ireland, and remodeled by his influence its representative, ecclesiastical and educational institutions; that, if he indulged sometimes in ribaldry and vulgar abuse, his fury was poured out upon meanness, injustice, and oppression; that he championed the cause of humanity without regard to clime, color, or condition; and that wherever the moan of the oppressed was heard, there, too, was heard the trumpet-voice of O'Connell, rousing the sympathies of mankind, rebuking the tyrant, and cheering the victim.—MATHEWS, *Oratory and Orators*, p. 296. (S. F. & Co., 1896.)

789. OPEN-AIR SPEAKING.—Most persons find this difficult of accomplishment, very trying to the lungs, and very crazing to the voice. Beginners usually speak from a window, or from a hustings, in the same tones as they use in a room. They are put out by finding that the sounds they have sent forth seem to be swallowed up in space and that no echo of them comes back to their ears. Consequently, they are in utter ignorance how far off they have been heard. If not unpleasantly informed by the usual cry of "Speak out!" from beyond the favored circle in the foreground, the unpractised orator has no means whatever of measuring his fire. In either case, he strains his voice to the utmost, with still the same unpleasant sensation that it is lost. Louder and louder; still no echo; then pain; then hoarseness, which will not be cured for days. But when you speak in the open air, there is no echo; your voice will be heard just as far as you can throw it and no farther, and it will grow fainter as the distance grows until the words die away in inarticulate murmurs. Nature has given great variety of powers to voice, and if the vocal organs have not been framed for it no training will create power. But the voice may be vastly strengthened by judicious exercise under instruction. Besides the compass of the voice, there is a great deal in its management. Mere loudness will not suffice for the open air, and straining will never suc-

ceed. When the effort becomes painful, the voice loses in force, and a sense of pain is the best warning that you have trespassed beyond your capacities. On the instant that the sensation occurs, moderate your tones, relax the exertion, and rather close your speech than continue it at such risk of injury to your voice. But mere loudness will not suffice to make the voice audible in the open air. You will be heard at much farther distance by help of clearness and fulness of sound, and more than all by very distinct articulation. You should speak slowly, looking at the most distant of the assembly, for the voice address to them, even if they should be beyond its reach, will fall upon the farthest ear to which its capacities extend. Here, also, it is of the utmost importance that you should use the upward inflection; that is, that you should raise the voice at every pause or close of a sentence, instead of lowering it, as is the too frequent failing with public speakers. In open-air speaking, it is impossible to employ the delicate variety of tones so effective in a room, where the voice may be lowered almost to a whisper without being lost to the audience, the degree of loudness necessary to be exercised where there is no echo to help you, forbidding the expression of more than the ruder tones of emotion, and these must be somewhat exaggerated to be effective. Consequently, action is especially demanded on such occasions.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 312. (H. C., 1911.)

790. ORATOR, CRASSUS' DESCRIPTION OF THE IDEAL.—Crassus affirms that for the genuine orator nothing less can suffice than universal knowledge. And he successively shows how an acquaintance with the science of government, with the forms of administration, with the doctrines of religion, with laws, usages, history, and the knowledge of mankind, may be applied to the purposes of the orator. Physics and mathematics, he contends, are in their own nature inert sciences, of little use even to their professors, without the talent of the speaker to give them life; while in the whole circle of science there is not a particle of knowledge which can be condemned to sleep in the mind of an orator. Besides this broad basis of universal knowledge, the orator of Crassus must be endowed with a fine natural genius, and a pleasing personal appearance. He must have a soul of fire; an iron application; indefatigable, unremitting assiduity of exercise in writing and composition; unwearied patience to correct and revise; constant reading of

the poets, orators, and historians; the practise of declamation; the exercise and improvement of the memory; the attentive cultivation of the graces; and a habit of railery and humor, sharpened by wit, but tempered with the soberest judgment, to point their application.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 102. (H. & M., 1810.)

791. ORATOR, EQUIPMENT OF THE.—The fund to be amassed by those who intend to speak in public, is a treasury of ideas, thoughts, and principles of knowledge, strongly conceived, firmly linked together, carefully wrought out, in such a way that throughout all this diversity of study, the mind, so far as may be, shall admit nothing save what it thoroughly comprehends, or at least has made its own to a certain extent, by meditation. Thus, knowledge becomes strangely melted down, not cumbersome to the understanding; and not overburdening the memory. It is the essence of things reduced to their simplest expression, and comprizing all their concentrated virtue. It is the drop of oil extracted from thousands of roses, and fraught with their accumulated odors; the healing power of a hundred-weight of bark in a few grains of quinine. In a word, it is the idea in its intellectuality and metaphysical purity, compared to the multiplicity of facts and images from which it has been extracted, and of which it is the law. This is not well enough understood in our day, when material things are made paramount, and the spirit is postponed to the letter—to such a degree, indeed, that even in instruction, and in spiritual or mental things, no less than in all else, quantity is considered more than quality.—BAUTAIN, *Art of Extempore Speaking*, p. 48. (S., 1901.)

792. ORATOR, KEEN SENSIBILITIES OF THE.—It makes but little difference how rare the intellectual graces or how abundant the information may be, a speaker without keen sensibilities can not be a popular orator. A sensitive nature is extremely difficult to acquire artificially. Without a strong natural basis, almost any amount of discipline would be unavailing. The psychological explanation of the early failures of many great orators is found in their extreme constitutional sensitiveness. And it is this same extreme sensitiveness, when brought under control, which is among the most invaluable oratorical allies. Its perfect subjection, upon elocutionary grounds, is, however, resolutely demanded. Sensitiveness uncontrolled explains the inability of many men to speak

publicly who are masters in rhetorical composition, and who with the pen can easily hew in pieces their antagonists.—TOWNSEND, *The Art of Speech*, p. 65. (D. A. & Co., 1882.)

793. ORATOR, POWER AND INFLUENCE OF THE.—To estimate the degree in which the orator has influenced the world's history, would be a difficult task. It would be hardly too much to say that, since the dawn of civilization, the triumphs of the tongue have rivalled, if not surpassed, those of the sword. There is hardly any man, illiterate or educated, so destitute of sensibility that he is not charmed by the music of eloquent speech, even tho it affect his senses rather than his mind and heart, and rouse his blood only as it is roused by the drums and trumpets of military bands. But when eloquence is something more than a trick of art, or a juggle with words; when it has a higher aim than to tickle the ear, or to charm the imagination as the sparkling eye and dazzling scales of the serpent enchant the hovering bird; when it has a higher inspiration than that which produces the "sounding brass and tinkling cymbal" of merely fascinating speech; when it is armed with the thunderbolt of powerful thought, and winged with lofty feeling; when the electric current of sympathy is established, and the orator sends upon it thrill after thrill of sentiment and emotion, vibrating and pulsating to the sensibilities of his hearers, as if their very heart-strings were held in the grasp of his trembling fingers; when it strips those to whom it is address of their independence, invests them with its own life, and makes them obedient to a strange nature, as the mighty ocean tides follow the path of the moon; when it divests men of their peculiar qualities and affections, and turns a vast multitude into one man, giving to them but one heart, one pulse, and one voice, and that an echo of the speaker's—then, indeed, it becomes not only a delight, but a power, and a power greater than kings or military chieftains can command.—MATHEWS, *Oratory and Orators*, p. 9. (S. F. & Co., 1896.)

794. ORATOR, POWER OF THE.—If any one desires to define and comprehend the whole and peculiar power of an orator, that man, in my opinion, will be an orator worthy of so great a name, who, whatever subject comes before him, and requires rhetorical elucidation, can speak on it judiciously, in set form, elegantly, and from memory, and with a certain dignity of action. But if

the phrase which I have used, "on whatever subject," is thought by any one too comprehensive, let him retrench and curtail as much of it as he pleases; but this I will maintain: that tho the orator be ignorant of what belongs to other arts and pursuits, and understands only what concerns the discussions and practise of the forum, yet if he has to speak on those arts, he will, when he has learned what pertains to any of them from persons who understand them, discourse upon them much better than the very persons of whom those arts form the peculiar province. Thus, if our friend Sulpicius have to speak on military affairs, he will inquire about them of my kinsman Caius Marius, and when he has received information, will speak upon them in such a manner that he shall seem to Marius to understand them better than himself. Or if he has to speak on the civil law, he will consult with you, and will excel you, tho eminently wise and learned in it, in speaking on those very points which he shall have learned from yourself. Or if any subject presents itself, requiring him to speak on the nature and vices of men, on desire, on moderation, on continence, on grief, on death, perhaps, if he thinks proper (tho the orator ought to have a knowledge of these things), he will consult with Sextus Pompeius, a man learned in philosophy. But this he will certainly accomplish, that, of whatever matter he gains a knowledge, or from whomsoever, he will speak upon it much more elegantly than the very person from whom he gained the knowledge. But, since philosophy is distinguished into three parts, inquiries into the obscurities of physics, the subtleties of logic, and the knowledge of life and manners, let us, if Sulpicius will listen to me, leave the two former, and consult our ease; but unless we have a knowledge of the third, which has always been the province of the orator, we shall leave him nothing in which he can distinguish himself. The part of philosophy, therefore, regarding life and manners, must be thoroughly mastered by the orator; other subjects, even if he has not learned them, he will be able, whenever there is occasion, to adorn by his eloquence, if they are brought before him and made known to him.—CICERO, *On Oratory and Orators*, p. 159. (B., 1909.)

795. ORATOR, QUALIFICATIONS OF THE.—Of all the efforts of the human mind, there is no one which demands for its success so rare a union of mental gifts as eloquence. For its ordinary displays the prerequisites are clear perception, memory, power of statement, logic, imagination, force of

will, and passion; but, for its loftiest flights it demands a combination of the most exalted powers—a union of the rarest faculties. Unite in one man the most varied and dissimilar gifts—a strong and masculine understanding with a brilliant imagination; a nimble wit with a solid judgment; a prompt and tenacious memory with a lively and fertile fancy; an eye for the beauties of nature with a knowledge of the realities of life; a brain stored with the hived wisdom of the ages, and a heart swelling with emotion—and you have the moral elements of a great orator. But even these qualifications, so seldom harmonized in one man, are not all. Eloquence is a physical as well as an intellectual product; it has to do with the body as well as the mind. It is not a cold and voiceless enunciation of abstract truth; it is truth warm and palpitating—reason "permeated and made red-hot with passion." It demands, therefore, a trained, penetrating, and sympathetic voice, ranging through all the keys in the scale, by which all the motions and agitations, all the shudders and throbbings of the heart, no less than the subtlest acts, the nimblest operations of the mind—in fine, all the modifications of the moral life—may find a tone, an accent. The eye as well as the lips, the heaving chest and the swaying arm, the whole frame quivering with emotion, have a part; and the speech that thrills, melts, or persuades, is the result of them all combined. The orator needs, therefore, a stout bodily frame, especially as his calling is one that rapidly wears the nerves, and exhausts the vital energy.—MATHEWS, *Oratory and Orators*, p. 63. (S. F. & Co., 1896.)

796. ORATOR, THE IDEAL.—The accomplished and complete orator I shall call him who can speak on all subjects with variety and copiousness. For often in those causes which all acknowledge properly to belong to orators, there is something to be drawn forth and adopted, not from the routine of the forum, which is the only knowledge that you grant to the orator, but from some of the more obscure sciences. I ask whether a speech can be made for or against a general, without an acquaintance with military affairs, or often without a knowledge of certain inland and maritime countries? whether a speech can be made to the people about passing or rejecting laws, or in the senate on any kind of public transactions, without the greatest knowledge and judgment in political matters? whether a speech can be adapted to excite or calm the thoughts and

passions (which alone is a great business of the orator) without a most diligent examination of all those doctrines which are set forth on the nature and manners of men by the philosophers? I do not know whether I may not be less successful in maintaining what I am going to say; but I shall not hesitate to speak that which I think. Physics and mathematics belong to the peculiar knowledge of those who profess them; but if anyone would illustrate those arts by eloquence, he must have recourse to the power of oratory. Nor, if, as is said, Philo, the famous architect, who built an arsenal for the Athenians, gave that people an eloquent account of his work, is it to be imagined that his eloquence proceeded from the art of the architect, but from that of the orator. Or, if our friend Marcus Antonius had had to speak for Hermodorus on the subject of dock-building, he would have spoken, when he had learned the case from Hermodorus, with elegance and copiousness, drawn from an art quite unconnected with dock-building. And Asclepiades, whom we knew as a physician and a friend, did not, when he excelled others of his profession in eloquence, employ, in his graceful elocution, the art of physic, but that of oratory. What Socrates used to say, that all men are sufficiently eloquent in that which they understand, is very plausible, but not true. It would have been nearer truth to say that no man can be eloquent on a subject that he does not understand; and that if he understands a subject ever so well, but is ignorant how to form and polish his speech, he can not express himself eloquently even about what he does understand.—CICERO, *On Oratory and Orators*, p. 158. (B., 1909.)

797. ORATORICAL DISCOURSE.—

An oratorical discourse is a discourse delivered to an assembly with the view of inculcating on it certain ideas, impressing it with certain sentiments, or inducing certain resolves, or of doing these three things at once. The last, however, is the final purpose; that in relation to which the other two are means, instruments. The orator should address the heart as well as the understanding, since his desire is to reach the will, and our will is under the control of our affections. Oratorical discourse thus appears as a contest, a combat; this idea is essential to it. At one time, the orator combats an error by a truth; at another, he opposes one sentiment to another sentiment. In its just use, oratory is a combat waged against errors of the mind and heart, with the weapon of speech. The orator seeks to make himself master of our will.

His attempt is a bold aggression; he lays siege to the soul as tho it were a fort; a fort, however, which he can never take unless he keeps himself informed of the interior of the place; for eloquence is but an appeal to sympathy. Its secret consists in disengaging and arresting properties in others which correspond to what is in us, and in every one; its object is to lay hold of a hand which, unknown to ourselves, we are ever extending to it. It arms itself against us from ourselves; it fortifies itself by our admissions; it supplies itself from our gifts; with our confessions it overwhelms us. In other words, the orator invokes intellectual and moral principles, which we hold in common with him, and does but enforce conclusions from these premises. He proves to us that we agree with him, and causes us to feel and like this agreement.—VINET, *Homiletics; or, The Theory of Preaching*, p. 26. (I. & P., 1855.)

798. ORATORICAL TASTE.—The shades of thought in the mind depend for their correct expression, not merely upon words, but also upon the mode of pronouncing them. It scarcely needs to be repeated here that a bad emphasis may make a true statement become a falsehood. It is not merely the tongue that speaks; the whole frame utters a language definite and powerful. The moment a speaker rises before an audience, he makes an impression. His attitude is a language. If he be a man of true dignity, and his soul be elevated by the noblest sentiments, he may, for want of a proper cultivation of his body, produce the contrary impression on his hearers. An erect attitude is dignified, and becomes no man more than him who approaches his fellows with messages from God. And every man of true dignity should accustom his body to correspond to his mind, and not to belie it. Physical uprightness is not an unbecoming representative and expression of moral rectitude. There is more moral effect on an audience in a posture which presents the expanded front than in the side-posture of a fencing-master. There is also more power in the gestures which are made by a body firmly sustained than by one which reels upon its base. The voice, too, is capable of countless inflections, each one of which is itself a language to the soul. Every shade of sentiment in a discourse has an appropriate modulation of the voice; and if that modulation be not made, that sentiment must lie buried in the bosom of the speaker: the hearer fails, just so far, to participate in it. With many preachers, the exercise of

reading the Scriptures and the hymns appears to be a mere form. This is a great loss to their hearers. The reading of the Scriptures by Dr. John Mason, was said to be a commentary on them. The reading of the hymns by Mr. Nettleton was often a sermon to the assembly. All this may be admitted, however, and yet the conviction not to be received, of the importance of cultivating elocution. Let it then be repeated that the powers of utterance come under the great law of education, which pertains to the entire man. No physical function of man is capable of greater improvement than the voice. Its compass, its musical quality, its distinctness, its flexibility, its delicate utterance of sentiment, admit of indefinite improvement. The oratorical taste, too, can be cultivated to a very high degree, so that the body shall enter into the most delicate sympathy with the mind and heart, and faithfully symbolize to every other eye and ear all the wonderful workings of the spiritual man. The age of miracles is past. And since "it has pleased God, by the foolishness of preaching to save" men; and since preaching employs organs and faculties which we find to be capable of so great improvement, we must believe that God will employ a preacher who has cultivated his oratorical powers, to do a greater amount of good by preaching than another of equal piety and learning, who has neglected this cultivation. From the present style of the pulpit and the senate, one might suppose that the age of eloquence is past. We believe it is yet to come. The power of a preached gospel is yet to be seen as our eyes have not seen it. And if we may still further express our anticipations, we believe that three things are demanded for the coming of that age: a stronger faith in God and His Word, a profounder knowledge of divine and human things, a thorough cultivation of the functions of speech.—ANON.

799. ORATORS, SCARCITY OF.—

The true foundation of oratory, no doubt, is sound logic; but then it should be remembered that it is only the foundation; and that, to complete the plan, the superstructure, with all its accommodations and with all its ornaments, is wanting. To be an orator is more difficult than to be a reasoner, and demands in addition many other talents and perfections both natural and acquired. The consummate orator is therefore rare, and a wonder in every age and in every country. And perhaps Demosthenes in Athens, and Cicero in Rome, were the only perfect orators (if even they reached perfection) whom

the world has yet seen. But there are many degrees of excellence far below theirs, and below perfection, by reaching any of which a public speaker may acquire considerable fame and honor. The high degrees of excellence, should a man aspire to them, can be attained only by those whom nature has endowed with great abilities, and who attempt perfection itself. For this object long and laborious exertion must be made, but the very effort will bring its adequate reward in every stage, and will carry the aspiring mind farther and farther beyond the dull boundaries of mediocrity, and place him within the regions of honorable excellence. Among the many who have taken this view both of the subject of eloquence in general and of national eloquence, perhaps the authority of none will be admitted with greater deference than that of Mr. Hume. "In ancient times," says this acute philosopher and learned writer, "no work of genius was thought to require so great parts and capacity as the speaking in public; and some eminent writers have pronounced the talents even of a great poet or philosopher to be of an inferior nature to those which are requisite for such an undertaking. Greece and Rome produced, each of them, but one accomplished orator; and whatever praises the other celebrated speakers might merit, they were still esteemed much inferior to these great models of eloquence. . . . Of all the polite and learned nations, England alone possesses a popular government, or admits into the legislature such numerous assemblies as can be supposed to lie under the dominion of eloquence. But what has England to boast of in this particular? In enumerating the great men who have done honor to our country, we exult in our poets and philosophers; but what orators are ever mentioned, or where are the monuments of their genius to be met with? There are found, indeed, in our histories, the names of several who directed the resolutions of our Parliament: but neither themselves nor others have taken the pains to preserve their speeches; and the authority which they possess seems to have been owing to their existence, wisdom, or power, more than to their talents for oratory. At present there are above half a dozen speakers in the two houses, who, in the judgment of the public, have reached very near the same pitch of eloquence; and no man pretends to give any one the preference above the rest. This seems to me a certain proof that none of them has attained much beyond a mediocrity in his art, and that the species of eloquence, which he aspires to, gives no

exercise to the sublimer faculties of the mind, but may be reached by ordinary talents and a slight application. A hundred cabinet-makers in London can work a table or chair equally well, but no one poet can write verses with such spirit as Mr. Pope. We are told that when Demosthenes was to plead, all ingenious men flocked to Athens from the most remote parts of Greece, as to the most celebrated spectacle of the world. At London you may see men sauntering in the court of requests, while the most important debates are carried on in the two houses; and many do not think themselves sufficiently compensated for the losing of their dinners, by all the eloquence of our most celebrated speakers."—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 219. (W. B. & Co., 1806.)

800. ORATORS, SHAM.—Who are the sham orators? We would divide them into three classes. The first is the twaddler, the man who talks mere nothings in a blundering and dreary way. He is seen in his most developed state at a public dinner-table. There the Britons (such is their consistency) think it necessary to torture a fellow-being by compelling him to speak, and to torture themselves by entailing upon themselves the necessity of listening. Their victim is generally a harmless, simple soul, who would have as soon thought of flying as of making speeches, if vile custom had not driven him to it. He is happy at the social board with his friends, his soul is filled with the sense of good things, and his countenance is all aglow with geniality, when, without a moment's warning, he is called upon to stand up and make a fool of himself. As long as he remains in a sedentary position, ideas are in his head, and have no difficulty in finding their way out in the form of speech. But no sooner does he rise up than these ideas seem to slip down—where they go, we can not say—and his head is left empty. He mumbles some hackneyed phrases such as: "Unexpectedly called upon," "Some one better able to do justice to the subject," "This joyful occasion," etc. He moves his glass deliberately from his left to his right; and this looks so like clearing his way that we grow sanguine, and expect to see him make a good start. He puts his hand into his pocket; and a mad hope seizes us that he may have some ideas carefully stowed away there. But it is all in vain. He is soon utterly at sea, and we look on in torturing suspense, expecting every moment to see him sink. However, Providence is kind. There are al-

ways floating about some well-known phrases, the wrecks of former after-dinner speeches. He clutches at these, and is kept from sinking; and by and by, besides being buoyed up, he finds that he can even move with some degree of ease and comfort. The second sham orator is the man of the "sounding-brass type," the whiner, or the howler, or the ranter. He may have a small modicum of meaning to communicate, but he gives very little heed to that. It is the manner more than the matter, the sound more than the sense, to which he attends. It is the ear more than the understanding that he addresses. He is a mere bell, empty of everything but a long tongue, and capable of uttering nothing but a vague sound. And yet this sing-song style, unnatural tho it may be, has a wonderful effect. It is like an incantation handed down from remote antiquity. In the first place, it has a striking effect upon the speaker himself, giving him a never-failing fluency. He may utter nothing but what is worthless, he may go on adding to commonplace, in the style of an inventory, and piling up what Dickens calls "verbose flights of stairs," but he pours into the ears of his audience an uninterrupted flood of musical sound. He completely avoids at least one fatal defect in an orator, namely, hesitation. For instance, Chadband, in his famous address to the London Arab, Jo, without having a single valuable idea to stir his mind, but intoxicated by the sound of his own voice, is borne along triumphantly through an eloquent rhapsody: "For what are you, my young friend? Are you a beast of the field? No. A bird of the air? No. A fish of the sea or river? No. You are a human boy, my young friend. A human boy! Oh, glorious to be a human boy!" . . .

"O running stream of sparkling joy,
To be a soaring, human boy!"

This kind of eloquence, too, in the second place, had a great and varied effect upon the hearers. In the case of some, it lulls the understanding into a sort of pleasing, half-waking consciousness, that everything in the universe is going right, and that there is no necessity of harassing thought. The third kind of sham orator is the special pleader, the spokesman of a party, the retailer of occasional sophistry, or what the Americans call "bunkum." The most perfect specimens of this class were the old Greek sophists. They frankly admitted that they owed no allegiance to truth, and that, in their opinion, truth must accommodate itself to the wants

of man; and one even declared that "Oratory must say 'good-by' to truth." But there are not wanting representatives of this same class in the present day. We do not include under this head the special pleaders at the bar, the barristers or advocates. They are following a necessary calling. They are pleading for those who cannot plead for themselves; and it is perfectly well understood that they are speaking, not their own sentiments, but those of their clients. But the spokesman of a party, religious, social, or political, often belongs to a different class. Not by conviction, but by the accident of birth, education, or circumstance, he finds himself the champion of a particular set of opinions. If these opinions are altogether true (a state of matters very unlikely), he is a most fortunate person, the official advocate of the truth. But if they are, as is most probable, partly true and partly false, then he is of all men the most unfortunate. He is not like a free and intelligent human being, taking a wide survey of the universe, looking before and after, and choosing out for himself the paths of rectitude. But he is like a mill-horse with blinkers on, condemned to fix his gaze upon the narrow track before him, and to plod on, apparently going forward, but in reality going round and round in the same contracted circle. Such a man is bound to keep to his own walk, and to defend it to the death against all comers. It does not matter how unfair or dishonorable the weapons he employs may be. The end justifies the means. If the facts of history are brought against him, he unblushingly seizes them, twists and disfigures them, and, holding them up, loudly asserts that they mean the very reverse of what they are generally supposed to mean. If reason fail him, he forthwith shapes some high-sounding cries, such as: "The symmetry of the British constitution," "Religion in danger," "English ends by English methods," all of which are echoed from mouth to mouth, and are mistaken by the simple for strong arguments. If a statement of his views is demanded, he expresses or rather conceals his meaning in cunningly devised phrases, which look like great axiomatic truths bearing their evidence in their face. And when these arts fail, he has others in reserve. Ever cool, ready, ingenious, and bold, he can delight his friends by his brilliant metaphors, annihilate his enemies by his jibes and happy nicknames, and play upon the superstitions and prejudices of the nation, until he sets it in a roar of excitement. The whole process is intended, not to enlighten the public, but to prevent it from

seeing.—PRYDE, *Highways of Literature*, p. 122. (F. & W.)

801. ORATORY AMONG THE ANCIENTS.—It is apparent, from the speeches attributed by Homer to the chiefs of the Iliad, as well as by the commendations which he bestows on Nestor and Ulysses for their eloquence, that the art of oratory was early understood and honored in Greece. But it was not till Demosthenes appeared that Grecian eloquence reached its perfection. Demosthenes, who, by the consent of all antiquity, was the prince of orators, still maintains his preeminence. Of his style, Hume has happily said: "It is rapid harmony, exactly adjusted to the sense; it is vehement reasoning, without any appearance of art; it is disdain, anger, boldness, freedom, involved in a continued stream of argument; and of all human productions, the orations of Demosthenes present to us the models which approach the nearest to perfection." It is related of this great orator, that, in his first address to the people, he was laughed at and interrupted by their clamors. He had a weakness of voice and a stammering propensity which rendered it difficult for him to be understood. By immense labor, and an undaunted perseverance, he overcame these defects, and subsequently, by the spell of his eloquence, exercised an unparalleled sway over that same people who had jeered at him when they first heard him speak in public. The speeches of Demosthenes were not extemporaneous. There were no writers of shorthand in his days; and what was written could only come from the author himself. After the time of Demosthenes, Grecian eloquence, which was coeval with Grecian liberty, declined with the decay of the latter. In Rome, the military spirit, so incompatible with a high degree of civil freedom, long checked the growth of that popular intelligence which is the only element in which the noblest eloquence is nurtured. Rhetoricians were banished from the country as late as the year of the city 592. A few years subsequent to this period, the study of oratory was introduced from Athens; and it at length found a zealous disciple and a consummate master in Cicero, whose fame is second only to that of his Athenian predecessor. The main causes to which the extraordinary perfection of ancient oratory is to be ascribed are the great pains bestowed on the education of the young in this most difficult art, and the practise among speakers of preparing nearly all their finest orations before delivery.—SARGENT, *The Standard Speaker*, p. 15. (C. D., 1867.)

802. ORATORY, ANCIENT.—There is always a certain correspondence and proportion between the estimation in which an art is held, and the effects which it produces. In the flourishing periods of Athens and Rome, eloquence was power. It was at once the instrument and the spur to ambition. The talent of public speaking was the key to the highest dignities; the passport to the supreme dominion of the state. The rod of Hermes was the scepter of empire; and the voice of oratory was the thunder of Jupiter. The most powerful of human passions was enlisted in the cause of eloquence, and eloquence in return was the most effectual auxiliary to the passion. In proportion to the wonders she achieved was the eagerness to acquire the faculties of this mighty magician. Oratory was taught as the occupation of a life. The course of instruction commenced with the infant in the cradle, and continued to the meridian of manhood. It was made the fundamental object of education, and every other part of instruction for childhood, and of discipline for youth, was bent to its accommodation. Arts, science, letters, were to be thoroughly studied and investigated, upon the maxim that an orator must be a man of universal knowledge. Moral duties were inculcated, because none but a good man could be an orator. Wisdom, learning, virtue herself, were estimated by their subserviency to the purposes of eloquence, and the whole duty of man consisted in making himself an accomplished public speaker.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 10. (H. & M., 1810.)

803. ORATORY, ANCIENT AND MODERN, COMPARED.—In our efforts after the attainment of an oratorical style—in our criticisms upon those who aim at occupying the senate-house or the forum, the platform, the lecture-desk, or the pulpit—we refer to the old oratory with all its stir, its fearlessness, its passion, fervor, power, flash, vigor, invective, glow, point, polish, and antithesis; as our model and pattern, forgetful in this of our altered days and ways. The elder orators had no such dampening practicality as we have to contend against; had no such mere reference to business, fact, interest, and sect to gratify; no such intricately collocated questions to unravel; no such general culture to address; no such comparison with books, treatises, and serials, to fear; and no such criticism of men yielding the vast powers of the daily press to risk, endure, and run the gauntlet of. If we say, then, that modern eloquence ought to be con-

siderably different from that which moved the aggregated masses of past centuries, we say what facts warrant and experience proves—that ancient eloquence can not rightly be cited either as our "ensample," or used as the given premises of a just criticism. Ancient eloquence was impassioned thought; modern eloquence is thought impassioned; the former kindles thought by the emotions; the latter illustrates it by the glare, or lights it on the way by the glow of passion: the one excited passion to incite or induce thought; the other induces thought by reflection, but excites to active ulterior objects by the stimulation of the passions. Ancient eloquence persuades; modern eloquence not only persuades, but convinces.—NEIL, *The Art of Public Speaking*, p. 13. (H. & W., 1868.)

804. ORATORY, ANCIENT, GREATNESS OF.—We may boast that we have excelled the ancients in many of the arts of life; but in oratory, which is perhaps the highest of all, we must still admit their superiority. Something in the nature of our difference has its weight against modern eloquence: but much more might have been done; our free constitution affords as many grand occasions for eloquence as even Rome or Greece; and in the discharge of the duty of the preacher, a field of oratory is opened, more splendid and more interesting than any in which either Demosthenes or Cicero ever expatiated. An additional reason for our deficiency, and one perhaps as true, will be found in our partial and imperfect application to the principles of the art of oratory. If studied at all (for sometimes we have seen young men expect to become great orators by the sole inspiration of natural genius, and a confident assurance), it is studied only in the writings of the ancients, which must necessarily be deficient in the living principle, delivery. As to the precious remains of the compositions of the ancient orators, they have been often and happily emulated by our public speakers: and this is no doubt a proof of sufficient advancement in the most valuable part of oratory. But this is not the whole of oratory, and the error lies in estimating it as such. It is only the dead letter, the spirit of the art is lost. That consisted in the living delivery; and it has disappeared, together with the voice, the countenance, and the action of the orator who gave it life. This portion of the art we are apt to think the ancient orators estimated beyond its just value, because we avail ourselves little of its potent influence; yet who shall pronounce it to have been in

their management less important than they said, and perhaps it is a proposition containing a simple truth: that what is said, is of less consequence than how it is said. We collect our information of the importance which the ancients attached to the delivery more from the occasional expression of their opinions, than from their actual and precise instructions. They all incidentally speak of delivery as the highest point in eloquence, but few give express instructions upon the subject. Cicero has said something upon it, valuable indeed, as everything must be from him, but extremely short; to Quintilian we are indebted for the most extensive, and the best treatise which antiquity has left us; he has devoted nearly a whole book of his *Institutes* to the subject of delivery, and has given many excellent precepts; but even from him we cannot recover the lost knowledge of the whole of this art. Whether the difficulty of conveying instruction intelligibly on all the minutiae of this subject prevented the ancients from treating of it so largely as the other parts of oratory; whether their works are lost (if such there were) which treated of it, or whether they might not rather have considered it as more properly to be learned by practise from the numerous professors of it, the rhetoricians, and also the players; or whatever was the cause of the loss of omission, the state of oratory in our country is injured and mutilated by the want of this branch of the art. And if the public speakers of to-day would adequately emulate the perfection of the ancient models of eloquence, they must endeavor to acquire the whole comprehension of their art. By their industry and ingenuity, they must recover what is lost of the art of delivery; and tho the effort may be attended with considerable difficulty, there is no reason to despair; as we see, tho rare, indeed, instances of complete success in the profession of the theater, which depends solely on delivery; and the models of which, as Roscius and Æsopus, are as transitory and irrecoverably lost to them as Demosthenes and Cicero, in their action, are to us. The orator who has successfully imitated the best compositions of the ancient models, should not stop short of perfection. The sculptor who should copy exactly, or even excel the truth and symmetry of the ancient Torso (were it possible for him) would unquestionably give proof of his abilities in the most difficult and important power of his art: but would he rest contented with his progress, would he limit all his exertions to the mutilated, however admirable, trunk; and be not rather stimu-

lated by his partial success to endeavor to execute an entire human figure, with all the beauty and dignity of the head, and with all its perfect limbs and finished graces? The Torso is the dead letter of oratory, the delivery the head and limbs.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 146. (W. B. & Co., 1806.)

805. ORATORY, ANCIENT, SUPERIORITY OF.—The immeasurable superiority of ancient over modern oratory is one of the most remarkable circumstances which offer themselves to the scrutiny of reflecting minds, and it is in the languages, the institutions, and to the manners of modern Europe that the solution of a phenomenon so extraordinary must be sought. The assemblies of the people, of the select councils, or of the senate in Athens and Rome, were held for the purpose of real deliberation. The fate of measures was not decided before they were proposed. Eloquence produced a powerful effect, not only upon the minds of the hearers, but upon the issue of the deliberation. In the only countries of modern Europe where the semblance of deliberative assemblies has been preserved, corruption, here in the form of executive influence, there in the guise of party spirit, by introducing a more compendious mode of securing decisions, has crippled the sublimest efforts of oratory, and the votes upon questions of magnitude to the interest of nations are all told, long before the questions themselves are submitted to discussion. Hence those nations which for ages have gloried in the devotion to literature, science, and the arts, have never been able to exhibit a specimen of deliberative oratory that can bear a comparison with those transmitted to us from antiquity. Religion indeed has opened one new avenue to the career of eloquence. Amidst the sacrifices of paganism to her three hundred thousand gods, amidst her sagacious and solemn consultations in the entrails of slaughtered brutes, in the flight of birds, and the feeding of fowls, it had never entered her imagination to call upon the pontiff, the haruspex, or the augur, for discourses to the people on the nature of their duties to their Maker, their fellow-mortals, and themselves. This was an idea too august to be mingled with the absurd and ridiculous, or profligate and barbarous, rites of her deplorable superstition. It is an institution for which mankind are indebted to Christianity; introduced by the Founder himself of this divine religion, and in every point of view worthy of its high original.

Its effects have been to soften the tempers and purify the morals of mankind; not in so high a degree as benevolence could wish, but enough to call forth our strains of warmest gratitude to that good being who provides us with the means of promoting our own felicity, and gives us power to stand, tho leaving us free to fall. Here, then, is an unbounded and inexhaustible field for eloquence, never explored by the ancient orators; and here alone have the modern Europeans cultivated the art with much success. In vain should we enter the halls of justice, in vain should we listen to the debates of senates for strains of oratory, worthy of remembrance, beyond the duration of the occasion which called them forth. The art of embalming thought by oratory, like that of embalming bodies by aromatics, would have perished but for the exercises of religion. These alone have in the latter ages furnished discourses, which remind us that eloquence is yet a faculty of the human mind. Among the causes which have contributed thus to depress the oratory of modern times, must be numbered the indifference with which it has been treated as an article of education. The ancients had fostered an opinion that this talent was in a more than usual degree the creature of discipline; and it is one of the maxims, handed down to us as the result of their experience, that men must be born to poetry, and bred to eloquence; that the bard is always the child of nature, and the orator always the issue of instruction. The doctrine seems to be not entirely without foundation, but was by them carried in both its parts to an extravagant excess. The foundations for the oratorical talent, as well as those of the poetical faculty, must be laid in the bounties of nature; and as the muse in Homer, impartial in her distribution of good and evil, struck the bard with blindness, when she gave him the powers of song, her sister not unfrequently, by a like mixture of tenderness and rigor, bestows the blessing of wisdom, while she refuses the readiness of utterance. The modern Europeans have run into the adverse extreme, and appear, during a considerable period, in their system of public education, to have passed upon eloquence a sentence of proscription. Even when they studied rhetoric as a theory, they neglected oratory as an art; and while assiduously unfolding to their pupils the bright displays of Greek and Roman eloquence, they never attempted to make them eloquent themselves.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 22. (H. & M., 1810.)

806. ORATORY AND ACTING.—Acting is distinguished from oratory, both by the subject, the character of the speaker, and the manner. The actor is seldom supposed to deliver his own composition, so that his merit is generally considered separately from that of the part which he sustains. But this just judgment is sometimes defeated by the illusion which, in the common eyes, identifies him with his part; because the actor appears as the very person represented by the dramatic writer. The orator, on the contrary, appears always in his own character. The actor's manner must be a close representation of the character he assumes, even as far as the very dress; he must imitate nature exactly, and in some cases exaggerate, in order to give the portrait more force. The orator, however various may be the tones of his voice, the expression of his countenance, and his gesture; and however various and strong the circumstances he may have to represent, must guard himself against imitation; the limits allowed to such indulgence are very narrow; and if he transgress them in the smallest degree, he loses at once his dignity and his credit with his audience. The actor traverses the whole stage; as he is moved by passion, or by the circumstances of the scene. The orator is limited in the movement of his lower limbs, at most, to an occasional, single, step in advancing or retiring, or perhaps merely to a change of position of the feet. The gesture of the actor is unrestrained, except that he is forbidden by the great master to "overstep the modesty of nature." But the liberty of the theater would be licentiousness in the orator, and he is to guard himself carefully against it. Altho his action is required to be various and graceful, it is never to degenerate into triviality or affectation; and, altho it should be energetic, it should never transgress by extravagance; nor should he for a moment forget the importance of his subject, the solemnity of the place in which he speaks, the respect due to his audience, and the dignity of his own character. Affectation altogether defeats the objects of the orator by disgusting his audience; extravagance renders him ridiculous; and weakness gives him over to contempt. He loses all influence with his audience, who appears to have lost himself: for the power of self-government is indispensable to those who would govern the opinions of others. Even when an orator is moved to tears, there must appear adequate cause for such emotion, and the continuance must be only momentary, if he wish to escape the charge of imbecility and its consequences, as has been already ob-

served. And sincerity itself, that first of qualifications in an orator, loses all its influence, and becomes absolutely ridiculous, unless accompanied with a dignified self-possession. This happens when an orator is carried beyond the bounds of manly indignation, and falls into the feeble vehemence of passion; or when he melts into tears without sufficient ground for such emotion. To the actor the same precautions are not so necessary. If he conceive the character truly, he may represent it strongly, and he is limited by no restraint except the bounds of decency and of nature. The dignity of the player's art consists in his ability to represent and sustain the higher and nobler passions and characters. For these reasons the tragic actor, who represents justly the manners and the feelings of a hero, has always been esteemed high in the rank of public speakers. The powers, the acquisitions, and the taste of the man who can adequately support such a character, must be rare and admirable, and he is classed next to the great orators.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 239. (W. B. & Co., 1806.)

807. ORATORY AND ACTING COMPARED.

—The orator is not an actor who plays a fictitious character by putting himself in another's position. He must, by dint of art, enter into the situation which he represents, and thus he has no means of becoming impest or moved except by the study of his model, and the meditation of his part. He must, accordingly, compose his voice as well as his countenance, and it requires great cleverness and long habit to imitate by the inflexions of the voice, and the play of the physiognomy, the true and spontaneous feeling of nature. The actor, in a word, is obliged to grimace morally as well as physically; and on this account, even when most successful, when most seeming to feel what he impersonates, as he in general feels it not, something of this is perceptible; and it is the most consummate actor's fate that, through a certain illusion of the imagination, his acting is never more than a grimace. Hence the vice, and hence the disfavor of that profession, notwithstanding all the talent and study which it requires; there is always something disingenuous in saying what you do not think, in manifesting sentiments which are not your own. The orator, on the contrary, unless he chooses to become the advocate of falsehood, is always with the truth. He must feel and think whatever he says, and consequently he may allow his face

and his eyes to speak for themselves. As soon as his soul is moved, and becomes fervid, it will find immediate expression in his countenance and in his whole person, and the more natural and spontaneous is the play of his physiognomy, the more effect it will produce. It is not the same, or not to the same degree, with regard to the movements of the body and to gesticulation. The body, indeed, and limbs of the speaker, animated by a soul expressing itself fervidly, will represent naturally to a certain degree, by their outward movements, the inward movements of the mind. But the machinery, if I may say so, is more complicated, heavier, and more cumbersome, because matter predominates here; it is not easy to move without awkwardness and elegantly the whole bulk of the body, and particularly the arms which are the most mobile organs, and those most in sight. How many have a tolerably good notion of speaking, and can not move their arms and hands properly, or have postures of head and attitudes which are at once ungraceful and at variance with their words. It is in this department of action that speakers most betray their inexperience and embarrassment; and, at the same time, the clumsiness or inappropriateness of the gestures; the puerility or affectation of the attitudes used, are enough to spoil the best speech's effect.—BAUTAIN, *Art of Extempore Speaking*, p. 102. (S., 1901.)

808. ORATORY AND ART.

—All sorts of gestures and motions must not be borrowed from comedians; because an orator, forming himself in some respects on their model, ought not to affect a theatrical air. His action, his gait, his countenance, should be quite different. What is supportable in the one would be quite ridiculous in the other; and if there be an art in these particulars, I should think the orator's greatest art would be to conceal them. But what herein is the duty of a master? It is to correct all faults of pronunciation; to take care that words be exactly exprest, and that every letter have its proper sound. The sound of some letters is vitiated by mincing; others we pronounce too thick or broad; harsh letters we either drown or exchange for others not unlike them, but of a more obtuse sound; neither ought speaking in the throat, or with a gaping mouth, or with a twist of the mouth, to give a word a fuller sound than it has. A master, in like manner, ought to be careful that the last syllables be not lost in a word; that the pronunciation be consistent with itself; that in exclamations the effort proceed

rather from the lungs than the head; that the gesture correspond with the voice, and the countenance with the gesture; that the face be in a straight position; that the lips be not distorted; that immoderate gaping distend not the jaws; that the visage be not tossed upward; that the eyes be not downcast, and the neck inclined to either side. The forehead trespasses in a variety of respects. I have seen several, at every effort of the voice, raise their eyebrows; others knit them; and others keep one up and the other far down, as almost to press upon the eye. All these particulars are of singular consequence, as will be seen in the sequel; for nothing can please but that which is becoming. A comedian ought likewise to teach how a narrative is to be pronounced; what a degree of authority is necessary to persuade; what tone of voice best suits anger, and what, pity. In order to do this, he may select such passages from plays that nearest resemble pleadings at the bar, which will be useful for forming not only the pronunciation, but also very proper for augmenting eloquence. What I here say is for our orator's weaker years; but when riper age makes him capable of greater things, he must read the speeches of orators; and when he begins to be sensible of their beauties, then must a skilful master use all his diligence, both to give him a taste for reading, and oblige him to commit to memory the most striking parts, and next to declaim them, as if he were really pleading. Thus it is that his voice and memory will be exercised by pronunciation.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 61. (B. L., 1774.)

809. ORATORY AND ELOCUTION.

—Elocution is the art, or the act, of so delivering our own thoughts and feelings, or the thoughts and feelings of others, as not only to convey to those around us, with precision, force, and harmony, the full purpose and meaning of the words and sentences in which these thoughts are clothed, but also to excite and to impress upon their minds the feelings, imaginations and passions by which those thoughts are dictated or by which they should naturally be accompanied. Elocution, therefore, in its more ample and liberal signification, is not confined to the mere exercise of the organs of speech. It embraces the whole theory and practise of the exterior demonstration of the inward workings of the mind. To concentrate what has been said by an allegorical recapitulation: Eloquence may be considered as the soul, or animated principle of discourse, and is dependent on intel-

lectual energy and intellectual attainments. Elocution is the embodying form, or representative power; dependent on exterior accomplishments, and on the cultivation of the organs. Oratory is the complicated and vital existence resulting from the perfect harmony and combination of eloquence and elocution. The vital existence, however, in its full perfection, is one of the choicest rarities of nature. The high and splendid accomplishments of oratory, even in the most favored age and the most favored countries, have been attained by few; and many are the ages, and many are the countries, in which these accomplishments have never once appeared. Generations have succeeded to generations, and centuries have rolled after centuries, during which the intellectual desert has not exhibited even one solitary specimen of the stately growth and flourishing expansion of oratorical genius. The rarity of this occurrence is undoubtedly, in part, to be accounted for from the difficulty of the attainment. The palm of oratorical perfection is only to be grasped—it is, in reality, only to be desired—by aspiring souls, and intellects of unusual energy. It requires a persevering toil which few would be contented to encounter; a decisive intrepidity of character, and an untamableness of mental ambition which very, very few can be expected to possess. It requires, also, conspicuous opportunities for cultivation and display, to which few can have the fortune to be born, and which fewer still will have the hardihood to endeavor to create.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 244. (J. P. M. & Co., 1845.)

810. ORATORY AND HISTORY.—Do

you see how far the study of history is the business of the orator? I know not whether it is not his most important business, for flow and variety of diction; yet I do not find it anywhere treated separately under the rules of the rhetoricians. Indeed, all rules respecting it are obvious to common view; for who is ignorant that it is the first law in writing history, that the historian must not dare to tell any falsehood, and the next that he must be bold enough to tell the whole truth? Also, that there must be no suspicion of partiality in his writings, or of personal animosity? These fundamental rules are doubtless universally known. The superstructure depends on facts and style. The course of facts requires attention to order of time, and descriptions of countries; and since, in great affairs, and such as are worthy of remembrance, first the designs, then the actions,

and afterward the results, are expected, it demands also that it should be shown, in regard to the designs, what the writer approves, and that it should be told, in regard to the actions, not only what was done or said, but in what manner; and when the result is stated, that all the causes contributing to it should be set forth, whether arising from accident, wisdom, or temerity; and of the characters concerned, not only their acts, but, at least of those eminent in reputation and dignity, the life and manners of each. The sort of language and character of style to be observed must be regular and continuous, flowing with a kind of equable smoothness, without the roughness of judicial pleadings, and the sharp-pointed sentences used at the bar. Concerning all these numerous and important points, there are no rules, do you observe, to be found in the treatises of the rhetoricians.—CICERO, *On Oratory and Orators*, p. 237. (B., 1909.)

811. ORATORY AND LAW.—Is the knowledge of the civil law of no advantage to the orator? I can not deny that every kind of knowledge is of advantage, especially to him whose eloquence ought to be adorned with variety of matter; but the things which are absolutely necessary to an orator are numerous, important, and difficult, so that I would not distract his industry among too many studies. Who can deny that the gesture and grace of Roscius are necessary in the orator's action and deportment? Yet nobody would advise youths that are studying oratory to labor in forming their attitudes like players. What is so necessary to an orator as the voice? Yet, by my recommendation, no student in eloquence will be a slave to his voice like the Greeks and tragedians, who pass whole years in sedentary declamation, and daily, before they venture upon delivery, raise their voice by degrees as they sit, and, when they have finished pleading, sit down again, and lower and recover it, as it were, through a scale, from the highest to the deepest tone. If we should do this, they whose causes we undertake would be condemned, before we had repeated the *pæan* and the *munio* as often as is prescribed. But if we must not employ ourselves upon gesture, which is of great service to the orator, or upon the culture of the voice, which alone is a great recommendation and support of eloquence; and if we can only improve in either, in proportion to the leisure afforded us in this field of daily business; how much less must we apply to the occupation of learning the civil law? of which we may learn

the chief points without regular study, and which is also unlike those other matters in this respect, that power of voice and gesture can not be got suddenly, or caught up from another person; but a knowledge of the law, as far as it is useful in any cause, may be gained on the shortest possible notice, either from learned men or from books. Those eminent Greek orators, therefore, as they are unskilled in the law themselves, have, in their causes, men acquainted with the law to assist them, who are, as you before observed, called *pragmatici*. In this respect our countrymen act far better, as they would have the laws and judicial decisions supported by the authority of men of the highest rank. But the Greeks would not have neglected, if they had thought it necessary, to instruct the orator in the civil law, instead of allowing him a *pragmaticus* for an assistant.—CICERO, *On Oratory and Orators*, p. 215. (B., 1909.)

812. ORATORY AND MUSIC.—Music has two numbers; the one in the voice, the other in the body. Each of these requires a certain regulation. Aristoxenus, the musician, divides what regards the voice into rhythms and measured melodies. By rhythms he understands the structure of words, by measured melodies the airs and sounds. Are not all these deserving of the orator's notice? Must not his body be formed to regular gesture? Must he not in composition place his words in proper order? Must he not in pronouncing use certain inflexions of his voice? All are undoubtedly necessary qualifications for an orator, unless we think that a chain of words, amusing agreeably the ear, ought to be wholly restricted to songs and verses, and therefore useless in oratory; unless also the orator is not to diversify his composition and pronunciation according to the nature of the things he speaks of, as well as the musician, whose compositions, according to their respective qualities, must be exprest and sung differently. For the grand and sublime are best suited by loud and strong tones, pleasant by sweet, gentle by soft; the beauty of the musical are depending entirely on entering into the passions, and making them a lively picture of what is exprest. In like manner the orator, according to the various inflexions of his voice, will differently excite the passions of his auditors. By such an order of words, by such a tone of voice, he rouses the indignation of the judges, and by such he bends their hearts to pity. Who now can doubt of the power of words, when even musical in-

struments, which cannot form the articulate sounds of speech, in so many different ways affect us?—QUINTILLIAN, *Institutes of the Orator*, vol. 1, p. 53. (B. L. 1774.)

813. ORATORY AND OPPORTUNITY.—The following picture of "the perfect orator" is by Sheridan, than which nothing can be more beautiful: "Imagine to yourself a Demosthenes addressing the most illustrious assembly in the world, upon a point whereon the fate of the most illustrious of nations depended. How awful such a meeting! how vast the subject! Is man possessed of talents adequate to the great occasion? Adequate! Yes, superior. By the powers of the eloquence, the augustness of the assembly is lost in the dignity of the orator, and the importance of the subject for a while superseded by the admiration of his talents. With what strength of argument, with what powers of the fancy, with what emotions of the heart, does he assault and subjugate the whole man, and at once captivate his reason, his imagination, and his passions! To effect this must be the utmost effort of the most improved state of human nature. Not a faculty that he possesses is here unemployed; not a faculty that he possesses but is here exerted to its highest pitch. All his internal powers are at work; all his external testify their energies. Within, the memory, the fancy, the judgment, the passions are all busy; without, every muscle, every nerve is exerted—not a feature, not a limb but speaks. The organs of the body, attuned to the exertions of the mind, through the kindred organs of the hearers, instantly vibrate those energies from soul to soul. Notwithstanding the diversity of minds in such a multitude, by the lightning of eloquence they are melted into one mass; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is, 'Let us march against Philip! let us fight for our liberties! let us conquer or die!'" If there is a man in the world we would envy, it is the man whose character as an orator is here so powerfully drawn. And yet this is the man that had such serious defects to contend against. How often do men go from public meeting, wishing they could speak like such and such a one, whom they heard address the assembly! How often have we heard men say they would give all they possess to be able to speak like some men; whereas, if they would only begin in earnest and cultivate those parts which compose the orator, altho they might not in some in-

stances equal the one whom they so much admire, yet we venture to say that in others they would excel him. We are too apt to make unequal comparisons in this respect, and to compare ourselves with those who may be said to have attained their ends. But we forget the immense pains to succeed which they have been at—the diligent study—the frequent exercise and hard toil which they have gone through—and the many failures they met with—before they became what they are now. Let us make the same earnest application, the same endeavors to excel, and use the same diligence, before making the comparison, or, at all events, before sitting down and folding our hands in despair. And surely we are not urging to an impossibility, or to anything that may be lightly esteemed. "What others have done I can accomplish," said a manly spirit before us—an excellent motto for all. And to reason calmly and clearly, to think correctly, and to be able to express oneself without fear, and in a manner calculated to command attention and rivet the mind, are, we think, acquirements which are well worth using every means to obtain. And tho the time may not yet have arrived when all these powers will be brought into requisition, yet rest assured that it will come some time. Progress is on the march, and we are going on to a better state of things; and amidst the jostlings of society the worthless dregs will fall to the bottom—right will adjust itself in the end—and the right men be found in the right places. Every day we live the world is becoming more sensible to the value of true worth; and so strong is the voice of public opinion on the part of justice and merit that the times have now gone by when mere family interest alone was sufficient to obtain a man a fortune or procure him an office. But the man that would rise to distinction and honor must also show a fitness and merit on his own part, and prove that he is worthy of that to which he aspires. In no age of the world were goodness and worth more appreciated than in our own time.—ANON, *The Public Speaker*, p. 23. (J. N. & Co., 1860.)

814. ORATORY AND PREACHING.—There never was a great preacher who was not also a great orator; and there was never a great orator who did not pay immense attention to the science of expressing by tongue and gesture the burning thoughts within him. Some of the most extraordinary effects of oratory have been produced by passages which, when we read them in our closets, seem tame and commonplace. The country

parson justly remarks that we can see nothing remarkable in those quotations from Chalmers which are recorded as having so overwhelmingly oppressed those who heard them. It was his manner, not his matter, that electrified his hearers. The elder Booth, being once asked to repeat the Lord's Prayer, did it with such power and pathos that every heart in the room was hushed, and every eye was wet; and the gentleman who made the request said: "I have heard the words a thousand times, but I never heard the Lord's Prayer before."—MATHEWS, *The Great Conversers*, p. 203. (S. F. & Co., 1892.)

815. ORATORY, BEGINNING OF.—

The beginning of speaking had its source in nature, and the beginning of art in observation: for, as men from their observation of wholesome and unwholesome qualities in things, formed medicine into an art, so likewise when in speaking they discovered many useful and useless things, the first to imitate, the second to avoid, other things were added according to their analogy, all were made authentic by use, everyone taught what he knew, and thus the art of speaking was insensibly formed. Cicero attributes its origin to lawgivers and founders of cities, who, indeed, must have had an occasion for great powers of eloquence in order to effect their designs. But I can not see how this could be its primary origin, because many nations still exist without fixed abodes, cities, and laws, and yet all of them have equally with us their deputies and ambassadors; they accuse and defend; and some among them are supposed to have superior talents to others in speaking.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 152. (B. L., 1774.)

816. ORATORY, DEFINITION OF.—

Oratory, which is public speaking on real and interesting occasions, is the most splendid object of all literary exertion, and the highest scope of all the study and practise of the art. To oratory belongs whatever the perfection of composition can produce, as well as all which the perfection of delivery can externally recommend and enforce. Oratory is the power of reasoning united to the various arts of persuasion, presented by external grace, and by the whole energy of the human powers. Reasoning, divested of rhetorical composition and of rhetorical delivery, becomes strict demonstration. Such reasoning is found in logic, mathematics, evidences of facts, and law arguments. Reasoning in this sense is distinct from oratory: both indeed alike aim at bringing over other men to their

opinions, but by different means. Reasoning appeals to the understanding alone; oratory deals with the passions also. Reasoning proceeds directly to the truth, and exhibits it in the simplest language. Oratory chooses the most favorable view of the subject, engages the attention of the hearer by the detail of circumstances, interests him by the coloring which he gives them, delights him by ornament, and, having won his favorable attention, appeals at once to his understanding and to his heart. When the subject admits of demonstration, reasoning is the most powerful, it is irresistible; but when strict demonstration can not be had, oratory has then the advantage. And since in a very few of the most interesting enquiries which occupy the attention of men, strict demonstration can be obtained, so the demand for the talents of the orator is frequent and indispensable in the business of life. Reasoning is therefore applied principally to philosophical research and to objects of science; oratory to the interests of men, and to objects admitting choice. It is an advantage which oratory possesses above reasoning, that oratory constantly avails itself of reasoning, where it can be applied; but strict reasoning does not condescend to call in the aid of oratory.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 217. (W. B. & Co., 1806.)

817. ORATORY, GENUINE, DESCRIBED.—

The germ of all genuine eloquence is contained in the thought to be expressed, and not in the mere words by which it is sought to be realized. It is not easy to get many preachers to believe, or, at all events, to act upon, this principle; but it is true, nevertheless. Thought and sentiment, not words or speech, constitute eloquence, and, most of all, popular eloquence. The true orator is as much under the necessity of employing spoken words as the mere impostor or the empty charlatan. But there is as vast a difference between the two as between the result of their speech. The one, forgetful or heedless of the great principle laid down by St. Augustine: *Non doctor verbis serviat, sed verba doctori*, is vastly solicitous about the words he employs, vastly solicitous to please his audience, to tickle their ears by his affected elegance and his sounding phrases, whilst he bestows very little attention upon, and has very little real care about, the idea which is contained, or is supposed to be contained, in these highflown sentences. After listening to such a man, the judgment you are compelled to pass upon him is prob-

ably this—that he said very nicely what he had to say, but that, in reality, he had nothing to say. On the other hand, the true orator employs words, perhaps as copiously as the speaker to whom we have just referred; but in every case he merely employs the word in order to express an idea. In every case the mere word is subservient to the idea. Hence, the speaker is forgotten in the words which he utters, the words are forgotten in the ideas which they express, and the result is eloquent and successful speech. One of these men is the master and ruler of his words, the other is their servant and their slave. One of these men, directing his whole care and solicitude to the mere elaboration in his words and the trimming of his sentences, may, perhaps, succeed in pleasing for the moment, altho he will never succeed in persuading his people that he is a man of God, or in producing any real or permanent effect. The other, far too deeply imprinted with the dignity of his office, and the greatness of the interests at stake, to carry his own narrow views, his own petty interests, his own wretched vanity and self-seeking, into the pulpit with him, does not seek to please the ear but to change the heart; not to amuse and distract those amongst his hearers who may be sick unto death, but to cure and to save them. He does not disdain to employ those ornaments of language which may become his subject and his style of preaching, but he never uses them for their own sake alone. If he employs them, it is to preach Christ and Him crucified; it is in order to bring the great truths of Faith more vividly and more powerfully home to the minds and the hearts of his hearers; and the success of his efforts is in direct proportion to the purity of his intention and the warmth of his zeal. Hence it is, that, whilst the earnest preacher will certainly aspire to reason vigorously and well, to clothe his arguments in the most just and beautiful form of words, to present them in all their varied aspects to his people, he will be equally careful never to push the amplification of his discourse beyond its proper limit, and never to employ it except when it will render what he says more clear, more solid, more effective—except when it will cause his sermon to grow in interest and in force. Hence it is, that he will ever guard himself most carefully against becoming a mere spin-text or a mere vapid talker. Hence it is, that he will ever carefully distinguish between true fecundity and empty diffusiveness; between that true fecundity which is the result of a deep and

earnest meditation of our subject, and that diffusiveness which merely seeks to hide the absence of thought under a cloud of soulless words and meaningless phrases.—PORTER, *The Spoken Word*, p. 143. (M. H. G. & Son, 1890.)

818. ORATORY, GRECIAN.—In so enlightened and acute a nation, where the highest attention was paid to everything elegant in the arts, we may naturally expect to find the public taste refined and judicious. Accordingly, it was improved to such a degree that the Attic taste and Attic manner have passed into a proverb. It is true that ambitious demagogues and corrupt orators did sometimes dazzle and mislead the people by a showy but false eloquence, for the Athenians, with all their acuteness, were factious and giddy, and great admirers of every novelty. But when some important interest drew their attention, when any great danger roused them and put their judgment to a serious trial, they commonly distinguished, very justly, between genuine and spurious eloquence; and hence Demosthenes triumphed over all his opponents, because he spoke always to the purpose, affected no insignificant parade of words, used weighty arguments, and showed them clearly where their interest lay. In critical conjunctures of the state, when the public was alarmed with some pressing danger, when the people were assembled, and proclamation was made by the crier for anyone to rise and deliver his opinion upon the present situation of affairs, empty declamation and sophistical reasoning would not only have been hissed but resented and punished by an assembly so intelligent and accustomed to business. Their greatest orators trembled on such occasions, when they rose to address the people, as they knew they were to be held answerable for the issue of the counsel which they gave. The most liberal endowments of the greatest princes never could found such a school for true oratory as was formed by the nature of the Athenian republic. Eloquence there sprung, native and vigorous, from amidst the contentions of faction and freedom, of public business and of active life, and not from that retirement and speculation which we are apt sometimes to fancy more favorable to eloquence than they are found to be.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 185. (A. S., 1787.)

819. ORATORY IN MODERN TIMES.—In modern times, oratory has not been cultivated with so much care as among the

ancients. The diffusion of opinions and arguments by means of the press has, perhaps, contributed in some degree to its neglect. A speaker is now mainly known to the public through the press, and it is often more important to him to be read than heard. Still, the power of oratory in republican countries must always be immense, and the importance of its cultivation must be proportionate. We see it flourish or decay according to the degree of freedom among the people, and it is a bad sign for a republic when oratory is slighted or undervalued. It was not till France began to throw off the trammels of her monarchical system that she produced a Mirabeau. Her parliamentary annals will show that the eloquence of her National Assembly has been in proportion to the predominance of the element of constitutional freedom in her government. The struggle against incipient despotism in England, which resulted in the execution of King Charles the First, was productive of some great bursts of eloquence from Vane, Pym, Eliot, and other champions of popular rights; whose speeches, however, have been strangely slighted by the majority of English critics. The latter part of the eighteenth century was illumined by the genius of Chatham, Pitt, Burke, Fox, Sheridan, and Grattan; all of whom were roused to some of their most brilliant efforts by the arbitrary course of government toward our ancestors of the American colonies. Ireland is well represented in this immortal list. Her sons have ever displayed a true genius for oratory. The little opportunity afforded for the cultivation of forensic or senatorial eloquence by the different governments of Germany has almost entirely checked its growth in that country; and we may say the same of Italy, Spain, and Portugal, and most of the other countries of Europe. To the pulpit oratory of France, the illustrious names of Bossuet, Bourdaloue, and Massillon have given enduring celebrity; and in forensic and senatorial eloquence, France has not been surpassed by any modern nation. But it is only in her intervals of freedom that her senatorial eloquence reaches its high note. The growth of eloquence in the United States has been such as to inspire the hope that the highest triumphs of oratory are here to be achieved. Already we have produced at least two orators, Patrick Henry and Daniel Webster, to whom none since Demosthenes, in the authority, majesty and amplitude of their eloquence, can be pronounced superior. In proportion to the extent of our cultivation of oratory as an art worthy our

entire devotion, must be our success in enriching it with new and precious contributions. And of the power of a noble oratory, beyond its immediate circle of hearers, who can doubt? "Who doubts," asks Mr. Webster, "that, in our struggle for freedom and independence, the majestic eloquence of Chatham, the profound reasoning of Burke, the burning satire and irony of Barré, had influence on our fortunes in America? They tended to diminish the confidence of the British ministry in their hopes to subject us. There was not a reading man who did not struggle more boldly for his rights when those exhilarating sounds, uttered in the two houses of Parliament, reached him from across the seas."—SARGENT, *The Standard Speaker*, p. 16. (C. D., 1867.)

820. ORATORY, KINDS OF.—When a speaker addresses the understanding, he proposes the instruction of his hearers, by explaining something unknown to them, or by proving some position they doubt. His purpose is to dispel ignorance or to vanquish error. In the one his aim is their information; in the other, their conviction. Accordingly, the predominant quality of the former is perspicuity; of the latter, argument. By that we are made to know, by this to believe. The imagination is addressed by lively and beautiful objects, and the success of the orator, like that of the painter, results from dignity in the subject imitated, in the manner of imitation, and resemblance in the portrait. Epic poetry, and tragedy, whose principal scope is narration and description, are of this class, and they attain the summit of perfection in the sublime when they expand the imagination with vast conceptions, and ravish the soul with great and noble images. The sublime raises admiration by addressing the passions. Admiration in this sense denotes an internal taste; a pleasurable sensation arising out of the perception of what is great and stupendous in its kind. For intellectual objects, like material things, have greatness in their degrees of quality. Admiration, therefore, tho commonly used for a high degree of esteem toward a person, may be classed among those original feelings which rank with a taste for beauty, an ear for music, or our moral sentiments. The immediate view of whatever is directed to the imagination, terminates in the gratification of some internal taste, as a taste for the wonderful, the fair, the good, for elegance, for novelty, or for grandeur. This creative faculty, the fancy, lends her aid in promoting nobler ends, and from her exu-

berant stores those tropes and figures are extracted, which, by association, awaken the tenderest emotions of the heart. The orator attempts not to astonish by lofty images, or to delight by the beauteous resemblance which his painting bears to nature; he is hurried on by a magical spell which seizes on his hearers and overwhelms them in love, pity, grief, terror, desire, aversion, fury, or hatred. His style is the pathetic and it is the third species of discourse address to the passions. Discourse designed to influence the will is composed of the argumentative and the pathetic; and this species has ever distinguished the greatest orators.—*CAMPBELL, The Philosophy of Rhetoric*, p. 2. (G. & W. B. W., 1823.)

821. ORATORY, KNOWLEDGE OF THE BASIS OF.—Generally speaking, a florid declaimer knows neither the principles of sound philosophy, nor those of the Christian doctrine, for perfecting the manners of men. He minds nothing but bright expressions and ingenious turns. What he chiefly wants is solid knowledge. He can talk handsomely without knowing what he ought to say. He weakens the most important truths by his vain and elaborate turns of fancy or expression. On the contrary, the true orator adorns his discourse only with bright truths, noble sentiments, and such strong expressions as are adapted to his subject and to the passions he would excite. He thinks, he feels, and his words flow naturally from him. "He does not depend on words," says St. Austin, "but they on him." A man who has a great and active soul, with a natural easiness of speech, improved by practise, needs never fear the want of expressions. His most ordinary discourses will have exquisite strokes of oratory, which the florid haranguers can never imitate. He is not a slave to words, but closely pursues the truth. He knows that vehemence is, as it were, the soul of eloquence. He first lays down the principle which must serve to clear the subject of which he treats: he sets this principle in the fullest light; he turns it every way, to give his slowest hearers a view of it; he draws the remotest consequences from it by a concise and obvious train of reasoning. Every truth is set in its proper place with regard to the whole: it prepares, leads on, and supports another truth which needed its assistance. This just order prevents the trouble of needless repetitions, but it retrenches none of those useful ones which serve to direct the hearer's attention frequently to that chief point on which the

whole depends. The orator must often show him the conclusion which is contained in the principle, and from this principle, as from the center, he must spread a due light over all the parts of the discourse, as a skilful painter places the light so in his picture as from one single point to distribute a due proportion of it to every figure. The whole discourse is one, and may be reduced to one single proposition, set in the strongest light, by various views and explications of it. This unity of design shows the whole performance at one view, as in the public places of a city one may see all the streets and gates of it, when the streets are straight, equal, and duly proportioned. The discourse is the proposition unfolded, and the proposition is an abstract of the discourse.—*FÉNELON, A Letter to the French Academy*, p. 236. (J. M., 1803.)

822. ORATORY, KNOWLEDGE OF THE LAWS OF.—It is not, say they who object to gesture, the custom of our best speakers to use much gesture, or to study very carefully that which they use. To argue against the advantages arising from gesture in oratory, by referring to the practise or even to the success of our public speakers, who neglect or despise its aid, is not just. Their talents and their progress are to be judged not according to the general mediocrity of either the public taste, or of the ordinary acquirements in eloquence, but according to laws established long since, and during the highest and most splendid demonstrations of human genius. Oratory is no new art of merely modern invention, it has been long since brought to perfection, and its models are to be sought in the writings and opinions of those great masters who excelled in all its branches. The ignorance or neglect of all, or any of its laws, does by no means set them aside; nay, if we could imagine so dismal a catastrophe to take place, as that all those works were lost forever, and that the world was sunk in universal barbarism; before men could emerge from their darkness, and be reinstated in all the elegant refinements of life; before oratory could be again reestablished in her empire over the human heart, all her laws as we have them at this moment must be reinvented nearly without variation, or human nature itself must be changed, because they are all founded in the original principles, feelings, and relations of cultivated men.—*AUSTIN, Chironomia, or a Treatise on Rhetorical Delivery*, p. 145. (W. B. & Co., 1806.)

823. ORATORY, MOB.—The speaker who can influence a mob is usually stigmatized, by those who are unable to do so, as a demagog. It is well to be advised of this probable consequence of successful platform oratory that you may be prepared to meet and defy it. But true demagogism consists, not in the use of those arts of oratory by which an assembly is moved—not in saying in the most effective manner that which you desire to say and may with honor say—but in saying that which is not your sincere opinion, or which you do not verily believe, for the purpose of insuring applause and support. If you are honest with your audience, you may rightfully express your honest thoughts in any fashion that will best secure for them a welcome. But if you seek to lure by the utterance of that which is not your faith, you play the demagog, and that justly odious title is then properly affixed to you. The manner of mob oratory should, like the matter of it, be bold, confident, and energetic. You must feel the most perfect self-confidence and show it. You must speak out with the full compass of your voice, throw all your power—mental and physical—into the effort and employ emphatic action. Let there be no appearance of hesitation for thoughts or words. Go on. Say something, sense or nonsense, anything rather than seem perplexed. An English mob is peculiarly sensitive to whatever savors of the ludicrous and quick to seize upon weaknesses and turn them to ridicule. A public meeting at an election time licenses every wag in the crowd to let off a joke at your expense, and he is not slow to avail himself of the opportunity. Never wince under it; or, at least, if it pricks you, do not show that you feel it. If you have sufficient self-possession, join in the laugh and laughingly turn the jest upon the jester. This leaves you master of the field, and his discomfiture will deter those in the crowd who are always ready to follow the lead. The kind of interruptions with which you are liable to be visited by the irreverent jesters who form part of every mob are exhibited in the admirable description of an election in "Pickwick." The gentleman with a weak voice is advised by one in the crowd "to send home and inquire if he had left his voice under the pillow"; and the mayor is interrupted by a shout of "Success to his worship the mayor, and may he never forget the tin and sarsepan business as he has got his fortun by." These are not exaggerations of the fun you will have to face at an election, and you must be prepared to

receive it with good humor. Speak out. Speak up. Do not wait for the significant shout that will come to you if you speak small. Not only is your power over a crowd dependent upon your being heard, but a full, clear voice has a power of its own, apart from the thoughts which it conveys. It creates an impression of reality and earnestness. It commands attention, and the mind itself is more readily reached through the full ear.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 311. (H. C., 1911.)

824. ORATORY, MODERN.—Several reasons may be given why modern eloquence has been so limited and humble in its efforts. In the first place, I am of opinion that this change must in part be ascribed to that correct turn of thinking which has been so much studied in modern times. It can hardly be doubted that in many efforts of mere genius, the ancient Greeks and Romans excelled us; but, on the other hand, that in accuracy and closeness of reasoning on many subjects, we have some advantage over them, ought, I think, to be admitted also. In proportion as the world has advanced, philosophy has made greater progress. A certain strictness of good sense has, in this island particularly, been cultivated and introduced into every subject. Hence we are more on our guard against the flowers of elocution, we are on the watch, we are jealous of being deceived by oratory. Our public speakers are obliged to be more reserved than the ancients in their attempts to elevate the imagination and warm the passions, and by the influence of prevailing taste their own genius is sobered and chastened, perhaps, in too great a degree. It is likely, too, I confess, that what we fondly ascribe to our correctness and good sense, is owing, in a great measure, to our phlegm and natural coldness. For the vivacity and sensibility of the Greeks and Romans, more especially of the former, seem to have been much greater than ours, and to have given them a higher relish of all the beauties of oratory. Besides these national considerations, we must, in the next place, attend to peculiar circumstances in the three great scenes of public speaking, which have proved disadvantageous to the growth of eloquence among us. Tho the parliament of Great Britain be the noblest field which Europe at this day affords to a public speaker, yet eloquence has never been so powerful an instrument there as it was in the popular assemblies of Greece and Rome. Under some former reigns the high hand of arbitrary power bore a violent sway,

and in later times ministerial influence has generally prevailed. The power of speaking, tho always considerable, yet has been often found too feeble to counterbalance either of these, and of course has not been studied with so much zeal and fervor as where its effect on business was irresistible and certain.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 223. (A. S., 1787.)

825. ORATORY, OBJECT OF.—The object of oratory is to influence your audience by convincing or persuading them; by satisfying their judgments or kindling and attracting their sympathies. Your purpose is not, or ought not to be, to astonish them by ingenuity or to gratify their tastes by your art. You appeal to their reason, or to their feelings, or to both, with intent to induce them to share your convictions or your emotions. Hence the presence of earnestness on your part is necessary to success. The mere appearance of conviction—an obvious sincerity of belief in the cause you are advocating—will often make more converts than the most unanswerable arguments, and such is the sympathy of human feelings, that the presence of real emotion in you is sure to command the emotions of your hearers; while the absence of it, or the show of it only, however well acted, will as certainly fail to carry an audience along with you. Mind is moved by mind; feelings are stirred by feelings. The orator must never forget the poet's truth,

"That we have all of us one human heart."

There are vast variances of intellect, descending from Shakespeare to an idiot. The intelligence of an audience varies immensely, the best certainly not being the most numerous. Taste, fancy, perception, apprehension and comprehension are as unlike in different persons as their features, and the full possession of these powers is as rare as beauty. But the emotions are nearly the same in all of us, of what class or training soever. Education can not create nor neglect destroy them. Your most convincing appeals to the reason will be understood by few; the brightest pictures of your fancy will call up the like pictures only in the select of your listeners; your wit will be appreciated but by the most refined; your most exquisite language will be understood by those only whose tastes have been cultivated like your own. But your emotions will find an echo in every breast, even the rudest. You will touch all minds simply by the force of sympathy. The

just and the right will bring down applause even from those who rarely do right or practise justice. Generous sentiments will be welcomed with hearty cheers. Righteous indignation will make the most sluggish bosom heave and the dullest eye flash. If you doubt this, go to any public assembly and mark what most wins the ear and stirs the heart. Enter a theater, and note what the galleries are the first to perceive and the heartiest to applaud. Not the wit, not the wisdom, not the loftiest flights of poetry; but the generous sentiment, the noble deed, the true word, the honest indignation.—COX, *The Arts of Writing, Reading, and Speaking*, p. 204. (H. C., 1911.)

826. ORATORY, ORIGIN OF.—Many a house must have been built before a system of architecture could be formed; many a poem composed before an art of poetry could be written. The practise must in the nature of things precede the theory. All didactic treatises must consist of rules, resulting from experience; and that experience can have no foundation other than previous practise. Now the practise of oratory must in all probability be coeval with the faculty of speech. Philosophical inquirers into the origin of language have, with some appearance of reason, affirmed that the first sounds which men uttered must have been exclamations, prompted by some pressing want or vehement passion. These, by the constitution of human nature, would be best calculated to excite the first sympathies of the fellow-savage, and thus afford the first instance of an influence exercised by man over man, through the medium of speech. The character derived from this original, it has preserved through all its progress, and to a certain degree must forever retain; so that even at this day eloquence and the language of passion are sometimes used as synonymous terms. But however the practise of oratory may have existed in the early ages of the world, and among those civilized nations whose career of splendor preceded that of the Grecian states, we have no monuments, either written or traditionary, from which we can infer that the art of speaking was ever reduced into a system, or used for the purposes to which eloquence has since been employed. In the sacred scriptures, indeed, we have numerous examples of occasions upon which the powers of oratory were exercised, and many specimens of the sublimest eloquence. But these were of a peculiar nature, arising from the interpositions of providence in the history and affairs of

the Jewish people. There we learn that the faculty of speech was among the special powers bestowed by immediate communication of the Creator to our first parents. Thus if the first cries of passion were instigated by physical nature, the first accents of reason were suggested by the father of spirits. But of the history of profane eloquence there is no trace or record remaining earlier than the flourishing periods of the Grecian states.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 73. (H. & M., 1910.)

827. ORATORY, RETROSPECT OF.

—A retrospect of oratory during twenty-four centuries is not unlike a glance along the horizon line of a mountain range with its elevations and depressions; for the history of eloquence, like that of liberty its companion, is marked by diversified fortunes. On this horizon there are lofty peaks showing where volcanic fires reared their monuments; there are lesser heights beside them and low tablelands and shadowy valleys and sunless gorges. The mountain tops upon which light perpetual lingers are named for the Greek Demosthenes and Cicero the Roman; for John of Antioch and Tertullian of Carthage and Ambrose of Milan; for Savonarola of Florence, Peter of Picardy, Jacques de Vitry and his successors at the court of Louis the Great. Westward there is a giant group in England, and across the ocean another group upholding the honor of free and fearless speech in the remotest West. A more deliberate view also reveals eloquence and liberty going hand in hand from the Orient to the Occident; in Greece amidst Hellenic resistance to Asiatic despotism, at Rome in a long warfare against imperialism, in the early Church against papal usurpation, in medieval ages against the sacrilege of the Saracen, at the Reformation in protest against ecclesiastical corruption, in France against the dominion of Satan in high places, and later against the grinding oppression of the people by kings. In England voices are lifted up for authority tempered with justice and generosity, in America for equal rights of all subjects of the Crown, and afterward for general liberty under the laws, with the natural sequence of freedom to all the inhabitants of the land. In all this movement there can also be observed diverse phases of expression in different ages and countries: Attic simplicity and strength running into Asian splendor, degenerating at length into barbaric tawdriness, followed by a restored severity not untainted with the finery of a

later time, passing into an almost savage crudeness, uncouth and grotesque, to be refined at last by the revival of letters to a style blending the classic and romantic tendencies, which henceforward will fare on together according to the temperament of each nation, age, and orator as the subject, the issue, and the occasion shall demand. In all the long procession there is also a similar variety of method and manner and form, the same repetition of unchangeable principles in a diversity of manifestation that prevails in material and immaterial nature throughout the universe, so far as observation has reached; variety in unity, diversity of form amidst uniformity of law, changing phases of expression, but ceaseless persistence of purpose toward larger truth, a better liberty, and a nobler life. Until, however, these are more completely attained, it can not be affirmed that the movement which has continued so long with various degrees of acceleration will wholly cease, or that there will be no need of the speaking man in the future. Therefore, the necessity still remains of gathering up the lessons left by masters of the art in the past, that, profiting by their successes and their failures, the men of the present and the future may know how they can best instruct, convince, and persuade.—SEARS, *History of Oratory*, p. 416. (S. C. G. & Co., 1896.)

828. ORATORY, SIMPLICITY IN.—

Cold and tame expressions will persuade the hearers that the man is not kindled by the fire of his message; florid and affected sentences will suggest that he puts himself above his subject, and seeks his own glory. Between these two perils the mode of expression which the preacher will aim at is that subdued style which, while it never sinks into mere commonplace, allows of occasional ornament and of rising to a higher level of eloquence when the points that excite intense interest require it. Such a style will be quite simple, but it will never cease to be oratorical. "Prose is words in their right places and poetry the best words in the best places"; so says Coleridge, and I am inclined to vindicate for oratory its claim to the latter description. A word used with singular felicity; the frequent employment of metaphorical words; the interwoven phrases of Holy Scripture, which however high and poetical, will not seem out of place on the sober background of a seemly style; the allusion to common incidents of the market and the newspaper which are saved from vulgarity by a few slight touches of expression

(and they ought to be few and slight)—these work in easily with a style of speaking the general level of which is removed from triteness and vulgarity by a few well-marked steps, and which yet never descends from the regions of oratory. The sermon is in this respect like the church in which it is delivered; it must have its appropriate furniture and ornament in order to preserve the feeling of reverence; we could not bear to recognize the household basin in the font nor the carpet of our seaside lodgings on the floor. A style somewhat raised above the common level denotes a strain of thought and feeling somewhat raised. And the first advance is gained in subduing the feelings of the hearers when the preacher has brought them into the belief that he himself is imprinted with the dignity of his subject and approaches it with awe and reverence as one who treads on holy ground.—THOMSON, *Homiletical and Pastoral Lectures*, p. 85. (A., 1880.)

829. ORATORY, SOCIAL.—Beware at all times of social oratory. The parlor lecturer is a common form of vanity, especially among men of humble origin who have unexpectedly developed some intellectual power, and risen to a little public consideration. Small orators, small clergymen, small poets, and small politicians are all given to this weakness. They love the sound of their own voices, and are not in the habit of reflecting that all professional display in private is silly.—CARLETON, *The Art of Conversation*, p. 67. (C., 1867.)

830. ORATORY, SUCCESSFUL.—He alone can deeply move others who is himself deeply moved. But the aspirant to oratorical power must learn that concentrated and continuous meditation on one subject begets a zeal and awakens a sensibility in the dull-est mind. The second and third qualities are doubtless the result of mental culture, and, while some men may possess them naturally, extensive and methodical study of human knowledge will infallibly insure them to all. The fourth quality is of great importance to the orator; but the very fact that the orator whose imaginative faculty is strong, and whose fertility of conception meets with the warmest sympathy from his audience, is a proof that they, too, who hear have imaginative faculties; in other words, imagination is a common faculty of human nature crushed, stifled, oppressed by the hard ways of life, but by proper culture capable of revival and growth. Nature in her silent forms of beauty, and poetry and fiction in

their creations, offer sources and means by which that faculty may be elevated and strengthened; hence the rudiments of the mental qualities are human and common, varying in power but capable of improvement in all. The instinctive or natural gift of speaking is, no doubt, stronger in some than others. But by such methods as we shall briefly indicate, it may be wonderfully improved. Every person, however, should be master of the grammatical principles of his language, and, if he would give force and elegance to his expression, a knowledge of the principles of rhetoric is indispensable. But failures in public speaking are not, as is often supposed, the result of "a want of words," but of a want of thoughts. The unpractised speaker breaks down, either because he has not fortified and stored his mind with all necessary facts, arguments, and ideas; or else, if he has done this, the sight of an audience, the terrible ordeal of the silence of a multitude, drives everything out of his head. He fails because he is thinking more of his audience than his subject. This may happen to the profoundest thinker, but it may be overcome by the most timid speaker. Knowledge of the subject, well arranged, then, is the first quality for speaking. The second quality is that of earnestness—soul-earnestness, heart-feeling. If a man earnestly desire to move his fellow-men, to convince them of some truth which deeply moves him, and to exhort to acquiescence and action, he will never fail in language while he has thoughts and motives to speak.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 127. (A. S. & Co., 1872.)

831. ORATORY, SUCCESSFUL PLATFORM.—We shall do nothing more than enumerate the features by which a speech delivered from the platform should be marked in order to have success. The first are simplicity and force. The most familiar words and illustrations should be chosen. No matter what the thoughts of the speaker may be, let them find expression in such language as all can understand. "Think as wise men; talk as the common people," is a piece of advice given by Roger Ascham, and well worthy of being remembered. A bold pictorial style is one of the best means of attracting attention and securing favor. But it is to be observed that flowery language is out of place and much more likely to be ridiculed than appreciated by the mob. Appeals to the feelings are more powerful in mob oratory than arguments, and this fact must never be lost sight of by whoever would

speak with real effect. Lastly, to be a good platform speaker one should have a considerable fund of humor.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 27. (W. L. & Co.)

832. ORATORY, SUCCESS IN.—For the attainment of the highest and most beneficent triumphs of the orator, no degree of labor can be regarded as idly bestowed. Attention, energy of will, daily practise, are indispensable to success in this high art. The author of "Self-Formation" remarks: "Suppose a man, by dint of meditation on oratory, and by his consequent conviction of its importance, to have wrought himself up to an energy of will respecting it—this is the life and soul of his enterprise. To carry this energy into act, he should begin with a few sentences from any speech or sermon; he should commit them thoroughly, work their spirit into his mind, and then proceed to evolve that spirit by recitation. Let him assume the person of the original speaker—put himself in his place, to all intents and purposes. Let him utter every sentence, and every considerable member of it—if it be a jointed one—distinctly, sustainedly, and unspiringly; suiting, of course, everywhere his tone and emphasis to the spirit of the composition. Let him do this till the exercise shall have become a habit; as it were, a second nature, till it shall seem unnatural to him to do otherwise, and he will then have laid his cornerstone." Quintilian tells us that it is the good man only who can become a great orator. Eloquence, the selectest boon which Heaven has bestowed on man, can never ally itself, in its highest moods, with vice. The speaker must be himself thoroughly sincere, in order to produce a conviction of his sincerity in the minds of others. His own sympathies must be warm and genial, if he would reach and quicken those of his hearers. Would he denounce oppression? His own heart must be free from every quality that contributes to make the tyrant. Would he invoke mercy in behalf of a client? He must himself be humane, generous, and forgiving. Would he lash the guilty? His own life and character must present no weak points, to which the guilty may point in derision. And not only the great orator, but the pupil who would fittingly interpret the great orator, and declaim what has fallen from his lips, must aim at similar qualifications of mind and heart.—SARGENT, *The Standard Speaker*, p. 17. (C. D., 1867.)

833. ORATORY, TEST OF.—Plato says an oration is so far eloquent as it affects the hearer's mind. By this rule you may judge certainly of any discourse you hear. If a harangue leave you cold and languid, and only amuse instead of enlightening your mind, if it do not move your heart and passions, however florid and pompous it may be, it is not truly eloquent. Tully approves of Plato's sentiments on this point, and tells us that the whole drift and force of a discourse should tend to move those secret springs of action which nature has placed in the hearts of men. Would you then consult your own mind to know whether those you hear be truly eloquent? If they make a lively impression upon you and gain your attention and assent to what they say, if they move and animate your passions so as to raise you above yourself, you may be assured they are true orators. But if, instead of affecting you thus, they only please or divert you, and make you admire the brightness of their thoughts, or the beauty and propriety of their language, you may freely pronounce them to be mere declaimers.—FÉNELON, *Dialogs on Eloquence*, p. 65. (J. M., 1808.)

834. ORATORY, TRUE.—Who is the true orator? He who, with the language of his own earnest soul, rouses the multitude to noble action. The effect which he produces is like a miracle. Here he is a solitary man; and there, facing him, is a multitude brimful of ignorance, superstition, and perhaps hostility toward himself. With nothing but his voice, he has to change that seething mass of humanity, and make it obedient to his will. And how easily he does it! His clear, fervid soul goes forth in simple, burning words, enters into the hearts and understandings of his hearers, until they gradually grow to be of the same mind with himself—until, in fact, they have been fused into one great body, animated by his spirit. He has multiplied his being a thousandfold—he has extended his being into one great united army, ready to fight the battle of the truth. The particular qualifications of an orator have been fully analyzed by Aristotle, Cicero, and Quintilian among the ancients, and by Campbell, Whately, and Spalding among the moderns. Aristotle has been especially minute. He has described the different subjects on which orators speak, the different kinds of men to whom they appeal, the different motives which they excite, the different arguments which they use for proof, the different figures which they

use for illustration, and the different kinds of words which they employ. But all these nice distinctions, tho they serve the end of philosophical completeness, are useless for practical purposes:

"For all a rhetorician's rules
Teach nothing but to name his tools."

An orator on the eve of beginning a speech could not recollect all these rules; and even altho he could do so, the very effort would distract his mind from that complete absorption in his subject which is the very foundation of all rhetorical success. A few general principles are all that need be observed. Of these general principles some are very well known, and are obeyed by all practised orators whether false or true. It is perfectly well known, for example, that a speaker should be master of his subject; that he should have it all clearly arranged before he begins to speak; that he should adapt his style to the nature of the audience; that his language should be clear, fluent, and musical; and that his gestures should be simple and manly, and not so obtrusive as to draw away the attention of the hearers from his ideas.—*PRYDE, Highways of Literature*, p. 126. (F. & W.)

ORATORY.—See also *Eloquence*.

835. ORDER AND POWER.—Every mind instinctively requires order. Every mind delights in order and is pained by its opposite. It suffers for the want of it, without knowing why, and perhaps without being apprized that it does suffer; we have an uneasiness like that which one feels in a tainted atmosphere, or, not to leave the intellectual sphere, like suffering which we experience from sophistry, when the fault in the reasoning is not detected. If it is man's destiny to err, still his natural element, his essence so to speak, is truth. However unjust a mind may be, and whatever errors it may allow in itself, it does not allow errors in others. The same mind which does not lead others aright would itself be so led, and every deviation from the true route which perhaps it is itself unable to indicate, disconcerts and wearies it. The mere interposition of a thought which the progress of the ideas does not yet call for, or calls for no longer, destroys rising interest. A mind hesitating, uncertain, no longer lends itself to the orator's intention, if we may say, indeed, the orator has an intention; for we see him assailed by several ideas at once, without knowing to which he is to attend, and in the perplexity, breaking his thought at

every stroke, retracing his steps, mistaking gradations and confounding relations. The fact may be inexplicable; it is nevertheless real, and the certainty is that where there is less of order, there is, equally, less of power.—*VINET, Homiletics; or, The Theory of Preaching*, p. 398. (I. & P., 1855.)

836. OUTLINE, DEFINITE, DESIRABLE.—There are certain characteristics that each sermon skeleton should possess. It must indicate the nature of the discourse, and mark out each of its steps with accuracy. Any want of definiteness is a fatal defect. The orator must feel that he can rely absolutely on it for guidance to the end of his discourse, or be in perpetual danger of embarrassment and confusion. Each clause should express a distinct idea, and but one. If it contain anything that is included under another head, we fall into wearisome repetition, the great danger of extempore preachers. But if discordant and disconnected thoughts are grouped together, we are liable to forget some of them, and in returning, destroy the order of the sermon.—*PITTINGER, Oratory, Sacred and Secular*, p. 88. (S. R. W., 1869.)

837. OUTLINE OF A DISCOURSE, DECLARATION OF THE.—In favor of the partition it is alleged: (1) That the attention and interest of the hearer are more vividly excited by it than by the simple announcement of the subject (the partition is its complement; the plan sometimes is the true subject); (2) That he is less apt to mistake as to the subject, or to hesitate between the principal idea and accidental ideas or those of simple development; (3) That it aids the hearer in following the march of the discourse and in finding his way again, if in a moment of inattention it has escaped from him; (4) That it assists his memory, and aids him in retaining the whole and the principal parts of the discourse. On the other side, it is maintained: (1) That partition is a modern invention; that the ancients did not use it; that the Fathers themselves did not; that we have received it from the schools. This first consideration has more show than strength: (a) First, the ancients sometimes practised and recommended it; (b) If they used it less than pulpit orators there were reasons for this, which Thoremin indicates. Let us then dismiss this first argument, and attend to the others. (2) Other kinds of eloquence make no use of the partition. This is not absolutely true, but if it were we might answer: (a) That

in general they have to do with hearers not so apt to be inattentive; (b) That the plan is most frequently required by the subject; (c) That the didactic kind of discourse, which is that of the pulpit, may have its own rules. We dwell no longer on this second reason, which is only a presumption. (3) The proofs should distinguish themselves. Nothing more is necessary than well-marked articulations. (4) The announcement of the proofs deprives them of their force in some measure, unless the announcement be so vague that it amounts to nothing. Of what use is it to announce that we are going to explain a duty, and state the motives to its performance, or expound a truth and express the inferences from it? (5) In refreshing the memory, we connive at mental indolence. Would it not be better to introduce the division at the end of the discourse, under the name of recapitulation? (6) In order to refresh the memory, we begin by burdening it. (7) In order to refresh it, we are led to make symmetrical, artificial divisions, and to prefer external to internal order. It is symmetry which is to fix the division in the memory. If, on the contrary, we omit the partition, we oblige ourselves to employ more pains in giving the discourse connexion and coherence. Is not the best refreshment for the memory precisely such a concatenated order and coherence, that if the first link of the chain is raised, the whole chain is raised? (8) The argument itself of Hüffell, in favor of the partition, leads us to this conclusion. He speaks of a strange way of understanding sermons, especially by country people, but he forgets that the sermons so badly understood, are sermons well and duly divided; for of the other kind none are made. (9) If we should limit ourselves to the announcement of the general division of the discourse, this, according to Hüffell, would not suffice; each of the great parts must be divided. Ammon, indeed, requires this also. It appears to me that giving these considerations their full weight, they do not require absolutely the suppression of the partition. The partition can not fill the place of internal order and exact sequence of parts, but it may in some cases contribute to the effect which is expected from well-constructed oratorical discourse. I think that the direct injury to the hearer, from the use of the partition, is less than the danger to the orator himself. In observing it, I would have him do what he can in the way of omission, and so construct his discourse that it will not seem necessary. As to the use of the partition, moreover, we should distinguish be-

tween different subjects and different auditories. And perhaps this form should not be laid aside entirely, until we have attained to years of maturity and strength. It is certainly remarkable that since the time of Fénelon, and notwithstanding his objections, almost all orators have retained it. When we use the partition, I think we should restrict ourselves to the announcement of the general plan, rejecting a more extended program. The partition, unquestionably, should be clear and simple in expression. It may be useful to present the particulars of the division under several successive forms, but it would be puerile truly to multiply, unnecessarily, these variations of the same idea.—VINET, *Homiletics; or, The Theory of Preaching*, p. 312. (I. & P., 1855.)

838. OUTLINE OF A SERMON.—If you must get the frame-work of your sermon from some external source, the best plan is to analyze a good sermon of some standard author; then lay the volume aside, and write it over in your own language. This will help to improve your invention, by obliging you to anatomize, and observe minutely, the composition of good authors. But the plan which I should recommend is, at all events, to make your own scheme. And first draw up a brief outline of the principal topics, and keep it before you. To experienced sermon-writers this process will be less necessary; but to a beginner it will be found useful in several ways. It will prevent you from wandering far from the subject; or, at any rate, it will help to bring you back again; and it will save you from the very common fault of being too diffuse in the beginning, and leaving no room for the development of your materials. The time so occupied will often be found to have been economically spent; for a carefully made skeleton will save you the trouble of writing your sermon over twice. Not that I would dissuade you from writing it over twice, or even thrice, if you have time; for the very process of writing impresses it on the mind, and will help you very much in the delivery. The design and composition of a sermon is well illustrated by the example of a painter. Look at a chef-d'œuvre of some first-rate artist, and you will see that his object has been to depict some one action or idea; and that all the parts of the picture are made subservient to the general effect. Is the subject, for instance, our Saviour on the cross? The principal light is thrown on the figure of the Redeemer, which is set forth more strongly by the surrounding gloom.

Patient endurance is marked by contrasting his graceful body with the distorted limbs of the malefactors. His placid countenance is rendered more conspicuously divine by the ferocious visages of the soldiers, and the anguish of his weeping disciples. Everything, in short, of circumstance, of drawing, and coloring, is so conceived as to direct the minds of those who look upon it to the principal object of interest. Thus, in preaching, you should choose one principal object, and group your materials so as best to illustrate that; keeping the main design always in your mind's eye.—GRESLEY, *Letters to a Young Clergyman*, p. 191. (D. & Co., 1856.)

839. OUTLINE OF A SPEECH.—Begin by sketching an outline of your proposed treatment of the theme. Asking yourself "What have I to say about it?" note in two or three suggestive words the ideas as they occur to you in meditation. Afterward arrange these in orderly fashion, so that the discourse may assume something like a logical shape, the parts of it appearing to grow naturally out of one another, with a definite beginning and a definite end. This done, expand the "headings" into a speech, still bearing in mind that you are supposed to be talking, not writing. When the speech is completed, stand up, paper in hand, and spout your performance to the tables and chairs. Thus you will learn if it comes trippingly on the tongue, and likewise something of its sound. As yet, you need not be over-critical upon its merits as a composition. Doubtless it is full of faults; somewhat stilted, flowery in language, abounding in what the Americans call "bunkum," and on the whole unsatisfactory. Every young orator falls into these faults. Fine talking and fine writing are the universal sins of inexperience, certain to be corrected by time. There is only one defect that is never cured, one fault for which there is no hope—the penny-a-lining style, significantly called "the high polite." The mind, once taken possession of by that modern jargon, never throws it off; perhaps because the infection can be caught only by a mind essentially vulgar and conceited, and the presence of it proves incapacity even for the appreciation of something better. Your language can not be too simple. Cultivate the plain, pure Saxon English. It is at once intelligible to the common people and pleasing to the educated taste. It is one of the secrets of the success of all the great popular orators. English—the English of the Bible, of Shakespeare, of De-foe, of Bunyan, of Dryden, of Swift—is

singularly expressive and pictorial. Being for the most part the language of daily life, it is instinctively understood by an audience, who can not pause upon a word, to reflect what the speaker means by it, for this would be to fall behind him in the discourse. After you have written your imaginary speech, read it over twice or thrice, for the sole purpose of detecting and changing words for which more homely expressions can be found, and do not rest content with your performance until every foreign word for which there is a Saxon equivalent has been banished. Whenever you alight upon a "high polite" word or phrase, away with it, even if you are obliged to substitute the longest word in the dictionary.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 212. (H. C., 1911.)

OUTLINE.—See also *Plan*.

840. OUT OF-DOOR SPEAKING.—Open-air speeches are amongst the most effective means of addressing the people; but unless given under the control of elocutionary principles, they are very exhaustive, and often unsuccessful, because of the violation of those principles. The common mistake is to believe that there must be unusual muscular effort, and that the voice must be pitched in a very high key. Now the best effort may be produced, and all the injurious consequences of over-exertion avoided, by carefully observing the rules in this work for the physical culture of the voice. The speaker must stand erect, with his throat free from compression. He must take in ample breath, and renew it at every pause long before the lungs are emptied, inhaling through the nose. His voice must issue from the back of the mouth, and the mouth be opened wider than usual. The capacity to be heard must not depend on pitch or bawling, but on chest force, and especially on the full utterance of the vowels, the sounds of which in all important words should be full and prolonged, while the consonants should be distinctly articulated, with that finished action which succeeds position. The delivery, too, should be slower than in a public hall. Reading aloud in a large room, and, when practicable, in the open air while walking, is an excellent exercise for the end in view. Hence also the value of reading before large audiences in the public entertainments which have become so general. There the reader must possess a good delivery, and learn to adapt his voice to all the tones of passion and thought, so as to be heard by his audience, and to interest them. These are ex-

cellent schools for oratory, and besides improving the student in elocution, they give him confidence and strengthen habits of self-control when addressing a multitude.—*Lewis, The Dominion Elocutionist and Public Reader*, p. 133. (A. S. & Co., 1872.)

841. PALMERSTON'S STYLE.—To securing success as a debater, Lord Palmerston sacrifices the hope of becoming a first-rate orator. It is the province of the orator, while he is appealing to the passions or developing the policy of the hour, also to shape and polish his discourse and to interweave in it what will render it interesting for all time. Such qualities and such objects are not to be distinguished in the excellent party speeches of Lord Palmerston. They are made for the House of Commons, not for posterity. There is no ambitious language, no pretense of that higher eloquence, which will stir the hearts of men after the particular voice is dumb and the particular man dead. You can not pick extracts out of his speeches which will bear reading, and will excite interest apart from the context. There are no maxims or aphorisms, nor any political illustrations or passages of declamatory vehemence; but, on the other hand, the language is choice, the style pure and simple, the construction of the sentences correct, even elegant, and the general arrangement of the topics skilful in the extreme. The speeches seem not to be prepared with art, yet they are very artful; and there is a general harmony in the effect, such as might be expected from the spontaneous outpouring in argument of a highly cultivated and well-regulated mind. And altho, as has been said, he is chargeable with inordinate garrulity on the subject of his foreign administration, yet you will sometimes find him speaking on topics personal to himself in a high and gentlemanly tone, quite unaffected, and which is extremely impressive. It is because his party speeches are a sort of serious pastime that he can at will throw aside all party feeling, and speak in a manly and elevated tone on great public questions. One of his amusing peculiarities is to identify himself with his party in all their great proceedings. "We" acceded to power; "We" brought in such a measure; "We" felt this or that;—a sort of "I-and-myking" style, which, in the somewhat self-important tones of the noble lord, and associated with his reputation for dictatorship in his own official department, sometimes borders on the ludicrous.—*FRANCIS, Orators of the Age*, p. 106. (H., 1871.)

842. PANEGYRIC, OCCASIONS FOR.

—The rules for the composition of panegyric are neither numerous nor complicated. The first is a sacred and undeviating regard for truth. But the duties which truth prescribes are variously modified under various relations. A mere biographer is bound to divest himself of all partialities; to notice the errors and failings, as well as the virtues and achievements, of his hero. The obligation of the panegyrist is less rigorous. His purpose is not history but encomium. He is bound to tell the truth. Errors, vices, follies, must not be disguised, nor justified; but they may be covered with the veil of silence; and, if more than counterbalanced by transcendent merits, they may even be extenuated; a proceeding perfectly consistent with the pure morality of that religion which teaches that "charity covereth a multitude of sins." The ancient rhetoricians even allowed panegyric orators the very dangerous indulgence of using what they call moral approximation; and, as all the virtues border very closely upon corresponding vices, they authorize the speaker of praise or invective to transpose them, or mingle up their colors with the view to cause the one to be mistaken for the other. Aristotle formally recommends the occasional substitution of prudence for timidity; of sagacity for cunning; of simplicity for dullness; of gentleness for indolence; and he ingeniously reminds his reader that this transposition will be most advisable when the vice is only the excess of its correlative virtue. And thus rashness may easily be pruned into valor, and extravagance whitened into generosity. The aspect in which moral qualities may be considered, is undoubtedly susceptible of great variety; and nothing falls more frequently under our observation in the common occurrences of life than the different lights in which the same act is viewed by different eyes. To deny the speaker of panegyric or invective the use of the faculty which darkens or illumines the canvas of his portraits, would be restriction too severe. He may present the object in the aspect best suited to his purpose, without deviating from the truth. The use of approximation is more questionable when employed for censure than for commendation; unmerited reproach being more pernicious and more odious than undeserved praise.—*ADAMS, Lectures on Rhetoric and Oratory*, vol. 1, p. 247. (H. & M., 1810.)

843. PANTOMIME.—If the art of gesture be worthy of cultivation, it would ap-

pear that it should be cultivated in its highest perfection, and that its perfection must consist in its power of communicating the thoughts independent of language. In this view, the pantomimic art should be the sole object for the investigation and acquisition of those who study the art of gesture; for the pantomimes express entire dramas without the aid of words. Their art, however extraordinary, forms hardly any portion of the proper subject of our enquiry relating to the gestures suited to the illustration and enforcement of language, not to the gesture which supersedes its use, and which in its purposes and manner of application is altogether different. In order to express his sentiments by mute action, the pantomime is obliged to avail himself of every natural and imagined connection between thought and gesture; he is of necessity confined to the representation of the most ordinary feelings and situations, such as love, hatred, jealousy, terror, pity, courage, fear, the objects of which are easily made known, and the expression of which is understood by all. If the pantomime wishes, in the conduct of his fable, to go beyond the bounds of these expressions, he is forced upon many awkward expedients, and obliged to invent a language of signs which is attended with the same inconvenience as every other language, that is, it is understood only so far as communicated to, admitted, and studied by others. The gestures of the orator, on the contrary, are restrained within very narrow bounds as to imitation, and few of them comparatively are significant; by far the greatest number being so uncertain in their use as to be equally suited to a great variety of sentiments.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 251. (W. B. & Co., 1806.)

844. PARENTHESIS, IMPROPER USE OF.—You will inevitably spoil the style of your sermon by introducing fresh matter, which occurs to you subsequently to composition, or qualifying your former statements, by the use of parenthesis. It is much better to reconstruct the sentence altogether. When, however, they occur at the first composition, it is different, for they then tend to produce strength and naturalness, inasmuch as they represent the first impressions of the mind. This form of sentence may be much more frequently employed in spoken than in written language, because the varied intonation of the voice is sufficient to mark the change. The following are instances: "If any man," says our

Saviour—(and he makes no limitation to the learned and ingenious, and no exclusion of the uneducated and simple)—"if any man will do the will of God, he shall know of the doctrine whether it be of God." And, again, in speaking of the miracles of the Gospel: "They might"—(I deny the fact, while I admit the possibility)—"they might possibly be the work of some spiritual and invisible being subordinate to God." In these instances the parenthesis appears to arise, as doubtless was the case, from vivacity of thought, and consequently, instead of clogging or impeding the sense, it gives additional spirit and energy.—GRESLEY, *Letters to a Young Clergyman*, p. 145. (D. & Co., 1856.)

845. PARKER, JOSEPH.—Born at Hexham-on-Tyne, England, in 1830. He was a prodigious worker, writer, and preacher. His "The People's Bible," in twenty-eight large volumes, a popular commentary on the Scriptures, is his greatest work. To a naturally energetic personality he added great originality and resourcefulness. He gave much time to the preparation of sermons, reading them aloud as he wrote, in order to test their effect upon the ear. A strong personal quality pervaded all his preaching. "If I have not seen Him myself," he said, "I cannot preach Him." In lectures to students he gave much valuable advice gathered from the storehouse of his own varied experience. He gave particular attention to the use of the voice. "It is not enough," he said, "that you be heard; you must be effective as well as audible; you must lighten and thunder with the voice; it must rise and fall like a storm at times; now a whisper, now a trumpet, now the sound of many waters. There is an orator's voice, and there is a bellman's. The auctioneer talks; the orator speaks." Dr. Parker's sermons are published in numerous volumes. He died in 1902.

846. PARKER, THEODORE.—American divine and reformer, born at Lexington, Mass., in 1810. He was educated at Harvard, and graduated from the Divinity School of that University in 1836. The following year he was ordained pastor of Roxbury Christian Church, and first attracted attention by his sermon on the "Transient and Permanent in Christianity," preached in 1841. This sermon was ultimately the cause of his practical exclusion from the Unitarian body, and in 1846 he became minister to the Twenty-eighth Congregational Society in Boston. In this pastorate he became well known to all denominations from the remarkable ser-

mons he preached for seven years in Music Hall. He died of consumption at Florence, Italy, in 1860. His powerful intellect and vigorous eloquence were exhibited in the many controversial sermons he preached, both as a believer in the non-supernaturalism of present Christianity, and as a practical humanitarian. He figured as one of the leading abolitionists of New England.

847. PASSION AND ART.—"Passion," says a writer, "knows more than art." It may, indeed, in its own way, know more than art. But art, in its own way, like prudence in human affairs, sometimes knows better than passion. A display of the passions in speech is not always address to persons under the sympathetic influence of those passions. When it is, when, at moments, the speaker can raise that sympathy, all is right that passion does. When, however, passion is no longer the slave either of words or will, and we are able to contemplate its free and better nature, without its waywardness and excesses, such comparisons arise between what we feel ourselves, on the different occasions of excitement, and what we observe in others, that we are obliged to call upon reason and taste for some educational rule, of *things* as they *should* be, to settle an uncertainty of opinion. Passion, as we know it, is only the enacting of a certain character of ideas; and with none, except fools and madmen, is an Outlaw of the Mind; but is still amenable to its directive tho excited authority. We need not go far for the true history of what is called the natural manner in speech, thus prompted by spontaneous passion. The everyday vulgar triumphs of popular eloquence—in which the demagog, and the sectary, lead away an audience, eager to pursue the same selfish schemes of profit or of fanatical delusion—are proof of what this oratorical sympathy is; and what passion alone can sometimes do, without the aid of truth, or reason, or honesty or taste. We look for no more, from a well-devised practical system of elocution, than we are every day receiving from established arts. All men speak and reason, for these acts are as natural as passion; but the arts of grammar, rhetoric, and logic, teach us to do these things in the best manner. In short, doing them in the best manner is signified by the name of these arts.—RUSH, *The Philosophy of the Human Voice*, p. 438. (L. G. & Co., 1855.)

848. PASSION AND EXPRESSION.—

"When strong desires or soft sensations
move

Th' astonish'd intellect to rage or love;
Associate tribes of fibrous motions rise,
Flush the red cheek, or light the laughing
eyes.

Whence ever active imitation finds
Th' ideal trains that pass in kindred minds;
Her mimic arts associate thoughts excite,
And the first language enters at the sight.

"Association's mystic pow'r combines
Internal passion with external signs,
From these dumb gestures first th' exchange
began,

Of viewless thought in bird, and beast, and
man:

And still the stage by mimic art displays
Historic pantomime in modern days;
And hence the enthusiastic orator affords
Force to the feeble eloquence of words."

The eloquent and learned Darwin in these passages admits the full effects of oratorical action, particularly in the last line. In the first passage he mentions the association between gestures and the passion. This is an important fact for the attention of the orator, who is often obliged to assume, and also to inspire the feelings he has assumed. The note of Darwin upon the passage is more particularly worthy of attention in this place. "There are two ways by which we become acquainted with the passions of others: first by having observed the effects of them, as of fear or anger on our own bodies, we know at sight when others are under the influence of these affections. So children, long before they can speak or understand the language of their parents, may be frightened by an angry countenance, or soothed by smiles and blandishments. Secondly, when we put ourselves into the attitude that any passion naturally occasions, we soon in some degree acquire the passion; hence when those that scold indulge themselves in loud oaths and violent actions of the arms, they increase their anger by the mode of expressing themselves; and, on the contrary, the counterfeited smile of pleasure in disagreeable company soon brings along with it a portion of the reality, as is well illustrated by Mr. Burke. (Essay on the Sublime and Beautiful.)" The constraint which virtue or good manners lays upon the external and uncontrolled expression of our passions operates much, no doubt, to keep them within proper bounds. Hence the prepossessing exterior of persons bred at courts, where all must be

guarded with propriety. The passage alluded to by Darwin in Mr. Burke's treatise on the sublime, appears to be the following: "It appears very clearly to me from this, and from many other examples, that when the body is disposed, by any means whatsoever, to such emotions as it would acquire by the means of a certain passion, it will of itself excite something very like that passion in the mind."—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 180. (W. B. & Co., 1806.)

849. PASSION AND PERSUASION.—

To say that it is possible to persuade without speaking to the passions is but at best a kind of spacious nonsense. The coolest reasoner always in persuading addresses himself to the passions some way or other. This he can not avoid doing if he speak to the purpose. To make me believe, it is enough to show me that things are so; to make me act, it is necessary to show that the action will answer some end. That can never be an end to me which gratifies no passion or affection in my nature. You assure me, "It is for my honor." Now you solicit my pride, without which I had never been able to understand the word. You say, "It is for my interest." Now you bespeak my self-love. "It is for the public good." Now you rouse my patriotism. "It will relieve the miserable." Now you touch my pity. So far, therefore, is it from being an unfair method of persuasion to move the passions that there is no persuasion without moving them. But if so much depend on passion, where is the scope for argument? Before I answer this question, let it be observed that, in order to persuade, there are two things which must be carefully studied by the orator. The first is, to excite some desire or passion in the hearers; the second is, to satisfy their judgment that there is a connection between the action to which he would persuade them, and the gratification of the desire or passion which he excites. This is the analysis of persuasion. The former is effected by communicating lively and glowing ideas of the object; the latter, unless so evident of itself as to supersede the necessity, by presenting the best and most forcible arguments which the nature of the subject admits. In the one lies the pathetic, in the other the argumentative. These incorporated together constitute that vehemence of contention to which the greatest exploits of eloquence ought doubtless to be ascribed.—CAMPBELL, *The Philosophy of Rhetoric*, p. 4. (G. & W. B. W., 1823.)

850. PASSION IN SPEAKING.—High eloquence is always the offspring of passion. By passion I mean that state of the mind in which it is agitated and fired by some object it has in view. A man may convince and even persuade others to act, by mere reason and argument. But that degree of eloquence which gains the admiration of mankind, and properly denominates one an orator, is never found without warmth, or passion. Passion, when in such a degree as to rouse and kindle the mind; without throwing it out of the possession of itself, is universally found to exalt all the human powers. It renders the mind infinitely more enlightened, more penetrating, more vigorous and masterly, than it is in its calm moments. A man actuated by a strong passion, becomes much greater than he is at other times. He is conscious of more strength and force, he utters greater sentiments, conceives higher designs, and executes them with a boldness and a felicity of which on other occasions he could not think himself capable. But chiefly with respect to persuasion is the power of passion felt. Almost every man in passion is eloquent. Then he is at no loss for words and arguments. He transmits to others, by a sort of contagious sympathy, the warm sentiments which he feels; his looks and gestures are all persuasive; and nature here shows herself infinitely more powerful than art.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 177. (A. S., 1787.)

851. PASSION, LANGUAGE OF.—

There is unquestionably a language of emotions and passions, as well as a language of ideas. Words are the arbitrary signs by which our conceptions and judgments are communicated, and for this end they are commonly sufficient, but we find them very inadequate to the purpose of expressing our feelings. If any one need a proof of this, let him read some dramatic speech expressive of strong passion, in the same unimpassioned manner in which he would read an ordinary article of intelligence. Even in silent reading, where the subject interests the passions, everyone who is not destitute of feeling, while he understands the meaning of the words, conceives the expression that would accompany them if they were spoken. The language of passion is uniformly taught by nature, and is everywhere intelligible. It consists in the use of tones, looks, and gestures. When anger, fear, joy, grief, love, or any other passion is raised within us, we naturally discover it by the manner in which

we utter our words, by the features of the face, and by other well-known signs. The eyes and countenance, as well as the voice, are capable of endless variety of expression, suited to every possible diversity of feeling, and with these the general air and gesture naturally accord. The use of this language is not confined to the more vehement passions. Upon every subject and occasion on which we speak, some kind of feeling accompanies the words, and this feeling, whatever it be, has its proper expression. It is an essential part of elocution, to imitate this language of nature. No one can deserve the appellation of a good speaker, much less of a complete orator, who does not, to a distinct articulation, a ready command of voice, and just pronunciation, accent and emphasis, add the various expressions of emotions and passion. But in this part of his office precept can afford him little assistance. To describe in words the particular expression which belongs to each emotion and passion, is, perhaps, wholly impracticable. All attempts to enable men to become orators by teaching them, in written rules, the manner in which the voice, countenance, and hands are to be employed in expressing the passions, must, from the nature of the thing, be exceedingly imperfect and, consequently, ineffectual. Upon this head I shall therefore only lay down the following general precept: observe the manner in which the several passions and feelings are expressed in real life, and when you attempt to express any passion, inspire yourself with that secondary kind of feeling which imagination is able to excite, and follow your feelings with no other restraint than "this special observance, that you overstep not the modesty of nature."—ENFIELD, *The Speaker*, p. 23. (J., 1799.)

852. PASSIONS, HOW TO MOVE THE.—In such passions as we would represent as true copies of real ones, let us be ourselves like those who unfeignedly suffer, and let our speech proceed from such a disposition of mind as that in which we would have the judge be. Will he grieve who hears me speak with an expressionless face and air of indifference? Will he be angry when I, who am to excite him to anger, remain cool and sedate? Will he shed tears when I plead unconcerned? All this is attempting impossibilities. Nothing warms or moistens but that which is endued with the quality of heat or moisture, nor does anything give to another a color it has not itself. The principal consideration, then,

must be that we, ourselves, retain the impression of which we would have the judges susceptible, and be ourselves affected before we endeavor to affect others. But how shall we be affected, the emotions of passions being not at our command? This may be done by what we may call visions, whereby the images of things absent are so represented to the mind that we seem to see them with our eyes and have them present before us. Whoever can work up his imagination to an intuitive view of this kind will be very successful in moving the passions. If I deplore the fate of a man who has been assassinated, may I not paint in my mind a lively picture of all that probably happened on the occasion? Shall not the assassin appear to rush forth suddenly from his lurking place? Shall not the other appear seized with horror? Shall he not cry out, beg for his life, or fly to save it? Shall I not see the assassin dealing the deadly blow, and the defenceless wretch falling dead at his feet? Shall I not picture vividly in my mind the blood gushing from his wounds, his ghastly face, his groans, and the last gasp he fetches? When there is occasion for moving to compassion, we should believe and indeed be persuaded that the distress and misfortunes of which we speak have happened to ourselves. Let us place ourselves in the very position of those for whom we feel sorrow on account of their having suffered such grievous and unmerited treatment. Let us plead their cause, not as if it were another's, but taking to ourselves, for a short time, their whole grief. In this way we shall speak as if the case were our own. I have seen comedians who, when they have just appeared in a mournful character, often make their exit with tears in their eyes. If, then, the expression given to imaginary passions can affect so powerfully, what should not orators do, whose inner feelings ought to sympathize with their manner of speaking, which can not happen unless they are truly affected by the danger to which their clients are exposed.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 372. (B. L., 1774.)

853. PASSIONS OF THE SPEAKER.—The passions and emotions of the speaker are entirely independent of the modulation of the voice, tho often confounded with it, for modulation relates only to speaking either loudly or softly, in a high or a low key, while the tones of the passions or emotions mean only that quality of sound that indicates the feelings of the speaker, without any reference to the pitch or loudness of

his voice; and it is in being easily susceptible of every passion and emotion that presents itself, and being able to express them with that peculiar quality of sound which belongs to them, that the great art of reading and speaking consists. When we speak our own words and are really impassioned by the occasion of speaking, the passion or emotion precedes the words, and adopts such tones as are suitable to the passion we feel. But when we read, or repeat from memory, the passion is to be taken up as the words occur, and, in doing this well, the whole difficulty of reading or repeating from memory lies. But it will be demanded, how are we to acquire that peculiar quality of sound that indicates the passion we wish to express? The answer is easy: by feeling the passion which expresses itself by that peculiar quality of sound. But the question will return, how are we to acquire a feeling of the passion? The answer to this question is rather discouraging, as it will advise those who have not a power of impassioning themselves upon reading or expressing some very pathetic passage, to turn their studies to some other department of learning, where nature may have been more favorable to their wishes. But is there no method of assisting us in acquiring the tone of the passion we want to express, no method of exciting the passion in ourselves when we wish to express it to others? The advice of Quintilian and Cicero on this occasion is to represent to our imagination, in the most lively manner possible, all the most striking circumstances of the transaction we describe or of the passion we wish to feel. "Thus," says Quintilian, "if I complain of the fate of a man who has been assassinated, may I not paint in my mind a lively picture of all that has probably happened on the occasion? Shall not the assassin appear to rush forth suddenly from his lurking-place? Shall not the other appear seized with horrors? Shall he not cry out, beg his life, or fly to save it? Shall not I see the assassin dealing the deadly blow, and the defenceless wretch falling dead at his feet? Shall not I figure to my mind, and by a lively impression, the blood gushing from his wounds, his ghastly face, his groans, and the last gasp he fetches?" This must be allowed to be a very natural method of exciting an emotion in the mind, but still the woes of others, whether real or fictitious, will often make but a weak impression on our own mind, and will fail of affecting us with a sufficient force to excite the same emotions in the minds of our hearers. In this exigence it may not, perhaps,

be unprofitable to call to our assistance the device of the ancient Grecian actor Polus, who, when he had the part of Electra to perform, and was to represent that princess weeping over the ashes of her brother Orestes, ordered the urn which contained the ashes of his dear and only son to be brought upon the stage, and by this means excited in himself the pitch of grief with which he wished to affect his audience. Calling to mind, therefore, such passages of our own life as are similar to those we read or speak of, will, if I am not mistaken, considerably assist us in gaining that fervor and warmth of expression which, by a certain sympathy, is sure to affect those who hear us.—WALKER, *Elements of Elocution*, p. 322. (C. & W., 1799.)

854. PASSIONS, STUDY OF THE.—

The passions are the impelling forces of life, and without these a man is as useless in the world as if he were without brains. He can not be good, he is only innocent. God gave us passions for a full, natural, symmetrical development, and the grandest type is one with these thoroughly trained. Elocution is a complete paradox; one must have the power of strong feeling, or he can never command the sympathy of a varied, crowded auditory; but one must control his own sensations, for their indulgence would enfeeble execution. One must practise effects beforehand in his own mind. The actor never improvises a burst of passion; everything is the result of pre-arrangement and forethought. The instantaneous agony, the joy that gushes forth involuntarily, the tone of the voice, the gesture, the look, all which pass for sudden inspiration, have been rehearsed again and again. He who expects to excel must study from himself, and compare his own proved sensations under grief, happiness, anger, pain, and all ordinary variations of human events and feelings, with the emotions he represents. His skill lies in the excellence of the imitative reality; for he is not nature, but art producing nature. But whatever the sublimity, the terror or beauty, the necessary vigor of the action to convey the passion, we must not forget that there is a limit to all human expression, beyond which is distortion and grimace.—FROBISHER, *Voice and Action*, p. 40. (I. B. & Co., 1867.)

855. PAUSE, ESSENTIAL USES OF THE.—Pausing is a physiological and psychological manifestation of the principle of action and reaction that underlies all vocal

expression. Time must be provided in which to replenish the lungs. The listening ear demands relief from an otherwise incessant flow of sound. Clearness insists upon proper divisions of thought. Pausing gives additional interest by keeping the hearer in a state of expectancy. It is particularly valuable in expressing emphasis, spontaneity, and deep feeling. In short, it gives justness, freshness, clearness, and poise to spoken language.—KLEISER, *How to Speak in Public*, p. 114. (F. & W., 1910.)

856. PAUSE, RHETORICAL.—In reading, it may often be proper to make a pause where the printer has made none. Nay, it is very allowable, for the sake of pointing out the sense more strongly, preparing the audience for what is to follow, or enabling the speaker to alter the tone or height of the voice, sometimes to make a very considerable pause where the grammatical construction requires none at all. In doing this, however, it is necessary that, upon the word immediately preceding the pause, the voice be suspended in such a manner as to intimate to the hearer that the sense is not completed. The power of suspending the voice at pleasure is one of the most useful attainments in the art of speaking: it enables the speaker to pause as long as he chooses, and still keep the hearer in expectation of what is to follow.—ENFIELD, *The Speaker*, p. 21. (J., 1799.)

857. PAUSE, USE OF THE, IN READING.—Grammatical pauses are not altogether sufficient to guide you in your thought divisions. They are important in showing the synthetical structure of a sentence, but in reading aloud you will find many rhetorical divisions which you must determine for yourself. Here again your intelligence must be brought to bear upon the extract you intend to read aloud. The pause is not an empty interval of time; tho the voice is still, the mind of the student should be fully occupied with the thought. Moreover, pausing does not mean dwelling long upon words, which gives the undesirable effect of drawling. Correct pausing is an intellectual element in good reading, and is of prime importance. Properly studied and applied, it should teach the pupil how to think with clearness and precision.—KLEISER, *How to Read and Declaim*, p. 111. (F. & W., 1911.)

858. PAUSES, GRAMMATICAL.—The best way of getting over the faulty habit of

reading contracted by following such erroneous guides as the stops usually are, would be to copy such passages from authors, as they mean to serve for their daily exercise in reading aloud, without marking any stops at all. In this way, the sense alone must guide them, in the right use of the pauses; nor will they have anything to mislead them. When they have had sufficient practise in this manner to be able to make out the sentences with ease, let them return to the printed books, in which they are to pursue the same rule, by giving their whole attention to the meaning of the words, and being as utterly regardless of the stops, as if they were not there. Tho at first they may be puzzled at the stops, and from their former long habit may be apt frequently to relapse into their old method, yet by persevering in their attention to the words only, they will in time pay as little regard to the stops, as if they had been wholly obliterated.—SHERIDAN, *The Art of Reading*, p. 115. (C. Dy., 1781.)

859. PAUSING AND BREATHING.—The common pauses, necessary to be made according to the rules of punctuation, are so obvious that a reader or speaker in public must be very careless who offends against them. If such a violation at any time happen, the speaker betrays such ignorance of his subject that he gives evidence against himself, proving that the composition which he delivers is not his own, and therefore he loses all influence with his hearers. The violation of pauses, in consequence of being run out of breath, is nearly as injurious and disgraceful to the public speaker. The lungs of all men are not equally capable of supporting the labor of exertion, but by due attention, and proper management, every one may avoid this inability, which is equally painful to the hearer and himself. Temperance and bodily exercise strengthen the lungs; indolence and intemperance injure them. Frequent repletion bloats the body and oppresses the lungs. The failure of the breath sometimes arises from the injudicious management of it, as when the speaker has given himself a habit of exhausting his lungs at the close of every sentence; nothing can be more injurious. The lungs must be kept inflated, like the bellows of an organ, and have a body of air always in reserve, so that the portion which, in the delivery, is constantly giving out, must be imperceptibly and constantly supplied. The speaker is not to put off this necessary supply till he arrive at a full period, and so run himself out of breath, if the sentence should be long; as

any part of a sentence admitting a pause between its members, tho ever so slight, any place admitting a momentary suspension of the voice, suffices for the recovery of a small portion of the air which is thus expended. This precept applies equally to singing as to public speaking, and it is considered as a point of the highest consequence in that art, to sustain the voice with equability; this can alone be effected by the management of the breath, and by seizing the proper opportunities for inspiration. In this beautiful point of art the singers of Italy excel all others; and it is the true secret of that unbroken flowing stream of voice, which is called the *sostenuto*, and which gives the power of swell and diminution of the volume; it regulates in effect the whole of their punctuation (if it may be so called), and constitutes the inimitable expression of Italian song. The ordinary pauses which are marked in writing, serve principally for grammatical discrimination. But in public speaking, pauses of a nature somewhat different are introduced; these may be termed rhetorical pauses, and require to be adjusted by correct judgment and feeling. They are placed either before or after important matter, in order to introduce or leave it impress on the memory with stronger effect. By suspending the sense in an unusual manner and in an unexpected place, they arrest the attention. They break the uniform flow of delivery, and operate, by the sudden change from sound to silence, something in the manner in which Locke observes that "positive ideas are produced from privative causes. The abatement of any former motion must as necessarily produce a new sensation as the variation or increase of it." But tho the sound is to be interrupted in these pauses, the gesture and countenance must express that something further is to be expected. Rhetorical pauses thus contribute to the verisimilitude: the speaker appears full of his subject and rather to wait for the expression. He appears to take time for reflection, to exercise thought, to doubt, to resolve, to be alarmed. When he speaks after such pauses judiciously made, he seems to utter the persuasions of his mind at the moment, he seems to speak as nature dictates, and makes, on that account, the stronger impression. For among the most powerful means of influence which oratory exerts is the opinion which is entertained of the sincerity of the speaker. And of that we think we are able to judge, when we are, as it were, taken into consultation in his reasonings, and shown the inmost feelings of his

heart.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 50. (W. B. & Co., 1806.)

860. PAUSING, JUDICIOUS USE OF.

—The signs are seven, viz., the comma, the semicolon, the colon, the full stop, the note of interrogation, the note of admiration, and the dash. Schoolbooks and other treatises on elocution usually give you very explicit directions for the measurement of these various signals, telling you that you should count one for a comma, two for a semicolon, and so forth. Such rules are worthless. They fail utterly in practise. So various are the rests required in reading that no variety of notation would serve to indicate them. The comma may be repeated half a dozen times in a sentence, and on each occasion a different length of pause may be required. So it is with the other "stops." They tell you, in fact, nothing more than that the author, or rather the printer, is of opinion that at the points of insertion the sentence is divisible into parts more or less perfectly. They are introduced with little or no reference to their use in reading aloud—how little, indeed, you might discover by taking up the first book that lies before you and reading the first page at which you chance to open it. You will find that the stops do not help you much, and often are a hindrance. Authors exhibit the strangest vagaries in punctuation. You would be amused and amazed at many of the manuscripts and proofs that vex the eyes of editors. Often the stops are scattered with such profusion that half a dozen words are nowhere permitted to live side by side without this forcible separation from their fellows. Sometimes the right "stop" is inserted in the wrong place, as if of malice aforethought. Sometimes the wrong stop is continuously employed in the right place—as a colon where there should be a comma—to the infinite vexation of sensitive readers, who pull up suddenly or make preparation for a halt just where they ought not to do so. You must know that the follies of the author in this respect are usually corrected by the compositor or the press-reader. But the author is not always content to abide by that better judgment, and insists on his own punctuation being preserved. Even if so corrected, the work is necessarily done imperfectly, and, as I have previously stated, with a view to the division of the sentences rather than to the reading of them aloud. For these reasons you must make your own punctuation both in place and in length of pause, being guided by the meaning of the

words, by your sense of fitness, by your ear, and by the requirements of your chest and throat. These last should be permitted to avail as rarely as possible, because, if not also called for by the meaning of what you are reading, they fall disagreeably upon the ears of the listener. Moreover, it is important that you should early learn to regulate your breathing, so that you may inspire at the moment when otherwise you would make a pause of equal length.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 94. (H. C., 1911.)

861. PAUSING, NECESSITY FOR.—

Pauses are not only necessary, in order to enable the speaker to take breath without inconvenience, and thereby preserve the command of his voice, but in order to give the hearer a distinct perception of the construction and meaning of each sentence, and a clear understanding of the whole. An uninterrupted rapidity of utterance is one of the worst faults in elocution. A speaker who has this fault may be compared to an alarm-bell, which when once put into motion clatters on till the weight that moves it is run down. Without pauses, the spirit of what is delivered must be lost, and the sense must appear confused, and may even be misrepresented in a manner most absurd and contradictory.—ENFIELD, *The Speaker*, p. 20. (J., 1799.)

862. PEEL, SIR ROBERT.—Born near Bury, in Lancashire, England, Feb. 5, 1788. Died at London, England, July 2, 1850. He was thoroughly conscientious, and was held in deep respect by the working classes. His ability was not enormous, but he had stupendous energy, pertinacity, and intellectual application, added to practical wisdom, great will-power and guiding force. As a public speaker he knew how to hold himself to the level of his audience. He was resolute in his convictions, but always open to argument, and as he grew older and his views broadened and his judgment ripened, he changed his attitude on various public matters. He was prudent, and was sometimes thought over-cautious. So great was his influence and his power that the history of his life is a history of the English politics of his day. He held a seat in Parliament for forty years; was made Prime Minister in 1834 and again in 1841. He became a Free-trader in 1846, and secured the repeal of the Corn Laws.

863. PEEL, SIR ROBERT, STYLE OF.—If posterity shall decide to rank Sir Robert Peel among great men, he will rather be classed among the statesmen than among the orators. He may be talked of with Walpole, but not with Pitt or Fox. Oratory is a severe and exacting art. Its object is not merely to excite the passions or sway the judgment, but also to produce models for the delight or admiration of mankind. It is a study which will not brook a divided attention. The orator speaks rarely, at long intervals, during which he saturates his mind with his subject, while casting it in the mold to which his taste guides him, as being the most calculated to enhance by its charm the intrinsic worth or beauty of his thoughts. Like the poet, he works either from love of his theme, or in the anticipation of triumph. But the exigencies of modern political warfare have called into being a class of public speakers whose effusions fall as far short of those of the profest orator in permanent beauty as they excel them in immediate utility. As the character of the House of Commons, remodeled under the Reform-bill, has become more businesslike, so the most popular and powerful speakers there are those who, rejecting the beautiful, apply themselves to the practical. Eloquence has become a positive element of power. A party leader is compelled to enter with almost equal energy into the most trifling as into the most important affairs. He must be always ready with facts, with arguments, with simulated enthusiasm; he must identify himself with all the interests of those whom he would lead. Even were there time for that preparation which a great orator needs, there is no scope for his display. At the head of this class of public speakers—of those who either do not aim at, or fall short of, acquiring, the divine art which, harmonizing language till it becomes a music, and shaping thought into a talisman, gives a man the right to be called an orator—stands forth, conspicuously, Sir Robert Peel. We have already said that he sacrifices much possible fame as an orator, in order to secure substantial influence as a statesman. Some may be prepared to combat this; to say that Sir Robert Peel's inherent mediocrity is such that he could not, if he would, have rivaled even the most distinguished of living orators, much less the mighty dead. But it is difficult to suppose that a man of such high and such varied attainments, one in whom the scholastic fervor has survived amid the uncongenial pursuits of a stormy political life—one who, as

for instance in his speech at Glasgow, and in some few of his speeches in parliament, or at public places, has breathed the purer atmosphere of poetry and philosophy; it is scarcely possible to believe that, had he early devoted himself to the study and imitation of the greatest models, to the perfection of style, to the discriminating choice of language, he could not have elevated himself as an orator to the highest rank. No; Sir Robert Peel's aim is different. His political weight depends on his power of charming or influencing the House of Commons. He has studied political opinion until even its minutest shades are made palpable to him. They are all more or less represented in the popular assembly, and there he displays his knowledge of all their wants, and avails himself, concealing his purpose, of all their rivalries and prejudices. Not one but finds, from time to time, an echo in the speeches of Sir Robert Peel. His caution, and, at the same time, his determination, are so well known, that the slightest hint he lets fall as to his purposes is instantly caught up. One cause of the breathless attention with which he is heard is that each section of the House is anxious to penetrate the mystery of his future policy, knowing well that he will not utter any direct promise as a mere flourish, or unless he means to fulfil it. If he be oracular in his mystery, he is often equally so in his studied mystification. As no man can more clearly explain himself when he pleases, so no man can more adroitly wrap up his real meaning in an unintelligible involvement of words.—FRANCIS, *Orators of the Age*, p. 30. (H., 1871.)

864. PEN, USE OF THE.—I use my pen. From this it must not be inferred that I am a "manuscript preacher." I am that, or an "extemporaneous preacher," according to the propriety or expediency of each case. To adopt the phrase of Dr. Boyd Carpenter, "I am now speaking of writing as a part of preparation, whether I speak or read my address. In either case, I use my pen. It is a foolish and dull mistake to suppose that the extemporaneous preacher foregoes the use of his pen. The idea is next to a myth. I think that tho you were to give me examples of such a practise, you would only give me examples of inefficient preaching. No man can afford to do without his pen. No doubt a man, after thirty or forty years' experience of preaching, may use his pen comparatively little in his preparation, but his power to forego the use of the pen is due to the accumulated force of those thirty or

forty years of hard penwork. It may, therefore, be taken as a standing rule that no man can afford to do without his pen in the modelling of his sermons. 'The best master of the orator,' said Cicero, 'is his pen.' If you are going to deliver your sermon extemporaneously, still write, write much. Be diligent in the use of your pen."—MONKS, *The Preacher's Guide*, p. 203. (T. W., 1905.)

865. PERICLES, CHARACTER OF.—Pericles, who died about the beginning of the Peloponnesian war, was properly the first who carried eloquence to a great height, to such a height, indeed, that it does not appear he was ever afterward surpassed. He was more than an orator, he was also a statesman and a general, expert in business, and of consummate address. For forty years he governed Athens with absolute sway, and historians ascribe his influence not more to his political talents than to his eloquence, which was of that forcible and vehement kind that bore everything before it and triumphed over the passions and affections of the people. Hence he had the surname of Olympias given him, and it was said that, like Jupiter, he thundered when he spoke. Tho his ambition be liable to censure, yet he was distinguished for several virtues, and it was the confidence which the people reposed in his integrity that gave such a powerful effect to his eloquence. He appears to have been generous, magnanimous, and public-spirited; he raised no fortune to himself; he expended indeed great sums of the public money, but chiefly on public works; and at his death is said to have valued himself principally on having never obliged any citizen to wear mourning on his account during his long administration. It is a remarkable particular recorded of Pericles by Suidas, that he was the first Athenian who composed and put into writing a discourse designed for the public.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 187. (A. S., 1787.)

866. PERORATION AND RECAPITULATION OF FACTS.—The peroration, called by some the completion, by others the conclusion, of a discourse, is of two kinds, and regards either the matters discuss in it, or the moving of the passions. The repetition of the matter and the collecting it together, which is called by the Greeks recapitulation, and by some of the Latins enumeration, serves for refreshing the judge's memory, for placing the whole cause in one

direct point of view, and for enforcing in a body many proofs which separate made less impression. It would seem that this repetition ought to be very short, and the Greek term sufficiently denotes that we ought to run over only the principal heads, for if we are long in doing it, it will not be an enumeration that we make, but, as it were, a second discourse. The points which may seem to require this enumeration, however, ought to be pronounced with some emphasis, and enlivened with apposite thoughts, and diversified by figures, otherwise nothing will be more disagreeable than a mere cursory repetition, which would seem to show distrust of the judge's memory. This seems to be the only kind of peroration allowed by most of the Athenians and by almost all the philosophers who left anything written on the art of oratory. The Athenians, I suppose, were of that opinion because it was customary at Athens to silence, by the public crier, any orator who should attempt to move the passions. I am less surprized at this opinion among philosophers, every perturbation of the mind being considered by them as vicious; nor did it seem to them compatible with sound morality to divert the judge from truth, nor agreeable to the idea of an honest man to have recourse to any sinister stratagem. Yet moving the passions will be acknowledged necessary when truth and justice can not be otherwise obtained and when public good is concerned in the decision. All agree that recapitulation may also be employed to advantage in other parts of the pleading, if the cause is complicated and requires many arguments to defend it, and, on the other hand, it will admit of no doubt that many causes are so short and simple as to have no occasion in any part of them for recapitulation. The above rules for the peroration apply equally to the accuser and to the defendant's advocate.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 348. (B. L., 1774.)

867. PERORATION, APPEAL IN THE.—The favor of the judges towards us is more sparingly sued for in the beginning, it being then sufficient to gain their attention, as the whole discourse remains in which to make further impressions. But in the peroration we must strive to bring the judge into that disposition of the mind which it is necessary for us that he should retain when he comes to pass judgment. The peroration being finished, we can say no more, nor can anything be reserved for another place. Both of the contending sides, there-

fore, try to conciliate the judge, to make him unfavorable to the opponent, to rouse and occasionally allay his passions; and both may find their method of procedure in this short rule, which is to keep in view the whole stress of the cause, and finding what it contains that is favorable, odious, or deplorable, in reality or in probability, to say those things which would make the greatest impression on themselves if they sat as judges.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 350. (B. L., 1774.)

868. PERORATION, DIVISIONS OF THE.—The peroration is composed of four things—of getting the hearer favorable to one's self, and ill-disposed toward the adversary; and of amplification and extenuation; and of placing the hearer under the influence of the passions; and of awakening his recollection. For after showing yourself to be on the right side, and your adversary on the wrong, it naturally follows to praise and blame, and to give the last finish. And one of two things the speaker ought to aim at, either to show that he is good relatively to them, the audience, or is so absolutely; and that the other party is bad, either relatively to them, or absolutely. And the elements, out of which one ought to get up persons as of such characters, have been stated; both whence one should establish them as bad, and whence as good. Next to this, these points having been already shown, it follows naturally to amplify or diminish: for the facts must needs be acknowledged, if one be about to state their quantity; for the increase of bodies is from substances previously existing. But the elements out of which one must amplify and diminish, are above set forth. Next to this, the facts being clear both as to their nature and degree, it follows that we excite the hearer to passion such as are pity, terror, anger, hatred, envy, emulation, and contentiousness: the elements of these also have been stated above. So that it merely remains to awaken a recollection of what has been stated before. And this we are to do here, in the way in which some erroneous teachers say we should in the exordium: for in order that the facts may be readily perceived, they bid us state them frequently. Now there in the exordium indeed we ought to state the case at full, in order that it may not be unknown to the hearer upon what the trial turns; here, however, in the peroration, merely the means by which it has been proved, and that summarily. The commencement of the peroration will be, that

one has made good what he undertook; so that it will be so stated, as well what one has adduced, as for what reasons. And it is exprest either by means of a juxtaposition with the adversary's statements; and draw the comparison either between every point whatsoever, which both have stated relative to the same thing; or else not by a direct opposition. "He, indeed, on this subject said so and so; but I so and so, and for such reasons." Or, by a kind of bantering: thus: "He said so and so, and I so and so." And, "What would he do, had he proved this, and not the other point!" Or by interrogation: "What has not been fully proved on my side?" or, "What has this man established?" Either in this way, then, must the speaker conclude, or he must, in natural order, so state his reasoning as it was originally stated; and, again, if he pleases, he may state distinctly that of the adversary's speech. And, for the close, the style without connectives is becoming, in order that it may be a peroration, not an oration: I have spoken—you have heard—the case is in your hands—pronounce your decision.—*ARISTOTLE'S Rhetoric and Poetics*, p. 270. (B., 1906.)

569. PERORATION, METHODS OF APPEAL IN THE.—The accuser has recourse frequently to the arousing of compassion, either by setting forth the distress state of him for whom he hopes to find redress, or by describing the desolation and ruin into which his children and relations are likely thereby to be involved. He may, too, move the judges by holding out to them a prospect of what may happen hereafter if injuries and violence remain unpunished, the consequence of which will be that either his client must abandon his dwelling and the care of his effects, or must resolve to endure patiently all the injustice his enemy may try to do him. The accuser more frequently will endeavor to caution the judge against the pity with which the defendant intends to inspire him, and he will stimulate him, in as great a degree as he can, to judge according to his conscience. Here, too, will be the place to anticipate whatever it is thought the opponent may do or say, for it makes the judges more circumspect regarding the sacredness of their oath, and by it the answer to the pleading may lose the indulgence which it is expected to receive, together with the charm of novelty in all the particulars which the accuser has already cleared up.—*QUINTILIAN, Institutes of the Orator*, vol. 1, p. 363. (B. L., 1774.)

570. PERORATION OF A SPEECH.—The peroration, or closing words of a speech, ought, if possible, always to be its most powerful and impressive part. Many of our best orators in the pulpit, the senate, and at the bar, have not scrupled to leave on record that they have written and rewritten the perorations to their most celebrated or most important speeches, until they had as far as possible satisfied their minds with them, and then as diligently and carefully committed them to memory, as a great actor would who was desirous of making a powerful impression in the chief character of some tragedy. In fact, such memorable perorations (the late Lord Brougham's, for instance, in his famous speech on behalf of the Queen Caroline) have been acted. If there is any part of a regular set speech that it is desirable to write out, it is certainly this; and high authority, moreover, sanctions the practice on great occasions. The peroration (to use a homely metaphor) should be the driving to the hilt of the various weapons you have used in the course of your career. It should not be merely a general summary of the argument, but the directing it, sending it home to the minds and hearts of your audience by vivid language and, when fitting, impassioned appeals to the sentiments, feelings, and emotions of your hearers, so as in the most powerful manner to persuade or convince them of the truth or importance of the conclusions to which you have arrived. As soon as this end seems to you to be attained—and to judge of the time rightly is a most valuable gift—close your speech and sit down. To know when the time for the peroration has arrived, and when to end it and sit down, contributes in no small degree to a speaker's success.—*PLUMPTRE, King's College Lectures on Elocution*, p. 362. (T. & Co., 1893.)

571. PERORATION, PURPOSES OF THE.—Sometimes the application will be in the form of explanation, either for the purpose of correcting erroneous views or for further instruction. This form of the peroration may be denominated the explanatory. Sometimes the object of the peroration may be to correct a wrong opinion, or to confirm a particular truth involved in the general theme, in which case the peroration will be confirmatory. Sometimes the object may be to address the subject more directly to the feelings, which will give rise to the excitatory or pathetic peroration. Or, once more, some action may be proposed, in the peroration, to the mind address, and then

the persuasive peroration will have place. The recapitulation is a form of peroration common to the various objects mentioned. The respective processes of explanation, conviction, excitation, or of persuasion pursued in the discourse are, in this form, concisely repeated for the purpose of a more full and complete effect.—DAY, *The Art of Discourse*, p. 56. (C. S. & Co., 1867.)

872. PERORATION, STYLE OF THE.

—I will not say, fill the peroration with the loftiest ideas, the liveliest sentiments, the most striking images, the boldest movement. Tho all this be authorized, countenanced by the very nature of the peroration, it may not be precisely the object of a rule. I admit, indeed, that if we feel as much under obligation to timidity after as before proof, we should seem to have gained little ground. I admit that tho it is never proper to sound a trumpet, a firmer tone and higher pretensions are legitimate now; the peroration is the mouth at which the discourse discharges itself as the exordium is its source, and a river at its mouth is larger, fuller, more powerful, than it is at its source. I grant again, that the hearer warmed in the course, readily yields to rich and moving language. But yet again all this does not furnish matter for a rule. Rather will I say, let the peroration be what it may. It is not a separate and independent discourse, it is the result of the discourse. It is truly excellent only from its relation and proportion to this. If we may give the peroration the bold, striking, impressive character of which I have spoken, we must be authorized to do this by the tenor of the discourse, by the impression we see we have made on the hearer. If we have something more urgent to say, let us say it; but often nothing remains but to give the mind a calm and solemn view of the subject, or impart to it a devotional frame. Very properly the peroration will often be in a less elevated and less vehement tone than the preceding parts. Here again the rhetoric of the ancients can not be taken absolutely as our guide and model. "We may recommend the observation of this short precept: Let the orator keep in view the whole stress of the cause, and on seeing what it contains either favorable, odious, deplorable, or heinous, in reality or probably so, say those things which would make the greatest impression on himself." Truly, after rhetoric like this, the judges would be on their guard, and would only have to remain so. The Cumulus, of which Quintilian tells us, as if the perora-

tion were intended to gather into a heap all the impressions produced by the discourse, is not necessarily the character of the peroration. Above all, it is not the essential and constant character of the peroration or epilog of the sermon; the sermon may be very properly finished in a manner very different. It may be remarked that the perorations of the great masters of the pulpit are generally moderate and gentle. We may compare them to a river, the waves of which, sure to arrive at the sea, become slow at the mouth, and present to the eye only a sheet of water, the motion of which is almost insensible.—VINET, *Homiletics; or, The Theory of Preaching*, p. 327. (I. & P., 1855.)

873. PERORATION, THE.—Having said all that you have to say, or, at least, as much as you ought to say, you come to the peroration, which, in a set speech, should be a finale with a flourish of trumpets. It is permissible and safe to write this part of an oration and confide it to the memory, for it is too difficult a composition to be entrusted wholly to the impulse of the moment. If a formal peroration is attempted, it must be excellent or it will be worse than worthless. It is an ambitious effort, and to fail in it is to expose yourself to merciless ridicule. The most brilliant speech would be marred by an ending that left your audience laughing at you. Therefore, think well before you adopt a peroration, for it is not necessary to a speech, tho very desirable because highly effective. But having resolved upon it, spare no pains to perfect it. Write and rewrite until it approves itself to your taste. Then recite it aloud to try how it comes to your tongue and sounds in your ears. You will find that sentences seeming excellent when mentally read are often very ineffective when actually expressed by the lips. The peroration should not be the summing-up of your argument, but rather the pointing of it to its purpose—the moral of what you have been saying commended to the regards of your audience. Your speech had been address to convince and persuade by many arguments and illustrations. The peroration should be the concentrated sum of all you have sought to urge, clad in glowing colors, appealing to the moral sentiments, the human feelings, and even, where the occasion permits, to the passions of your hearers. Its object is to excite them to acceptance of your argument by exalting their conceptions of the importance of your theme or to move them to action in accordance with the purposes for which you are ad-

dressing them. Whatever you say should have one of these definite designs. Merely fine words are merely impertinences. A peroration should grow in power and brilliancy as it advances, until it rises to a climax. Having once soared, you must not sink again to the level of plain prose, but maintain the stream of poetry or passion, with a gradual swell if you can, but evenly at least, reserving your most striking thought and powerful language for the conclusion. Your last words will live longest in the memory.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 245. (H. C., 1911.)

PERORATION.—See also *Conclusion*.

874. PERSONAL APPEARANCE.—In a well-known French work on conversation, the first three chapters are devoted to the teeth, the mouth, and the tongue. To those who would excel in the art, the suggestion may not, however, be amiss that as regards personal appearance there should be neither striking defects nor effects. Not only should the teeth, as the French writer suggests, be kept scrupulously neat, and with them the minutest details of the entire person, but the hair and dress should be strictly within the average limits of the fashion of the day. The reason for this is manifest—there should be nothing to distract the eye or divert the attention from the expression of the countenance, or from the words of the person conversing. The slightest neglect of cleanliness is quite enough, with the majority of refined people, to mingle a feeling of disgust with the most favorable impressions, even tho they may be quite unconscious of the source of the disagreeable feeling—for such defects often open to us, we know not why, a long train of offensive associations. Neat toilettes and good clothes are to be commended, since they are in a certain sense a compliment to all with whom you associate. But for a man, jewelry and striking ornaments, gay colors and all that attracts the eye, form serious drawbacks. People of experience in the world, especially intelligent and shrewd women, are prompt to form conclusions from foppish eccentricities of dress, which are seldom to the credit of the wearer; and tho they may pay a tribute of admiration to the ornaments in themselves, it will always be discounted from the respect due to the mind of the one who bears them.—CARLETON, *The Art of Conversation*, p. 37. (C., 1867.)

875. PERSONAL INVENTION AND IMITATION OF OTHERS.—Imitation alone will not be sufficient, if on no other account than that it is the mark of an indolent mind to rest satisfied with the inventions of others. What progress could be made in those times that were without an example, if men were supposed to do or think of merely what they had already known? The consequence must be that no invention would ever have taken place. Why, then, should we decline to attempt the inventing of a thing which did not exist before us? The ancients in their rough and unpolished state could, by the force of genius only, give birth to many things, and shall we not be stimulated to make inquiries, well knowing that they who have taken the trouble to seek, have found? And as they who had not a teacher in any one particular, could, notwithstanding, give to posterity many discoveries, shall not the knowledge of these things be of service to us in exploring others; or shall we have nothing but that for which we are indebted to another? Just as some painters, knowing only how to copy, always remain slaves to the proportions and lines they see before them. Even they who do not aspire to the greatest perfection ought to try to excel rather than merely follow others, for he who strives to be first, tho he may not surpass, will at least equal; whereas he who thinks he must tread in another's footsteps, will never be able to come up with him, because as follower he always will be behind.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 218. (B. L., 1774.)

876. PERSONAL MAGNETISM.—The subtle power of attraction is a quality possessed by few persons. It is a potent influence in swaying and moving an audience, and is associated with geniality, sympathy, frankness, manliness, persuasiveness, and an attractive personal appearance. There is a purely animal magnetism, which passes from speaker to audience and back again, swiftly and silently. This magnetic quality is sometimes found in the voice, in the eyes, or may be reflected in the whole personality of the speaker. The human eye as "the window of the soul" is one of the most effective and direct means of communication between man and man.—KLEISER, *How to Speak in Public*, p. 192. (F. & W., 1910.)

877. PERSONALITY OF THE PREACHER.—The power to awaken the soul is power. The preacher must be genuine; he must avoid all artificiality, and he

must have clear convictions of truth to convince the judgment, a quick imagination to kindle the imagination, strong feelings to move the feelings, an awakened conscience to arouse the conscience, and a powerful will to give an impulse to the will. He must be swayed by the truth if he would bring others under its power. A strong personality exercises a kind of coercion over an audience.—SCHENCK, *Modern Practical Theology*, p. 18. (F. & W., 1903.)

878. PERSPICUITY A RELATIVE QUALITY.—It is sufficiently evident, tho the maxim is often practically disregarded, that the first requisite of style not only in rhetorical, but in all compositions, is perspicuity; since, as Aristotle observes, language which is not intelligible, or not clearly and readily intelligible, fails, in the same proportion, of the purpose for which language is employed. And it is equally self-evident, tho this truth is still more frequently overlooked, that perspicuity is a relative quality, and consequently can not properly be predicated of any work, without a tacit reference to the class of readers or hearers for whom it is designed. Nor is it enough that the style be such as they are capable of understanding, if they bestow their utmost attention: the degree and the kind of attention, which they have been accustomed, or are likely to bestow, will be among the circumstances that are to be taken into the account, and provided for. I say the kind, as well as the degree, of attention, because some hearers and readers will be found slow of apprehension indeed, but capable of taking in what is very copiously and gradually explained to them; while others, on the contrary, who are much quicker at catching the sense of what is exprest in a short compass, are incapable of long attention, and are not only wearied, but absolutely bewildered, by a diffuse style.—WHATELY, *Elements of Rhetoric*, p. 167. (L. G. R. & D., 1867.)

879. PERSPICUITY, CAUSES FOR LACK OF.—It may be stated that the no-meaning or unintelligible is always imputable to the speaker; the double-meaning or ambiguous, commonly to the language; and the half-meaning or obscure, occasionally to either and sometimes to both. A speaker may be intelligible either for want of distinct ideas, or of proper expressions. No man can give what he has not. Indistinct conception never can possess distinct communication. This is indeed generally considered as the sole cause of deficient perspi-

cuity. When the idea in the mind is clear and definite, the words for conveying it commonly present themselves, without any toilsome search. But this is not universally the case. A free command of language is not invariably the attendant upon accuracy of intellect. And there are even examples of shrewd and active minds, united with facility of speech, in persons whose discourses have been remarkably unintelligible. This was particularly the character of Oliver Cromwell, of whom the historian Hume observes that the sagacity of his actions and the absurdity of his discourse form the most prodigious contrast that ever was known. The unintelligible sometimes results from affectation of sublimity, and excessive attention to the sound. There is something so pleasing in the mere music of harmonious articulation that combinations of words are employed which have no substantial meaning, but with which the speaker and hearer both rest contented, because they enjoy the gratification of the ear, and never take the trouble of scrutinizing the thought. This species of nonsense is more frequent in poetry than in public speaking. Of the double-meaning, or ambiguity, the most frequent cause is equivocation, or the use of a word which with propriety may bear two different senses. I said it was most commonly imputable to the defects inherent in the language. There are, however, two very different kinds of equivocation which are used with design. The first is the employment of a word in one sense, with the intention that the hearer shall receive it in another. The other is a lighter and more trivial form, not used for any purpose of deception, but to amuse and surprize, by connecting the word in one sense with an idea, formed by its combination in another. These are merely the subsidies which wit borrows from buffoonery. They terminate in quibbles, conundrums, and puns; cross-readings, ship-news, and mistakes of the press. It has long been decided by the grave tribunals of criticism that in all this there is no genuine wit; but they are the spoiled children of genius. They are ranked by Quintilian among the figures of speech; nor is it easy to see why they have been degraded from that rank, any more than other tropes or figures, acknowledged to exist alone in the words. To exclude them systematically from the discourses of an orator is a severity to which I am not inclined; but to seek them with much assiduity were an idle waste of industry. But the ambiguities, against which rhetoric raises her voice, are different from either of

these. They are the fruits of ignorance or inattention, and not of design. Her precepts against them are meant to guard not against intended deceit, but against possible misconceptions. The half-meaning or obscure was the third of the offences against perspicuity, which I have noticed; and this may arise from a great variety of causes. Sometimes from the defect of the language, when it does not furnish the words precisely adapted to the speaker's ideas; and sometimes from the design of the speaker not to disclose his whole idea, but to leave part of it to be formed by the imagination of the hearer. There have been periods in the literary history of most cultivated languages, when obscurity has been estimated an accomplishment; when a writer has been admired in proportion to the quantity of his meaning which he did not express; and when style was little more than a trial of skill between the writer and his reader. It is a fashion which for a time gives a false glare of reputation to those who carry it to the utmost success; but, as instability is the essential character of all corruption, the public taste is never steady to any particular stage of decay. The fashion, therefore, never lasts long; and the riddle-writers, after glittering for a day in the sunshine of favor, pass from the library to the lumber-room, and thenceforth delight only the moths and the mice. Obscurity often proceeds from want of attention in the speaker; and not unfrequently from a want of patience to assign to every idea its rightful word. So much more rapid is the action of thought than that of utterance, that a careless speaker will not allow himself time to articulate his whole idea. From every sentence, which they pronounce, some material word will be omitted; their opinions are all emitted in fragments; and as this over-haste commonly induces some confusion of mind, as well as of elocution, it is not easy for the hearer to supply the words which have been left out. To sum up all that has been said on that purity and perspicuity which constitute oratorical elegance, I can only say that if in public discourse you can always make choice of such words as will convey effectually to the minds of your audience your meaning, your whole meaning, and nothing but your meaning, you will fairly be entitled to the character, and unquestionably obtain the reputation of an elegant speaker.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 176. (H. & M., 1810.)

§50. PERSPICUITY DEFINED.—By analyzing the word perspicuity we shall immediately discover that it is figurative, and borrowed from the operations of the sight. The combination is Latin; *per aspico*, to look through. Perspicuity, then, is the quality of being easily seen through. It is, according to Quintilian, the first virtue of eloquence. For every species of written composition it is doubtless a virtue of the highest order; but of public speaking it is the vital spark. It is the property, by means of which the orator makes himself understood by his audience; and a discourse deficient in perspicuity is just so far as that defect extends like an harangue to a multitude of one nation in the language of another. The term is equivalent to transparency; and means that we should present our ideas in so clear a light that they may be completely received by the minds of the auditory, as natural objects are perceived, with all the advantages of daylight, through the medium of a cloudless atmosphere. To the clear perception of any material object three things are indispensable: first, the object itself; secondly, light, as the medium of vision; and, thirdly, unobstructed space between the eye and the object. Apply these principles by analogy to the public discourse; the object itself is the idea in the speaker's mind; the light is the words and sentences, by means of which he attempts its transmission to the minds of his auditors; and the unobstructed space is the absence of every other object or idea which by intervention might intercept the communication of his thought. If the speaker has in his own mind no distinct idea, there can be no perspicuity; because there will be no object to be seen.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 162. (H. & M., 1810.)

§51. PERSPICUITY ESSENTIAL.—A common fault amongst speakers is to be noted. They address to ordinary assemblies words far above their comprehension. This is not the true sort of eloquence, and is not in the least likely to attain that end to which all true eloquence should be directed. It should be remembered that by the people at large nothing is so well understood as plain Saxon, or rather, we should say, a style of which Saxon forms the largest ingredient. Archbishop Whately remarks that the words of the English language convey their meaning with different degrees of velocity, corresponding to their remoteness from the Saxon. In Latin derivatives it becomes less bright, and in Greek it glimmers obscurely

before the scholar, and is quite opaque to the unlearned. The same writer further observes that in adapting the style to the comprehension of the illiterate it is to be borne in mind that "the vulgar require a perspicuous, but by no means a dry and unadorned, style; on the contrary, they have a taste rather for the over-florid, tawdry, and bombastic; nor are the ornaments of style by any means inconsistent with perspicuity; indeed, metaphor, which is among the principal of them, is in many cases the clearest mode of expression that can be adopted: it being usually much easier for uncultivated minds to comprehend a similitude or analogy than an abstract term." Perspicuity depends to a certain extent on the structure of sentences, and care must be taken not to make these too long; or, if they are made long, to have them readily understood whenever heard. According to Dr. Blair, obscurity of style necessarily springs from indistinctness of conception; but it is also true that many a speaker with clear ideas delivers himself of them unintelligibly through his not having mastered the art of expression.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 32. (W. L. & Co.)

882. PERSPICUITY, MEANS OF OBTAINING.—We must avoid expressions too little known or too abstract. Style on account of these will not be absolutely less perspicuous, but we speak of a perspicuity relative to the ordinary auditory of the preacher. The pulpit should give great attention to this. We ought in speaking to an auditory, on matters of the highest concern to them, to be intelligible to them. It is a singular thing that the sacrifices made for the sake of perspicuity sometimes interfere with precision; but perspicuity is before everything. (2) We must avoid too much ellipsis. (3) We must exclude ambiguity, even tho it may not lead to error. It is always disagreeable and divides attention. (4) We must shun labored and embarrassed turns of expression. An unpractised mind will find much trouble in discriminating the principal point in a phrase but a little overloaded. This, however, does not exclude the periodic style. (5) We must allow no want of unity of phrase. We cannot determine anything as to the length of a period, but it must be as to thought, grammar, the ear, a unit. Unity of thought exists when all the ideas are integrant parts of the principal idea. The period should have the effect of concentric circles drawn around the same center. (6) We must not admit into the same

sentence too many accessory or too many subtle ideas. (7) We must have no want of order in our plans, narrations, etc., by which the parts would be hindered from throwing suitable light on one another.—VINET, *Homiletics; or, The Theory of Preaching*, p. 376. (I. & P., 1855.)

PERSPICUITY.—See also *Clearness*.

883. PERSUASION AND MOTIVE.—The collective conscience is often stronger than its individual elements when dispersed and scattered. It is like the sympathetic motion of an assembly, created by contiguity and multiplied by propinquity, flaming as a hundred fagots flame when piled together, which apart, by themselves, flicker, smolder, and go out. It is in the assembled throng, too, that the conscience of the better element stands for that of all, and the speaker can afford to address the highest motives of the best present. Humanity, philanthropy, the welfare of others, the service of mankind, reverence of the Creator, gratitude for blessings, and a sense of corresponding obligation, culminating in devotion and service—all these are considerations which may be presented to most persons without fear of repudiation, or of apprehension that they will have little effect at the time in moving the wills of many. Other motives may supplant these subsequently, for this the orator can not be held responsible. Only for his hour, and his contribution to the aggregate sum of influences, is he answerable, according to his opportunity and his ability.—SEARS, *The Occasional Address*, p. 119. (G. P. P. Sons, 1897.)

884. PERSUASION AND PHILOSOPHY.—Plato, in his *Phædrus*, shows us that the greatest fault of rhetoricians is their studying the art of persuasion before they have learned from the principles of true philosophy what those things are of which they ought to persuade men. He would have orators begin with the study of mankind in general, and then apply themselves to the knowledge of the particular genius and manners of those whom they may have occasion to instruct and persuade. So that they ought first of all to know the nature of man, his chief end, and his true interest, the parts of which he is composed, his mind and his body, and the true way to make him happy. They ought likewise to understand his passions, the disorders to which they are subject, and the art of governing them; how they may be usefully raised and employed on what is

truly good; and, in fine, the proper rules to make him live in peace, and become entirely sociable. After this general study comes that which is particular. Orators ought to know the laws and customs of their country, and how far they are agreeable to the genius and temper of the people, what are the manners of the several ranks and conditions among them, their different ways of education; the common prejudices and separate interests which prevail in the present age, and the most proper way to instruct and reform the people.—FÉNÉLON, *Dialogs on Eloquence*, p. 55. (J. M., 1808.)

885. PERSUASION, MEANS OF.—Of means of persuading by speaking, there are three species: some consist in the character of the speaker; others in disposing the hearer a certain way; others in the thing itself which is said, by reason of its proving, or appearing to prove, the point. Persuasion is effected by means of the moral character, when the speech shall have been spoken in such a way as to render the speaker worthy confidence: for we place confidence in the good to a wider extent, and with less hesitation, on all subjects generally; but on points where no real accuracy exists, but there is room for doubt, we even entirely confide in them. This feeling, however, should arise by means of the speech, and not by reason of its having been preconceived that the speaker is a certain kind of man. For it is not true, as some treatise-mongers lay down in their systems, of the probity of the speaker, that it contributes nothing to persuasion; but moral character nearly. I may say, carries with it the most sovereign efficacy in making credible. Persuasion is effected through the medium of the hearers, when they shall have been brought to a state of excitement under the influence of the speech; for we do not, when influenced by pain or joy, or partiality or dislike, award our decisions in the same way.—ARISTOTLE'S *Rhetoric and Poetics*, p. 12. (B., 1906.)

886. PERSUASION, POWER OF.—The mere vividness of an emotion may lead to animated expression, in countenance, voice, and action. Such a result may be unconscious and even unintentional, as is evinced in the natural communications of childhood. But of the deliberate and voluntary speaker, who has a definite aim in utterance, we expect more than mere vivacity. The orator—and such, for the time, is the minister in the pulpit—has a grave purpose to accomplish—a specific end in view, toward

which he wishes to conduct the minds of his hearers. He has within him a deep-felt emotion, which he wishes to impart to the heart of others. He is earnestly desirous to impress the pervading sentiment of his own soul on the sympathies of his audience. He calls imagination to his aid, to give form to his idea and figure to his language. He reasons, he argues, he persuades, he awes, he impels, he entreats, he warns, he threatens, he exhorts, he melts, he terrifies, he arouses, he subdues, he wins. His success is the reward of his earnest desire to compass his object. His triumph has been achieved, undoubtedly, by intellectual force appropriately directed—but through what means? His glowing and irresistible eloquence was not a mere affair of the brain and the pen. These instruments have done their work well. But what would have been their effect without the aid of the living tongue and the expressive action? What gave the thoughts of the speaker an entrance to the heart was not merely their intellectual life and power, or their ideal beauty, but the earnestness of his tone, look, and gesture. The diffidence or the lethargic indifference of some preachers cuts them off from all such effects. They may feel what they say; but they speak as tho they felt it not. The earnest pleader might justly seem to say of them, in the expressive words of the great dramatist, "Their words come from their lips—ours from our breast." Their own souls are not apparently aroused by what they utter; and how can it be expected that they should awaken others? If the preacher's tone is, in such cases, any index to his heart, he is indifferent as to the result. It may be, indeed, that he is one of those who disapprove of much emotion in the pulpit, and that he is an advocate of calm dignity, and manly reserve of manner. His stoic exterior is not to be disturbed by vehemence or excitement; and the slumbering soul is therefore to be left to its fatal lethargy.—RUSSELL, *Pulpit Elocution*, p. 61. (D., 1878.)

887. PERSUASION, SUGGESTIONS FOR.—(1) Ascertain the habits of mind of your proposed audience. (2) Determine the special interests and the idiosyncrasies of your audience. (3) Connect lower with higher motives. (4) Remember that the larger the audience the higher the motives to which appeal may be made. (5) Startling an audience may rout indifference or effectively emphasize. (6) Let the nature of your task determine the order of your persuasion. (7) Unify the persuasion for some

definite purpose. (8) Be flexible; adapt the work to unexpected exigencies.—BAKER AND HUNTINGTON, *The Principles of Argumentation*, p. 331. (G. & Co., 1905.)

888. PERSUASIVE POWER.—What great and powerful orator, whose object was to make a judge angry with his adversary, ever hesitated, because he was ignorant what anger was, whether “a heat of temper” or “a desire of vengeance for pain received?” Who, when he wished to stir up and inflame other passions in the minds of the judges or people by his eloquence, ever uttered such things as are said by the philosophers? part of whom deny that any passions whatever should be excited in the mind, and say that they who rouse them in the breasts of the judges are guilty of a heinous crime, and part who are inclined to be more tolerant, and to accommodate themselves more to the realities of life, say that such emotions ought to be but very moderate and gentle. But the orator, by his eloquence, represents all those things which, in the common affairs of life, are considered evil and troublesome, and to be avoided, as heavier and more grievous than they really are; and at the same time amplifies and embellishes, by power of language, those things which to the generality of mankind seem inviting and desirable; nor does he wish to appear so very wise among fools, as that his audience should think him impertinent or a pedantic Greek, or, tho they very much approve his understanding, and admire his wisdom, yet should feel uneasy that they themselves are but idiots to him; but he so effectually penetrates the minds of men, so works upon their senses and feelings, that he has no occasion for the definitions of philosophers, or to consider in the course of his speech “whether the chief good lies in the mind or in the body”; “whether it is to be defined as consisting in virtue or in pleasure”; “whether these two can be united and coupled together”; or “whether,” as some think, “nothing certain can be known, nothing clearly perceived and understood;” questions in which I acknowledge that a vast multiplicity of learning, and a great abundance of varied reasoning is involved: but we seek something of a far different character; we want a man of superior intelligence, sagacious by nature and from experience, who can acutely divine what his fellow-citizens, and all those whom he wishes to convince on any subject by his eloquence, think, feel, imagine, or hope.—CICERO, *On Oratory and Orators*, p. 204. (B., 1900.)

889. PERSUASIVE PREACHING.—

The business of the preacher is much more to persuade than to convince. As a rule, his audience are already subscribers to the same creed with himself. They are of his congregation because his beliefs are presumed to be identical with theirs. He has no need, therefore, to plunge into argument to prove that some persons there present are wrong or to convince his hearers that he is right. It is the specialty of the pulpit orator's discourse that he is exempted from the necessity, imposed upon all other orators, of addressing himself to those who differ from him, more or less, and seeking to convert them by argument, with that liability to instant attack and defeat which is the best protection against feebleness and fallacy. Consequently as the rule, subject of course to rare exceptions, the business of pulpit oratory is persuasion. To convince, you address the reason; to persuade, you appeal to the emotions. In the one case, you call upon your audience to reflect and pronounce a calm, impartial judgment; in the other, you desire that they should not think but feel, surrendering their judgments to you. The preacher's title to do this is founded upon the tacit assumption that his audience and himself hold substantially the same faith, and that it is his vocation to excite in them a sense of its grandeur and importance and to stir them to thought and action in accordance with its precepts. To these the preacher adds the power of awe, as the bearer of a message from above, and he appeals to the emotions of veneration and of fear. Such being the mission of the preacher, the first question is, in what manner it should be performed. It is manifest that foremost of his accomplishments should be the faculty of moving—nay, of compelling even—his congregation to hearken to him. Let his discourse be ever so excellent, it will be wasted on the air unless he can keep the attention of his audience awake and their minds, as well as their ears, wide open to receive it. Hence the first step toward pulpit oratory is a good delivery. Such is the charm of this that, as very little experience will satisfy you, a bad sermon well delivered is really more effective than a good sermon badly delivered.—COX, *The Arts of Writing, Reading, and Speaking*, p. 250. (H. C., 1911.)

890. PHILLIPS, WENDELL.—Born at Boston, Mass., Nov. 29, 1811. Died 1884. He had a figure of “classic mold,” fine head set on broad shoulders, mouth and chin indicative of firmness and independence. His

body was supple and graceful, his expression serene and intellectual. His temperament was sanguine, emotional. He had a delicious voice softly modulated, and faultless enunciation. His speech was polished and graceful. At the age of twenty-six he came into public notice through his "Lovejoy" speech in Faneuil Hall in Boston, in 1837. From that time on, for twenty-five years he was the leading orator of the Abolitionists, and an untiring advocate of great reforms, including political equality of women, thus speaking almost always to "hostile audiences." "With the authority that comes of lowliness before a great idea," said Moncure Daniel Conway, "relying absolutely upon the eloquence of his truth, simple almost to coldness even amid his most scathing rebukes, his gestures few and natural, his voice clear and flexible, his serene, high forehead, fair hair, and light blue eyes modifying the severity of his lower features, he is listened to with alternations of breathless silence and wild outbursts of enthusiasm. . . . Mobs sent to break up his meetings have been known to return to their employers, saying: 'Never man spoke like this man.' He was prompt and without fear, in his judgments; lacking in judicial quality. To rhetorical skill and a wonderful vocabulary, he added fire and magnetism, humor and pathos, sarcasm and invective. He was most effective as a debater. His speeches lose much in the reading because of his fascinating personality, his thrilling voice, and charms of his graceful delivery. He used little flowery rhetoric. A child could have understood any one of his speeches. His purely conversational style, easy and familiar, was never relaxed, tho voice, delivery, and sentences gained in warmth and vigor as he went on. He had a retentive memory for scraps of information and striking anecdotes, and he cultivated this faculty to the utmost."

891. PHILLIPS, WENDELL, SIMPLICITY OF.—It has been justly said by some writer, that almost every one is surprised on first hearing Wendell Phillips. You are looking for a man who is all art, all thunder. Lo! a quiet man glides on to the platform, and begins talking in a simple, easy, conversational way; presently he makes you smile at some happy turn, then he startles you by a rapier-like thrust, then he electrifies you by a grand outburst of feeling. "You listen, believe, applaud. And that is Wendell Phillips. That is also oratory—to produce the greatest effect by the quietest means." We can not all be Phillipses; but

we can all copy his naturalness, earnestness, and simplicity.—MATHEWS, *Oratory and Orators*, p. 87. (S. F. & Co., 1896.)

892. PHILOSOPHY, KNOWLEDGE OF, NECESSARY TO THE ORATOR.

—Philosophy is divided into three parts, natural, moral, and ratiocinative, every one of which is naturally allied with the orator's business. To begin with the last, the object of which is to think and speak with justness, no one will doubt its belonging to the orator if it be his business to know the propriety of each expression, to clear up ambiguities, to disentangle perplexing matters, to judge between truth and falsehood, to make accurate inductions, and to display a thing in all its lights according to the prescript of a certain method. This, however, is not so minutely, and with such precision, to be used in pleadings as in disputations, because it is the orator's duty not only to instruct but to move and please, for which as much vehemence and force are required for the former as graceful manner for the latter. Thus a large river, contained in a full and deep channel, flows with a more impetuous current than a shallow brook, which, purling, skips over small pebbles. As to that part of philosophy which is called moral, or ethics, the whole of it certainly very particularly concerns the orator, for in the great diversity of causes scarcely one may not be said to imply some discussion concerning what is equitable and honest. A great many causes are entirely on the quality of the fact, which constitutes a purely moral question. In deliberations what method of counsel is without a question of honesty? And what shall I say of the demonstrative kind, consisting of praise or dispraise: has it not for its object vice and virtue? Shall not the orator constantly have occasion to enlarge much on justice, fortitude, temperance, love of country, and benevolence? Therefore, our man of integrity, who is acquainted with all these virtues not by their names only, nor from having merely learned them for the improvement of language, but has imbibed the essence of virtue in heart and mind, he, and he only, will not be at a loss to speak worthily of them, and to express his real and genuine thoughts. Now, as a general question is more comprehensive and general than a special one, because the part is contained in the whole, and not the whole in the part, no one will doubt that general questions are strictly allied to the kind of knowledge of which we speak; and as there are many things the nature of which requires to be cleared up by

accurate and short definitions, whence the state of causes called definitives—will not they who have best studied these particulars be able to elucidate them in the most satisfactory manner to others? Again, does not every question of right depend either on a propriety of terms, or concern equity, or conjecture about the intention of the law-giver, part of which belongs to dialects and part to ethics? I therefore conclude that there is no oration, which is truly such, but naturally partakes of these two kinds of philosophy; for a readiness of speech will have little effect if untutored in knowledge of this kind, and it must of course go astray when it has none or only false guides. The part of philosophy which is called natural, besides allowing eloquence scope for exercise, embraces also the whole moral system, without which, as I have said, there can be no eloquence. If the world be governed by providence, it is certain that good men ought to apply themselves to the administration of the commonwealth. If our souls are of divine origin, we must endeavor to adorn them with virtue, and not make them subservient to the pleasures of an earthly body. Will not the orator frequently treat of these matters?—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 369. (B. L., 1774.)

893. PHYSICAL POWER IN SPEAKING.—The orator should have a strong constitution; he should have a sound head, a good digestion, and, above all, a robust chest, for nothing is so fatiguing or so exhausting as declamation when long continued. I speak of oratorical declamation, which brings simultaneously into action the whole person, moral and physical—the head, all the economy of which is strained to the uttermost by extemporization; the lungs, which inhale and respire with violence, frequently with a shock and a gulp, according to the discourse; the larynx which is expanded and contracted precipitately; the nervous system which is wound up to the highest degree of sensibility; the muscular system which is keenly agitated by the oratorical stage-play from the soul of the foot to the tips of the fingers; and, finally, the blood which warms, boils, makes heart and arteries beat with quick strokes, and shoots fire through the whole organization, till the humors of the body evaporate and stream in drops of perspiration along the surface of the skin. Judge from this whether, in order to bear such fatigue, health and vigor should be required.—BAUTAIN, *Art of Extempore Speaking*, p. 231. (S., 1901.)

894. PHYSICAL PREPARATION BEFORE SPEAKING.—A walk in the open air, not too long, for that fatigues; but a brisk walk, when the health is good, and circumstances favorable, will invigorate, and enable one to grasp the whole subject at once and launch right into the heart of it. If, however, one is necessarily confined to a room, he should pace back and forth and swing the arms until the circulation becomes active and pours a stream of arterial blood to the brain that will supply all its demands. It is also well to fill the lungs, just before speaking, to their extremities, to start them, as it were, to their work. Especially is this necessary if one is obliged to sit before an audience awaiting the time to speak. It can be done easily, and without exciting the observation of others. Do not talk to others before speaking. But have perfect repose just prior to vocal effort.—FROBISHER, *Acting and Oratory*, p. 35. (C. of O. & A., 1879.)

895. PITT, WILLIAM.—The manner in which the younger Pitt succeeded to the talents and position of the elder is one of the most wonderful things in history. His father trained him from his infancy in the models which he himself had imitated so successfully. Some of these means of improvement, which at least assisted in producing the peculiar character of the eloquence of father and son, are worthy of our attention. They both translated from the best classical authors, committed to memory choice passages from the poets, and prose writers they valued, thus acquiring great command of words. With such previous training, it would have been useless for them to write even in their most elaborate efforts. When the younger Pitt had finished the traditional college course and was admitted to the bar, he also entered Parliament, being then only twenty-three years of age. He delivered his first speech, which was entirely unpremeditated, only about a month afterward. It took the house by storm. In the midst of that brilliant assembly, accustomed to the eloquence of Fox, Burke, and others worthy of any age, there was a universal burst of enthusiastic admiration. When some one remarked, "Pitt promises to be one of the first speakers ever heard in Parliament," Fox replied, "He is so already." When only twenty-four years of age, he was made Prime Minister, and held the post for seventeen years. Altho there is room for a wide difference of opinion regarding many of his acts during this time, there is none concerning his ability.

Among other reforms that he advocated was the abolition of the slave trade. He made a speech on this subject that is still celebrated. Wilberforce said that "for the last twenty minutes he really seemed to be inspired." Windham declares "that he walked home lost in amazement at the compass, until then unknown to him, of human eloquence." Pitt died at the comparatively early age of forty-seven, holding the highest office in the gift of his country.—PITTENGER, *Oratory, Sacred and Secular*, p. 147. (S. R. W., 1869.)

896. PITT, WILLIAM, CHARACTER OF.—In person, Mr. Pitt was tall and slender; his features were somewhat harsh, but lighted up with intelligence by the flashes of his eye; his gesture was animated, but devoid of grace; his articulation was remarkably full and clear, filling the largest room with the volume of sound. His manner of entering the House was strikingly indicative of his absorption in the business before him. "From the instant he passed the doorway," says Wraxall, "he advanced up the floor with a quick and firm step, his head erect and thrown back, looking neither to the right nor the left, nor favoring with a nod or a glance any of the individuals seated on either side, among whom many who possess £5,000 a year would have been gratified even by so slight a mark of attention." Those who knew him best as a speaker expatiated with delight on "the perfection of his arrangement, the comprehensiveness of his reasonings, the power of his sarcasm, the magnificence of his declamation, the majestic tone of his voice, the legislative authority of his manner, and his felicitous observance of the temper of his audience." Mr. Canning has given the following sketch of his character, which will form an appropriate conclusion to this memoir. "The character of this illustrious statesman early passed its ordeal. Scarcely had he attained the age at which reflection commences, when Europe with astonishment beheld him filling the first place in the councils of his country, and managing the vast mass of its concerns with all the vigor and steadiness of the most matured wisdom. Dignity—strength—discretion—these were among the masterly qualities of his mind at its first dawn. He had been nurtured a statesman, and his knowledge was of that kind which always lay ready for practical application. Not dealing in the subtleties of abstract politics, but moving in the slow, steady procession of reason, his conceptions were reflective, and his views correct. Habitually

attentive to the concerns of government, he spared no pains to acquaint himself with whatever was connected, however minutely, with its prosperity. He was devoted to the state. Its interests engrossed all his study, and engaged all his care. It was the element alone in which he seemed to live and move. He allowed himself but little recreation from his labors. His mind was always on its station, and its activity was unremitted. He did not hastily adopt a measure, nor hastily abandon it. The plan struck out by him for the preservation of Europe was the result of prophetic wisdom and profound policy. But, tho defeated in many respects by the selfish ambition and short-sighted imbecility of foreign powers—whose rulers were too venal or too weak to follow the flight of that mind which would have taught them to outwring the storm—the policy involved in it has still a secret operation on the conduct of surrounding states. His plans were full of energy, and the principles which inspired them looked beyond the consequences of the hour. He knew nothing of that timid and wavering cast of mind which dares not abide by its own decision. He never suffered popular prejudice or party clamor to turn him aside from any measure which his deliberate judgment had adopted. He had a proud reliance on himself, and it was justified. Like the sturdy warrior leaning on his own battle-axe, conscious where his strength lay, he did not readily look beyond it. As a debater in the House of Commons, his speeches were logical and argumentative. If they did not often abound in the graces of metaphor, or sparkle with the brilliancy of wit, they were always animated, elegant, and classical. The strength of his oratory was intrinsic; it presented the rich and abundant resource of a clear discernment and a correct taste. His speeches are stamped with inimitable marks of originality. When replying to his opponents his readiness was not more conspicuous than his energy. He was always prompt and always dignified. He could sometimes have recourse to the sportiveness of irony, but he did not often seek any other aid than was to be derived from an arranged and extensive knowledge of his subject. This qualified him fully to discuss the arguments of others, and forcibly to defend his own. Thus armed, it was rarely in the power of his adversaries, mighty as they were, to beat him from the field. His eloquence, occasionally rapid, electric, and vehement, was always chaste, winning, and persuasive—not awing into acquiescence, but arguing into conviction. His understanding was bold and com-

prehensive. Nothing seemed too remote for its reach or too large for its grasp. Unlured by dissipation and unswayed by pleasure, he never sacrificed the national treasure to the one, or the national interest to the other. To his unswerving integrity the most authentic of all testimony is to be found in that unbounded public confidence which followed him throughout the whole of his political career. Absorbed as he was in the pursuits of public life, he did not neglect to prepare himself in silence for that higher destination, which is at once the incentive and reward of human virtue. His talents, superior and splendid as they were, never made him forgetful of that Eternal Wisdom from which they emanated. The faith and fortitude of his last moments were affecting and exemplary."—GOODRICH, *Select British Eloquence*, p. 577. (H. & Bros., 1853.)

897. PITT, WILLIAM, ELOQUENCE

OF.—Brougham gives a glowing account of his power as an orator. "He is to be placed without any doubt in the highest class. With a sparing use of ornament, hardly indulging more in figures, or even in figurative expression, than the most severe examples of ancient chasteness allowed—with little variety of style, hardly any of the graces of manner—he no sooner rose than he carried away every hearer, and kept the attention fixed and unflagging until it pleased him to let it go; and then

'So charming left his voice that we awhile
Still thought him speaking, still stood fixed
to hear.'

This magical effect was produced by his unbroken flow, which never for a moment left the hearer in pain or doubt, and yet was not the mean fluency of mere relaxation, requiring no effort of the speaker, but imposing on the listener a heavy task; by his lucid arrangement, which made all parts of the most complicated subject quit their entanglement and fall each in its place; by the clearness of his statements which presented a picture to the mind; by the forcible appeals to strict reason and strong feeling which formed the great staple of the discourse; by the majesty of the diction; by the depth and fulness of the most sonorous voice and the unbending dignity of the manner, which ever reminded us that we were in the presence of more than the mere advocate and debater, that there stood before us a ruler of the people. Such were the effects invariably of this singular eloquence, nor did anything, in any mood of mind, ever drop from him that was unsuited

to the majestic frame of the whole, or could disturb the serenity of the full and copious flood that rolled along." Macaulay says: "At his first appearance in Parliament he showed himself superior to all his contemporaries in command of language. He could pour out a long succession of round and stately periods, without ever pausing for a word, without ever repeating a word, in a voice of silver clearness, and with a pronunciation so articulate that not a letter was slurred over."—PITTINGER, *Oratory, Sacred and Secular*, p. 148. (S. R. W., 1869.)

898. PITT, WILLIAM, METHOD OF.

—William Pitt, the younger, was born at Hayes, in Kent, on the 28th of May, 1759. He was the second son of Lord Chatham and Lady Hester Grenville, Countess of Temple. William Pitt's whole soul from boyhood was absorbed in one idea—that of becoming a distinguished orator; and when he heard at the age of seven that his father had been raised to the peerage, he instantly exclaimed, "Then I must take his place in the House of Commons." To this point all his youthful efforts were directed, with a zeal and constancy which knew of no limits but the weakness of his frame, and which seemed almost to triumph over the infirmities of nature. A few notes as to the studies by which the greatest of English orators trained his favorite son for public life will not be found uninteresting. His mode of translating the classics to his tutor was a peculiar one. He did not construe an author in the ordinary way, but after reading a passage of some length in the original, he turned it at once into regular English sentences, aiming to give the ideas with great exactness, and to express himself, at the same time, with idiomatic accuracy and ease. Such a course was admirably adapted to the formation of an English style, distinguished at once for copiousness, force, and elegance. To this early training Mr. Pitt always ascribed his extraordinary command of language, which enabled him to give every idea its most felicitous expression, and to pour out an unbroken stream of thought, hour after hour, without once hesitating for a word, or recalling a phrase, or sinking for a moment into looseness or inaccuracy in the structure of his sentences. Locke on the Understanding was his favorite author on the science of mind; he soon mastered Smith's "Wealth of Nations," which was first published when he was a member of college. He had the finest parts of Shakespeare by heart. He read the best historians with great care. Middleton's

"Life of Cicero" and the political and historical writings of Bolingbroke were his favorite models in point of style; he studied Barrow's sermons by the advice of his father for copiousness of diction, and was intimately acquainted with the sacred Scriptures, not only as the guide of his faith and practise, but as the true "well of English undefiled."—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 27. (W. L. & Co.)

899. PITY, CAUSES OF.—Let us explain the circumstances which excite pity; and the persons whom men pity; and, as regards themselves, with what dispositions. Now let pity be defined to be, "a sort of pain occasioned by an evil capable of hurting or destroying, appearing to befall one who does not deserve it, which one may himself expect to endure, or that some one connected with him will; and this when it appears near for it evidently is necessary that a person likely to feel pity should be actually such as to deem that, either in his own person, or of some one connected with him, he may suffer some evil, and that an evil of such a description as has been stated in the definition, or one similar to it, or nearly equivalent to it. On which account neither do those who are absolutely lost, feel pity; for these think they shall no longer be exposed to suffering, for their sufferings are past; nor those who esteem themselves excessively happy, but these wax insolent; for evidently, if they esteem every good to be realized to them, they also esteem their lot to be incapable of suffering any evil; since this also enters into the number of goods. But of this description, viz., such as think they may yet suffer evil, are both who already have suffered and escaped; and those advanced in years, as well by reason of their prudence, as of their experience: and the weak; and those who are rather timid; and men of education, for these calculate life's contingencies aright; and those to whom belong parents or children or wives, for these attach to one's self and are liable to suffer the above-mentioned evils. Those do not feel pity who are under the excitements of courage, for instance, under anger or confidence; for these feelings little calculate the future: nor do those feel pity who are under insolent dispositions; for these persons also calculate little of suffering anything: but those who are of the mean temperament between these are susceptible of pity: and those again are not susceptible of it who are vehemently affected by fear, for such as are horror-struck do not feel pity, by reason of its being akin to an evil which

comes home to themselves. Also people are susceptible of pity, should they esteem some persons to be good; for he who esteems no one to be such, will think every one deserving of evil. And, in a word, every one, when he is so affected as to call to his recollection the fact that evils of such a character have befallen either him or his, or to apprehend that they may befall him or his. And now it has been stated with what dispositions men feel pity. The circumstances which excite their pity will be evident from the definition: for whatever things, of the number of those which cause pain and anguish, have a tendency to destroy, are all such as to cause pity: again, everything whose tendency is utter abolition; also all those evils which involve the quality of greatness, and of which chance is the cause. But the evils whose characteristic is great anguish and destruction, are as follows: death, assaults, personal injuries, and age, and sickness, and want of food. And the evils of which chance is the cause are absolute want, or fewness of friends (on which account even the being torn from friends and familiars is a circumstance to be pitied), ugliness, infirmity, deformity, and the circumstance that some evil befalls one from a source whence it were becoming for some good to have arisen; and the frequent occurrence of a similar thing; and the accession of some good, when one has already passed his sufferings; as, for example, the gifts of the king were sent down to Diopithes after he was dead; and the fact either that no good has accrued, or of their being no enjoyment of it when it has arrived. These, then, and the like, are the circumstances on account of which men feel pity. But people are sensible of pity toward their acquaintances, if they be not extremely close connection, but about such they feel just as they do about themselves when on the eve of suffering: and on this account Amasis, as they say, did not shed a tear over his son when he was being led to execution, but he did over his friend who was asking an alms; for this was a circumstance to call for pity; the other, to excite horror. For horror is distinct from pity and has a tendency to expel pity from the breast, and is frequently available to produce a contrary effect. Still men feel pity while the evil is yet approaching. And they feel it toward their equals, whether in age, in temper, in habits, in rank, or in family; for in all these relations the evil is seen with greater clearness as possible to befall also one's self. For we must here also assume generally that whatever people fear in their own case, that

they pity as happening in the case of others. But as the disasters which excite pity always appear to be close at hand, while, as to those removed at the distance of ten thousand years men neither in the expectation of them, if future, nor in the remembrance of them, if past, are sensible of pity at all, or at least not in an equal degree; this being the case, it must follow that those characters which are got up with the aid of gesture, and voice, and dress, and of acting, generally have the greater effect in producing pity. For thus, by setting the evil before our eyes, as either being on the eve of taking place, or as having happened, men make it appear to be close at hand. Likewise, things which have just taken place, or are quickly about to do so have on this very account a greater tendency to excite pity. Also the indications and actions of persons; for instance, the garments of those who have suffered, and other things of that sort. And the expressions of those under suffering, for instance, of those already in act of dying. And especially is it a circumstance to move pity, that, while in these crises, the persons have borne themselves virtuously. For all these circumstances produce pity in a higher degree from its appearing near; also the fact of the person's being unworthy, and his disaster appearing in view before our eyes.—ARISTOTLE'S *Rhetoric and Poetics*, p. 136. (B., 1906.)

900. PLAN, ADHERING TO THE.—

No change in the plan should be made just before speaking, for it will almost inevitably produce confusion. Yet this error is very difficult to avoid. The mind has a natural tendency to be going over the same ground, revising and testing every point, and is liable to make changes, the consequences of which can not at once be foreseen. After all necessary preparation has been made, we should wait the result quietly and hopefully. Over-study is possible, and, when accompanied by great solicitude, is a sure means of driving away all interest from the subject. If the eye be fixt too long upon one object, in a steadfast gaze, it will be unable to see at all. So the mind, if confined to one point for a great period, will lose its vivacity, and grow weary. Nothing can compensate for the want of elasticity and vigor in the act of delivery. It is not enough to enumerate a dry list of particulars, but we must enter into their spirit with the deepest interest. This can not be counterfeited. To clearly arrange and weigh every thought that belongs to the subject, lay it aside until the time for speech, and then enter upon it with

only such a momentary glance as will assure us that all is right, is doubtless the method to make our strength fully available. To await the decisive moment with calm self-confidence, is very difficult, especially for beginners, but the ability to do it may be acquired by judicious practise and firm resolution.—PITTINGER, *Oratory Sacred and Secular*, p. 98. (S. R. W., 1869.)

901. PLAN, ADVANTAGE OF A BRIEF.—

A brief plan is better than a long one. Often a single word will recall an idea as perfectly as many sentences would do, and will burden the memory less. We do not expect the draft of a house to equal the building in size, but only to indicate the position and proportion of its apartments. The plan can not supply the thought, but, indicating what exists in the mind, it shows how to bring it forth in regular order. It is a pathway leading to a definite end, and, like all roads, its crowning merits are directness and smoothness. Without these, it will perplex and hinder rather than aid. Every word in the plan should express, or assist in expressing, an idea, and be so firmly bound to it that the two can not be separated by any exigency of speech. It is perplexing in the heat of discourse to have a prepared note lose the idea attached to it, and become merely an empty word. But if the conception is clear, and the most fitting term has been chosen to embody it, this can not easily happen. A familiar idea may be noted very briefly, while one that is new requires to be more fully exprest. Most sermon skeletons may be brought within the compass of a hundred words, and every part be clear to the mind that conceived it, tho perhaps not comprehensible by any other.—PITTINGER, *Oratory, Sacred and Secular*, p. 88. (S. R. W., 1869.)

902. PLAN, A GENERAL.—

The right distribution of your plan depends on your manner of conceiving your subject and the end you have in view in your discourse; nor have general rules much practical range even here. What is required are, good sense, sagacity, and tact; good sense to see things as they are, in their true light, or in their most favorable aspect, so as not to say what will not befit the occasion; sagacity, to turn the subject over, penetrate it through, analyze it, anatomize it, and exhibit it, first on paper, then in speaking; tact, to speak appropriately, leave in the shade whatever can not appear without disadvantage, and bring out into strong light whatever is most in your

favor; to put everything in its own place, and to do all this quickly, with neatness, clearness, simplicity, so that in the very knot of the statement of the case may be discerned all the folds and coils of the main idea about to be untied and laid forth by the discourse. An ill-conceived, an ill-divided plan, which does not at once land the hearer right in the middle of the subject and in full possession of the matter, is rather an encumbrance than a help. It is a rickety scaffolding which will bear nothing. It but loads and disfigures the building instead of serving to raise it.—BAUTAIN, *Art of Extempore Speaking*, p. 201. (S., 1901.)

903. PLAN, ARRANGEMENT OF THE.—The plan of a discourse is the order of the things which have to be unfolded. You must therefore begin by gathering these together, whether facts or ideas, and examining each separately, in their relation to the subject or purport of the discourse, and in their mutual bearings with respect to it. Next, after having selected those which benefit the subject, and rejecting those which do not, you must marshal them around the main idea, in such a way as to arrange them according to their rank and importance, with respect to the result which you have in view. But what is worth still more than even this composition or synthesis, you should try, when possible, to draw forth, by analysis or deduction, the complete development of one single idea, which becomes not merely the center, but the very principle of the rest. This is the best manner of explaining or developing, because existences are thus produced in nature, and a discourse, to have its full value and full efficiency, should imitate her in her vital process, and perfect it by idealizing that process. In fact, reason, when thinking and expressing its thought, performs a natural function, like the plant which germinates, flowers, and bears fruit. It operates, indeed, according to a more exalted power, but it follows in the operation the same laws as all beings endued with life; and the methods of analysis and synthesis, of deduction and induction, essential to it, have their types and symbols in the vital acts of organic beings, which all proceed likewise by the way of expansion and contraction unfolding and enfolding, diffusion and collection. The most perfect plan is, therefore, the plan which organizes a discourse in the manner nature constitutes any being fraught with life. It is the sole means of giving to speaking a real and natural unity and, consequently, real strength and beauty,

which consist in the unity of life.—BAUTAIN, *Art of Extempore Speaking*, p. 116. (S., 1901.)

904. PLAN, DRAWING OF THE.—The speaker should have his plan well fixed, not only on paper, but in his head, so as to keep ever present before his mind the chain of the thoughts, and so as to proceed successively from one to the other in the prescribed order of the exposition. The discourse, then, is mounted, as it were, in a frame from which it ought not to slip, under pain of digressing and diverting, by its deviations, the attention of the hearers from the subject, as a river which overflows its bed sweeps away whatever it meets, and spreads death and ruin where it ought to have diffused refreshment and fertility. Or to speak more properly, the discourse which thus overflows carries nothing at all with it except those wordy waves which beat upon the ears without leaving behind them a single idea or moving a single feeling. Many of those who are anxious to speak extemporaneously, and who do not understand it, for want of talent or of preparation, are lost in this manner. The current of their discourse, which is not kept within its banks, gets every moment divided and loses itself in emptiness, like those rivers with a multiplicity of mouths, which are absorbed by the sands. It is a highly important matter, then, to know how to confine oneself to one's plan—altho one must not be such a slave to it as to leave no room for the new thoughts which may occur at the moment. That would be to deprive oneself of one of the chief advantages of extemporization—the inspiration of the moment, and the life it gives to the discourse.—BAUTAIN, *Art of Extempore Speaking*, p. 254. (S., 1901.)

905. PLAN, ESSENTIAL PROPERTIES OF A GOOD.—The plan of a discourse should be neat—that is, it should be drawn out with such exactness, and with such an orderly and logical distribution of all its parts as will enable its author to take in at a glance the one end to be gained and the means of gaining it. There will be nothing in this plan which will be obscure or doubtful; no feature of it which will not indicate something of importance. It will not embrace many great ideas; but each idea which it embraces will, in some degree at least, be a great one, and one which will contain in itself the source of many happy thoughts, and of many fruitful inspirations. And, as the plan is, in the strictest sense of the word,

the mere skeleton of the sermon, the rough draft which the skilful hand of the artist traces out in order to secure unity of view and of means before he begins to fill in the rich and varied details of his composition, it will, as a necessary consequence, be simple. It will admit of no style or fine writing. It will contain, not the development of fine ideas, but the skeleton of them. It will form the dry bones, strong, vigorous, and compact as you will, but still the dry bones, which the skilful hand of the artist is presently to clothe with living flesh and muscle; and it will neither form, nor aim at forming, anything more. The plan should be duly proportioned; that is to say, in sketching the plan of a discourse we should assign to each truth, to each great idea, and to each leading argument, that degree of prominence which is intrinsically or relatively due to it; so that there shall reign in the whole discourse a true and legitimate concord of its various parts, one to another, and to the whole. This proportion and harmony, which contribute so powerfully to the beauty* of a discourse, are doubly necessary to him who extemporizes. Unless the various parts of his discourse be duly proportioned beforehand, and strongly determined and marked out—unless he have put everything in its own place, and done this with such neatness, clearness, simplicity, and order as never to lose sight of the great leading idea of his sermon—unless the plan be so arranged that, in its working out, the development of each great thought, and of each line of argument, lead him back to this parent idea—the extemporary preacher runs great risk of delivering a discourse which will be much more remarkable for diffuseness, disorder, and confusion, than for the contrary qualities. Most preachers, rightly enough, propose to divide their discourse into three great parts, viz., introduction, body, and conclusion. But neglecting, or being unable, to proportion these parts duly, the result is a *monstrum horrendum*. Some spend nearly the whole time in beating about the bush, in laboring to break the ground and open up the subject; and the monster which they create is known by his enormous head. They never really get beyond the introduction. There are others who seem unable to finish—who never know when or how to wind up; and their creation is known by the length of his tail. There are others who, forgetting that each argument or head of the discourse should be merely a development of the leading idea of the whole—forgetting that their secondary propositions or accessory thoughts have no real utility except what they derive

from that leading idea—spend too much time, and dilate too much upon those secondary propositions; and, doing this at the cost of the parent idea, they produce an excrescence which deforms and mars the beauty of the object whence it has its source. In all these, and many other cases of the like nature, the result is a monster, more or less deformed and out of due proportion.—POTTER, *The Spoken Word*, p. 71. (M. H. G. & Son, 1880.)

906. PLAN, IMPORTANCE OF A GOOD.—The importance, both to the author of a sermon and to his hearers, of a good distribution, as preliminary to writing, can not be too highly estimated. On this depends, materially, facility of execution in writing; and, still more, clearness of apprehension on the part of hearers. He who has a well-defined subject, and by patient thought has acquired and properly arranged all the materials requisite to its treatment, has of course clear views, and can with comparative rapidity clothe his conceptions in suitable language. His pen will readily give all needed expansion to his main thoughts; and subordinate thoughts will be in waiting to fill their appropriate places. Such a man's hearers, too, readily come into his track; his words, expressing clear ideas, make well-defined impressions. Hearers generally, when the preacher has a poor plan, feel the difficulty, tho they may not be able to trace it to its real source; and one of the reasons why a man of a truly philosophical mind is able "to make things plain" even to illiterate hearers, is, that he presents clear thoughts in a proper order. The remark of Dugald Stewart has much weight, that "there is no talent so essential to a public speaker, as to be able to state clearly every different step of those trains of thought by which he was led to the conclusions he wishes to establish"; or, it may be added, to be able to state clearly every different step of those trains of thought which are adapted to convey to others a right apprehension of a subject, and a conviction of its truth and importance. In other words, an ability to form a good plan of a discourse, is essential to a public speaker. To attempt to make, or to hear, a sermon, without such a plan is, as Herder remarks, to wrestle without a firm foothold. And however much labor the forming of a plan may cost, the labor should be cheerfully endured; since it will be so amply repaid in benefit both to the preacher himself and to his hearers.—RIPLEY, *Sacred Rhetoric*, p. 85. (G. K. & L., 1849.)

907. PLAN IN PREACHING, ADVANCES OF A.—(1) It will aid his invention. Arranging thought suggests thought. The mind moves along related thoughts naturally and strongly. (2) It will stir his feelings. Feelings are aroused by a succession of suitable truths, while they are checked by confused thoughts. (3) It will suggest striking particular thoughts. The flashings of genius, and the force of such thoughts in a sermon will be increased by having them in their proper setting. (4) It will aid his memory, helping in the delivery of a written sermon, and it is absolutely essential to good extemporaneous preaching.—SCHLESER, *Modern Practical Theology*, p. 35. (F. & W., 1903.)

908. PLAN, OBJECT OF THE.—At the moment when we have, whether it be directly or indirectly, conceived our subject, that subject stands out before us in one sense clearly, in another sense enveloped in a certain amount of obscurity. We see clearly, and with the utmost distinctness, the one great leading idea, the one plain, practical truth, which is to be carried home to the minds and hearts of our hearers. We see, too—altho perhaps not quite so clearly—that the matter with which our course of reading has supplied us, the arguments, comparisons, illustrations, and sympathetic appeals, which have been carefully recorded in our notes, range themselves naturally and instinctively, so to speak, under two or three great leading heads. In other words, that they are referable either to Sacred Scripture, to theology, or to reason and experience, but that, inasmuch as they have not yet been referred to their own proper heading, or put in their own proper place, a certain disorder and confusion, resulting in obscurity, exists amongst them. And it is the precise object of the plan of the discourse to get rid of this obscurity by thus putting everything in its own place; so that, when we ascend the pulpit to extemporize, we may carry in our mind a clear and sharply defined skeleton of the discourse which we intend to deliver—a well-regulated plan which shall at once lend that strength to our composition which ever springs from order and logical sequence of ideas; and that confidence to ourselves which is never wanting to any man who speaks with the conscious knowledge that he has something to say, something worth saying, and that he not only knows what he is about to say, but also how he intends to say it; or, in other words, the order and connection of his discourse—of one part with another

and with the whole.—POTTER, *The Spoken Word*, p. 63. (M. H. G. & Son, 1880.)

909. PLAN OF DISCUSSION.—It would obviously be as absurd in a writer to construct an introduction before the plan of the discourse is determined upon, as it would be in an architect to put up a portico before he had determined what kind of a house to attach to it. That this absurdity is frequently committed in writing and in architecture only shows the necessity of calling particular attention to it. There is no one feature of the introduction which may not receive its determinate character from the proposition and the discussion. The length, the matter, including both the thought and the feeling, and the style can not be known till the plan of the discussion is fully determined upon. By this it is not meant that the discussion should be written out or reduced to forms of language; but merely that the whole plan of the discussion be distinctly conceived in the mind before the introduction is composed. The necessity of thus first studying out and accurately determining in the mind the plan of the discussion before the introduction is commenced, appears not only from the fact that unless this be the case it is all a matter of mere accident whether there by any correspondence between it and the body of the discourse, but also from the consideration that it is only thus that unity, in which lies all the life of invention as well as of discourse, can be secured. The very idea of a discourse, as a product of a rational mind that ever has an aim in its proper workings, involves the necessity of unity; and this unity appears in discourse mainly in the proposition and the discussion as the essential parts. The clear perception of what is needed to be effected in the mind address by way of preparation, in order that this aim of the discourse can be attained in it, is absolutely indispensable both to guide invention in constructing the introduction and to stimulate it so that its work shall be easy and successful.—DAY, *The Art of Discourse*, p. 55. (C. S. & Co., 1867.)

910. PLAN, WRITING OF THE.—Beware of introducing style into the arrangement of your plan; it ought to be like an artist's draft, the sketch, which, by a few lines unintelligible to everybody save him who has traced them, decides what is to enter into the composition of the picture, and each object's place. Light and shadow, coloring and expression, will come later. Or, to take another image, the plan is a skele-

ton, the dry bone-frame of the body, repulsive to all except the adept in anatomy, but full of interest, of meaning, and of significance for him who has studied it and who has practised dissection; for there is not a cartilage, a protuberance, or a hollow which does not mark what that structure ought to sustain—and therefore you have here the whole body in epitome, the entire organization in miniature. Hence, the moment you feel that your idea is mature, and that you are master of it in its center and its radiations, its main or trunk lines, take the pen and throw upon paper what you see, what you conceive in your mind. If you are young or a novice, allow the pen to have its way and the current of thought to flow on. There is always life in this first rush, and care should be taken not to check its impetus or cool its ardor. Let the volcanic lava run; it will become fixt and crystalline of itself. Make your plan at the first heat, if you be compelled to do so, and follow your inspiration to the end; after which let things alone for a few days, or at least for several hours. Then re-read attentively what you have written, and give a new form to your plan; that is, re-write it from one end to the other, leaving only what is necessary, what is essential. Eliminate inexorably whatever is accessory or superfluous, and trace, engrave with care, the leading characteristics which determine the configuration of the discourse, and contain within their demarcations the parts which are to compass it. Only take pains to have the principal features well marked, vividly brought out, and strongly connected together, in order that the division of the discourse may be clear and the links firmly welded.—BAUTAIN, *Art of Extempore Speaking*, p. 196. (S., 1901.)

PLAN.—See also *Outline*.

911. PLAUSIBILITY IN SPEAKING.

—Plausibility has an effect on the mind independent of faith or probability, arising from the consistency of the narration, from its being natural and feasible. The want of plausibility implies an internal improbability, requiring stronger external evidence to surmount. The implausibility may be surmounted by such evidence, and be certified of what is itself implausible. Implausibility is positive evidence against a narrative; plausibility implies no positive evidence for it. Fiction may be as plausible as truth. Probability is a light darted on the object from proofs, called evidence. Plausibility is a native luster issuing directly from the object. The former is

the aim of the historian, the latter of the poet. The proof of this is found in the effects of tragedy, epic poetry, and romance. Tho plausibility alone has often greater efficacy in rousing the passions than probability or even certainty; yet in any species of composition wherein truth, or at least probability is expected, the mind quickly nauseates the most plausible tale which is unsupported by proper arguments. For this reason it is the business of the orator, as much as his subject will permit, to avail himself of both qualities. There is one case, and but one, in which plausibility itself may be dispensed with; that is, when the fact is so incontestable that it is impossible to entertain a doubt of it; for when implausibility is incapable of impairing belief, it has sometimes, especially in forensic causes, even a good effect. By presenting us with something monstrous in its kind, it raises astonishment, and thereby heightens every passion which the narrative is fitted to excite.—CAMPBELL, *The Philosophy of Rhetoric*, p. 80. (G. & W. B. W., 1823.)

912. PLEASURE FROM PUBLIC SPEAKING.

—I am persuaded that, previously to trial, no young man can duly estimate the glow of public discourse as a source of pleasure. When the soul is carried by the greatness of the subject, and the solemnity of the occasion, above its ordinary tracts, so as to be at once heated and enlarged by passion, while the kindled countenances of the hearers, and the reflected ardor of their glance carry a repercussive influence to the speaker; or when the tear twinkles in the eye of penitence, and weeping throngs attest the power of truth and affection; then it is that preaching becomes its own reward. This is more than rhetorical excitement and stageheat, it is caused by Christian emotion. Call it sympathy, if you please; I am yet to learn what harm there is in this: it is legitimate sympathy. If a Christian minister ever has deep impressions of truth, we may expect it to be in the pulpit—there, if anywhere, we may hope for special gifts from above; and these gifts are dispensed for the sake of the hearer, and are reckoned on, as graces, or tokens of individual piety. Yet they constitute a great part of the preacher's happiness. They are not dependent on eloquence, in its common meaning; for they fall equally to the share of the humblest, rudest preacher, provided he be all on fire with his subject, and bursting with love to his people. No scholarship, filing, or varnish, can compass this; it comes from

the heart: and many a minister has chipped at the edges of his sermon, and veneered it with nice bits of extract, only to find that its strength had been whittled away. There may be more awakening or melting, in a backwoodsman's improvisation, than in all the climacteric periods of Melville, or all the balanced splendor of Macaulay. Certainly the delight of soul is on the side of him who is most in earnest. It is especially love that moves the souls of hearers, and love, in its very nature, gives happiness. It can not be that a man can be frequently the subject of those feelings which belong to evangelical preaching, without being for that very reason a happier man.—ALEXANDER, *Thoughts on Preaching*, p. 92. (S., 1862.)

913. PLEASURES OF ELOQUENCE.

—I now assert only that of which I am convinced, that altho oratory is not an art, no excellence is superior to that of a consummate orator. For to say nothing of the advantages of eloquence, which has the highest influence in every well-ordered and free state, there is such delight attendant on the very power of eloquent speaking, that nothing more pleasing can be received into the ears or understanding of man. What music can be found more sweet than the pronunciation of a well-ordered oration? What poem more agreeable than that skilful structure of prose? What actor has given greater pleasure in imitating, than an orator gives in supporting truth? What penetrates the mind more keenly than an acute and quick succession of arguments? What is more admirable than thoughts illumined by brilliancy of expression? What nearer to perfection than a speech replete with every variety of matter? for there is no subject susceptible of being treated with elegance and effect, that may not fall under the province of the orator. It is his, in giving counsel on important affairs, to deliver his opinion with clearness and dignity; it is his to rouse a people when they are languid, and to calm them when immoderately excited. By the same power of language, the wickedness of mankind is brought to destruction, and virtue to security. Who can exhort to virtue more ardently than the orator? Who reclaim from vice with greater energy? Who can reprove the bad with more asperity, or praise the good with better grace? Who can break the force of unlawful desire by more effective reprehension? Who can alleviate grief with more soothing consolation? By what other voice, too, than that of the orator, is history, the evidence of time,

the light of truth, the life of memory, the directress of life, the herald of antiquity, committed to immortality? For if there be any other art, which professes skill in inventing or selecting words; if any one, besides the orator, is said to form a discourse, and to vary and adorn it with certain distinctions, as it were, of words and thoughts; or if any method of argument, or expression of thought, or distribution and arrangement of matter, is taught, except by this one art, let us confess that either that, of which this art makes profession is foreign to it, or possest in common with some other art. But if such method and teaching be confined to this alone, it is not, tho professors of other arts may have spoken well, the less on that account the property of this art; but as an orator can speak best of all men on subjects that belong to other arts, if he make himself acquainted with them, so the professors of other arts speak more eloquently on their own subjects, if they have acquired any instruction from this art; for if any person versed in agriculture has spoken or written with eloquence on rural affairs, or a physician, as many have done, on diseases, or a painter upon painting, his eloquence is not on that account to be considered as belonging to any of those arts; altho in eloquence, indeed, such is the force of human genius, many men of every class and profession attain some proficiency even without instruction; but tho you may judge what is peculiar to each art, when you have observed what they severally teach, yet nothing can be more certain than that all other arts can discharge their duties without eloquence, but that an orator can not even acquire his name without it; so that other men, if they are eloquent, borrow something from him; while he, if he is not supplied from his own stores, can not obtain the power of speaking from any other art.—CICERO, *On Oratory and Orators*, p. 229. (B., 1909.)

914. POETRY AND SPEECH.—Poetry is a more serious and useful art than common people imagine. Religion consecrated it to its own use from the very beginning of the world. Before men had a text of divine scripture, the sacred songs, which they learned by heart, preserved the remembrance of the creation and the tradition of God's wonderful works. Nothing can equal the magnificence and transport of the songs of Moses. The book of Job is a poem full of the boldest and most majestic figures. The Song of Solomon gracefully and tenderly expresses the mysterious union of God with

the soul of man, which becomes his spouse. The Psalms will be the admiration and comfort of all ages and all nations who know the true God. The whole scripture is full of poetry, even in those places where there is not the least appearance of versification. Besides, poetry gave the world its first laws; it softened men's wild and savage tempers; it drew them from the forests where they wandered about, and civilized them; it governed their manners; it formed families and nations; and made them relish the sweets of society; it restored the exercise of reason; it cultivated virtue, and invented polite arts; it animated people's courage for war; and disposed them likewise for the calm enjoyments of peace. Speech, animated by lively images, noble figures, the transport of passions, and the charms of harmony, was called the language of the gods: even the most barbarous nations felt its power.—FÉNELON, *A Letter to the French Academy*, p. 247. (J. M., 1808.)

915. POETRY, HOW TO READ.—Before you begin to learn to read poetry, ascertain if you are infected by the evil habit of singing it, for until that is entirely subdued progress is hopeless. Your own ear will not help you in this investigation, for it has been perverted also and has ceased to inform the mind of the fact. You can not so hear yourself as to sit in judgment on yourself—at least until another has listened and pointed out your defects to you and you learn from his instructions where you err. Call in, then, the aid of a judicious friend. Ask him to hearken while you read a few short passages from poetry in various meters and instruct him that, with most resolute disregard of the danger of wounding your self-love, he must stop you on the way and tell you of every lapse into song, sing-song, or chant. He must be inflexible in his criticism or you will not mend. Score with a pencil in the book the lines or words of which he complains. If he is apt at imitation, ask him to show you, by his own voice, the manner of your reading. Afterward, when alone, read the same passages again from the scored page, carefully avoiding the faults he had told you of as attaching to the words marked by the pencil. Thus repeat them several times. A few lessons, so learned, submitting the same passages to the judgment of your listener, will enable you to avoid the most offensive features of the evil habit. But be not impatient. As the mischief was early implanted, has been long cherished and grown with your growth, it

will not be cured without much care and perseverance. However tedious the delay, do not abandon the task until it is thoroughly achieved. It will not be time wholly lost. Having once unlearned, the task of learning will be comparatively easy. Thus, having learned how poetry ought not to be read, you will proceed to learn how it ought to be read. You must not sing it; you must not chant it; you must not drawl it; you must not ignore the meter and the rime; you must not make prose of it. When, then, are you to do with it? Read it so that meter, rhythm and rime may be made sensible to the listener's ear, but without giving prominence to either. The difference between the reading of poetry and prose lies in this, that you mark by your voice the peculiar characteristics of poetry. You must observe the meter, not altogether by intoning it but by the very gentlest inflection of the voice. You must indicate the rhythm by a more melodious utterance and the rime by a slight—very slight—emphasis placed upon it. The rule is plain enough. The difficulty lies in preserving the right degree of expression. I can not convey this to you by words, it can be taught only by examples. Your ear should guide you and would do so, if it were not perverted by bad habits. But, as those habits are probably formed, I can but advise you to do for this as for so many other ingredients of the art. If you have not a judicious friend who will hear patiently and tell you of your faults frankly, apply to a professional teacher. But there are some frequent errors of which I may usefully warn you. Avoid set pauses. Some readers, otherwise skilful, will make a pause at precisely the same point in the meter of each line, whether the sense does or does not require it. This is not merely monotonous—it is wrong. In the reading of poetry, as of prose, the sound must be subordinate to the sense. Altho there is a measuring of words in poetry, there is no measure for the pauses. You must pause wheresoever the sense demands a pause, without regard to the apparent exigencies of meter or rime. If that pause so falls that it disturbs the melody of the verse or the harmony of the rime, you should preserve them by so managing your voice that, after the pause, it shall resume with the self-same tone with which it rested, just reminding the hearer of the music of the verse as an added charm to the beauty of the thought. Then, again, shun carefully the still more frequent practise of pausing at the end of each line, regardless of the requirement of the

thought.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 139. (H. C., 1911.)

916. POETRY, READING OF.—Theophrastus says that the reading of poets is of vast service to the orator. Many, and with good reason, are of the same opinion, as from them may be derived sprightliness in thought, sublimity in expression, force and variety in sentiment, propriety and decorum in character, together with that recreation for cheering and recruiting minds which have been for any time harassed by the drudgery of the bar. Therefore, Cicero thinks relaxation should be sought for amidst the pleasure of poetic reading. Let it, notwithstanding, be remembered that poets are not in all things to be imitated by the orator, neither in the liberty of words nor license of figures. The whole of that study is calculated for ostentation. Its sole aim is pleasure, and it invariably pursues it, not only by fictions of what is false, but of some things that are incredible. It is sure also of meeting with partisans to espouse its cause, because as bound down to a certain necessity of feet, it can not always use proper words, and being driven out of the straight road, must turn into some byways of speaking, and be compelled both to change some words, and to lengthen, shorten, transpose, and divide them. As for orators, they must stand their ground completely armed in the order of battle, and as they fight for matters of the highest consequence, must think of nothing but gaining the victory. Still I would not have their armor appear squalid and covered with rust, but retain rather a brightness that dismays, such as of polished steel, striking both the mind and eyes with awe, and not the splendor of gold and silver, a weak safeguard indeed, and rather dangerous to the bearer.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 186. (B. L., 1774.)

917. POETRY, USE OF DRAMATIC.

—The great object of dramatic poetry is the natural and powerful expression of passion: this is the grace paramount, to which all others must bend, and which must not be sacrificed to any minor embellishments. It is true, the verse in which that passionate expression is clothed lends it dignity and grace, and therefore, even on the stage, rhythm and meter must be preserved in delivery: but it must be done easily and without pedantry or apparent effort. For he would make but a poor impression on the heart who in an overwhelming burst of passion should stop to note a cesural pause, or the rest which in

ordinary poetical reading marks the close of the line. If he be an artist, a correct ear and good taste will prevent the actor wantonly destroying the poet's rhythm; judgment will guide him in passages where he may, with propriety and grace, linger on the melody of the lines, while the power of truthful feeling and passionate enthusiasm will exalt him above the trammels of ordinary rule which would tame his imagination and fetter his energies.—VANDENHOFF, *Art of Elocution*, p. 164. (S. & S., 1851.)

918. POINTS TO BE AVOIDED IN SPEAKING.—I very frequently observe

that persons by no means dishonest do mischief in causes. I am used to retreat, or to speak more plainly, to flee from those points which would press hard on my side of the question. How much harm do others do when they neglect this, saunter in the enemy's camp, and dismiss their own guards? Do they occasion but slight detriment to their causes, when they either strengthen the supports of their adversaries or inflame the wounds which they can not heal? What charm do they cause when they pay no regard to the characters of those whom they defend? If they do not mitigate by extenuation those qualities in them that excite ill will, but make them more obnoxious to it by commending and extolling them, how much mischief is caused by such management? Or what if, without any precautionary language, you throw bitter and contumelious invectives upon popular persons, in favor with the judges, do you not alienate their feelings from you? Or what if there be vices or bad qualities in one or more of the judges, and you, in upbraiding your adversaries with such demerits, are not aware that you are attacking the judges, is it a small error which you then commit? Or what if, while you are speaking for another, you make his cause your own, or, taking affront, are carried away from the question by passion, and start aside from the subject, do you occasion no harm? In this respect I am esteemed too patient and forbearing, not because I willingly hear myself abused, but because I am unwilling to lose sight of the cause; as, for instance, when I reprove for attacking an agent, not me your adversary. From such conduct, however, I acquire this advantage, that if any one does abuse me, he is thought to be either ill-tempered or out of his wits. Or if in your arguments you shall state anything either manifestly false, or contradictory to what you have said or are going to say, or foreign in its nature to the practise of

trials and of the forum, do you occasion no damage to your cause? Why need I say more on this head? My whole care is constantly devoted to this object (for I will repeat it frequently) to effect, if I can, some good by speaking; but if not, to do at least no harm.—CICERO, *On Oratory and Orators*, p. 312. (B., 1909.)

919. POISE AND RELAXATION.—

Relaxation means "letting go." Poise means "equilibrium," that is, equally balancing all the powers in use. Poise means power under control. Poise means storing up energy instead of wasting it in useless expression. Poise in a speaker suggests great stores of power in reserve. Poise stops the waste of vital power. Through relaxation you learn to let go; through poise you learn to hold and accumulate your inner power. Poise teaches you to be calm and deliberate under varied circumstances. Poise gives you a realization of strength even tho you are quiet and silent. Poise does not mean listlessness, vacuity, weakness, or mind-wandering. To learn to speak in poise is the highest art of the public speaker. Such a speaker does not need to proclaim his power through vociferous voice and violent gesture; because of his poise, in which all of his powers are finely balanced, he both expresses and suggests immense power at command.—ANONYMOUS.

920. POLITICAL SPEAKING.—A

politician must often talk and act before he has thought and read. He may be very ill-informed respecting a question; all his notions about it may be vague and inaccurate; but speak he must; and if he is a man of talents, of tact, and of intrepidity, he soon finds that, even under such circumstances, it is possible to speak successfully. He finds that there is a great difference between the effect of written words, which are perused and re-perused in the stillness of the closet, and the effect of spoken words which, set off by the graces of utterance and gesture, vibrate for a single moment on the ear. He finds that he may blunder without much chance of being detected, that he may reason sophistically, and escape unrefuted. He finds that, even on knotty questions of trade and legislation, he can, without reading ten pages, or thinking ten minutes, draw forth loud plaudits, and sit down with the credit of having made an excellent speech. Lysias, says Plutarch, wrote a defence for a man who was to be tried before one of the Athenian tribunals. Long before the defen-

dant had learned the speech by heart, he became so much dissatisfied with it that he went in great distress to the author. "I was delighted with your speech the first time I read it; but I liked it less the second time, and still less the third time; and now it seems to me to be no defence at all." "My good friend," said Lysias, "you quite forget that the judges are to hear it only once." The case is the same in the English parliament. It would be as idle in an orator to waste deep meditation and long research on his speeches, as it would be in the manager of a theater to adorn all the crowd of courtiers and ladies who cross over the stage in a procession with real pearls and diamonds. It is not by accuracy or profundity that men become the masters of great assemblies. And why be at the charge of providing logic of the best quality, when a very inferior article will be equally acceptable? Why go as deep into a question as Burke, only in order to be, like Burke, coughed down, or left speaking to green benches and red boxes? This has long appeared to us to be the most serious of the evils which are to be set off against the many blessings of popular government. It is a fine and true saying of Bacon, that reading makes a full man, talking a ready man, and writing an exact man. The tendency of institutions like those of England is to encourage readiness in public men, at the expense both of fulness and of exactness. The keenest and most vigorous minds of every generation, minds often admirably fitted for the investigation of truth, are habitually employed in producing arguments such as no man of sense would ever put into a treatise intended for publication, arguments which are just good enough to be used once, when aided by fluent delivery and pointed language. The habit of discussing questions in this way necessarily reacts on the intellects of our ablest men; particularly of those who are introduced into parliament at a very early age, before their minds have expanded to full maturity. The talent for debate is developed in such men to a degree which, to the multitude, seems as marvelous as the performances of an Italian *improvisatore*. But they are fortunate indeed if they retain unimpaired the faculties which are required for close reasoning or for enlarged speculation.—*Edinburgh Review*, April, 1839.

921. POLITICAL SPEAKING, PRACTICAL.—

The political orator may have two sorts of questions to treat—questions of principle, and questions of fact. In the latter, which is the more ordinary case, at least

among well-constituted communities, whose legislation and government rest upon remote precedents and are fixt by experience, the plan of a discourse is easy to construct. With principles acknowledged by all parties, the only point is to state the matter with the circumstances which qualify it and the reasons which urge the determination demanded from the voice of the assembly. The law or custom to which appeal is made, constitutes the major premise (as it is termed in logic); the actual case, brought by the circumstances, within the law or those precedents, constitutes the minor premise; and the conclusion follows of its own accord. In order to carry away the assent of the majority, you describe the advantages of the proposed measure, and the inexpediency of the opposite course, or of any other line. To treat such subjects properly, there needs no more than good sense, a certain business habit, and a clear conception of what you would say and what you demand. You must thoroughly know what you want, and how to express it. In my mind, this is the best political eloquence, that is, business speaking, expounding the business clearly, succinctly with a knowledge of the matter, saying only what is necessary, with tact and temperately, and omitting all parade of words and big expressions, even those which embody sentiments, save now and then in the exordium and peroration, according to the case. It is in this way that they generally speak in the British Parliament; and these speeches are of some use; they come to something, and carry business forward, or end it. Happy the nation which has no other sort of political eloquence!—BAUTAIN, *Art of Extempore Speaking*, p. 124. (S., 1901.)

922. POPULAR ASSEMBLIES.—It happens that because a popular assembly appears to the orator to be his most enlarged scene of action, he is naturally excited in it to a more magnificent species of eloquence; for a multitude has such influence that, as the flute-player can not play without his flutes, so the orator can not be eloquent without a numerous audience. And, as the inclinations of popular assemblies take many and various turns, an unfavorable expression of feeling from the whole people must not be incurred; an expression which may be excited by some fault in the speech, if anything appears to have been spoken with harshness, with arrogance, in a base or mean manner, or with any improper feeling whatever; or it may proceed from some offence taken, or ill-will conceived, at some particu-

lar individuals, which is either just, or arising from some calumny or bad report; or it may happen if the subject be displeasing; or if the multitude be swayed by any impulse from their own hopes or fears. To these four causes as many remedies may be applied: the severity of rebuke, if you have sufficient authority for it; admonition, which is a milder kind of rebuke; an assurance, that if they will give you a hearing, they will approve what you say; and entreaty, which is the most condescending method, but sometimes very advantageous. But on no occasion is facetiousness and ready wit of more effect, and any smart saying that is consistent with dignity and true jocularity; for nothing is so easily diverted from gloom, and often from rancor, as a multitude, even by a single expression uttered opportunely, quickly, smartly, and with good humor.—CICERO, *On Oratory and Orators*, p. 321. (B., 1909.)

923. POPULAR ASSEMBLIES, SPEAKING BEFORE.—The very aspect of a large assembly engaged in some debate of moment and attentive to the discourse of one man, is sufficient to inspire that man with such elevation and warmth as both gives rise to strong impressions and gives them propriety. Passion easily rises in a great assembly, where the movements are communicated by mutual sympathy between the orator and the audience. That ardor of speech, that vehemence and glow of sentiment, which arise from a mind animated and inspired by some great and public object, form the peculiar characteristics of popular eloquence in its highest degree of perfection. The warmth which we express must be suited to the occasion and the subject, for nothing can be more preposterous than an attempt to introduce great vehemence into a subject which is either of slight importance or which by its nature requires to be treated of calmly. A temperate tone of speech is that for which there is most frequent occasion, and he who is on every subject passionate and vehement will be considered as a blusterer and meet with little regard. We must take care never to counterfeit warmth without feeling it. This always betrays persons into an unnatural manner, which exposes them to ridicule. For, as I have often suggested, to support the appearance without the real feeling of passion, is one of the most difficult things in nature. The disguise can almost never be so perfect as not to be discovered. The heart can only answer to the heart. The great rule here, as indeed in every other case, is to follow nature, never to attempt a strain of

eloquence which is not seconded by our own genius. One may be a speaker, both of much reputation and much influence, in the calm argumentative manner. To attain the pathetic and the sublime of oratory requires those strong sensibilities of mind and that high power of expression which are given to few. Even when the subject justifies the vehement manner and when genius prompts it, when warmth is felt not counterfeited, we must still set a guard on ourselves not to allow impetuosity to transport us too far. Without emotion in the speaker, eloquence, as was before observed, will never produce its highest effects; but, at the same time, if the speaker lose command of himself he will soon lose command of his audience, too. He must never kindle too soon, he must begin with moderation, and study to carry his hearers along with him as he warms in the progress of his discourse. For if he runs before in the course of passion and leaves them behind, if they are not tuned, if we may speak so, in unison to him, the discord will presently be felt and be very grating. Let a speaker have ever so good reason to be animated and fired by his subject, it is always expected of him that the awe and regard due to his audience should lay a decent restraint upon his warmth and prevent it from carrying him beyond certain bounds. If when most heated by the subject, he can be so far master of himself as to preserve close attention to argument and even to some degree of correct expression, this self-command, this exertion of reason, in the midst of passion, has a wonderful effect both to please and to persuade. It is indeed the masterpiece, the highest attainment of eloquence, uniting the strength of reason with the vehemence of passion, affording all the advantages of passion for the purpose of persuasion, without the confusion and disorder which are apt to accompany it.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 238. (A. S., 1787.)

924. POWER AND PROOF IN DISCOURSE.—All the parts of a sermon need not be equally good and powerful. Two or three more elaborate and striking passages will suffice to ensure success; but those passages should be such as effectually to overthrow prejudices and errors, and should be conclusive against all gainsayers. There should be intervals to break monotony—that stumbling-block of many sermons; to give the mind rest; to allow time for the hearts of the audience to be penetrated by what has been said; to introduce familiar topics which do the soul so much good; to bind up the

wounded; in a word, intervals for the preacher to become the father after having represented the King, to attract the hearts after having gained the minds of his hearers. It is a mistake to aim at making every part of a sermon equally powerful and equally prominent. It is an attempt against nature. Moreover, we should not aspire to adduce every available proof in support of a particular truth. One or two will suffice, and the strongest is not always the most convincing to your audience. Select those likely to produce the greatest impression, and forbear when that end is attained. The victory is yours, retain it, and do not expose yourself to a reverse. There are men who do not think they have proved a thing until they have brought together, pell-mell, all the known proofs in the world. The consequence is that, after listening to one of their sermons, the question discussed appears more confusing to you than ever.—MULLOIS, *The Clergy and the Pulpit*, p. 132. (The C. P. S., 1867.)

925. POWER, RESERVES OF.—There is one phase of energy which is not always given the credit that belongs to it, namely, its reserves. By this is not meant a lack of force, or even the failure to put it forth when its possession is evident. It is rather the restraint of power somewhat within its utmost limit. It is typified by the powerful engine which does its work with apparent ease, without strain or jar, and is manifestly able to do much more at high pressure. There have been speakers who conveyed a similar impression. They were speaking magnificently, but with apparent ease, without straining or ranting, perhaps without flights of oratory, while the hearers waited for the burst of eloquence which they knew was possible. Such reserve may or may not be satisfactory; but, all in all, it is preferable to the extreme endeavor which indicates that the orator has reached his highest point and can go no farther without collapse. It may be constantly wished that the speaker would do his best here and there, but his restraint may, after all, be more satisfactory than another man's boisterous rant. The listener never knows how much is reserved; on the other hand, he sometimes would like to know what might be done at the speaker's best. The subject is a rare one, and the occasion also, when an orator may not find places to exert his utmost power once or twice in the course of his address. The audience is better pleased when they have had at least a glimpse of his highest attainment. Still, re-

straint is better than extravagance.—SEARS, *The Occasional Address*, p. 155. (G. P. P. Sons, 1897.)

926. POWER, SPECIAL SOURCES OF.—In the pulpit especially, where we address frequently the same audience, upon great moral and religious truths, all motives of a selfish or worldly character will commonly fail to impart earnestness to the delivery. Here it is indispensable that the whole moral nature of the speaker should be habitually filled and inspired, not occasionally and in a factitious manner excited by the desire to accomplish the object for which he speaks. Here nothing can supply, even for elocutionary purposes, the want of a living faith, and a personal interest, in the solemn and glorious truth we have to declare, or the want of a deep and heart-piercing conviction that the salvation of those to whom we speak depends upon their believing it, or the want of an habitual and all-constraining desire that they should believe and be saved. This was the source of the eloquence of the prophets and apostles, as it has been of all other great and powerful preachers of the gospel. In like manner, all the other great human interests, if we would promote them by speaking, must lie at all times very near our hearts. They must be the objects for which we not only speak, but constantly live. We must take serious views of serious things; habitually exclude all low and groveling and unworthy thoughts, and fill our souls with pure, lofty, and magnanimous sentiments; sentiments which are superior to all selfish considerations; sentiments above the fear of death, because they belong to that in us which is immortal. In a word, we must be able to draw our inspiration from the deep fountains of patriotism and philanthropy, from the love of our country and our kind, from liberty, justice, truth, and God. It is this which inspires delivery with power.—MCLVINE, *Elocution*, p. 91. (S. A. & Co., 1874.)

927. PRACTISE AND IMITATION.—Let this be the first of my precepts, to point out to the student whom he should imitate, and in such a manner that he may most carefully copy the chief excellences of him whom he takes for his model. Let practise then follow, by which he may represent in his imitation the exact resemblance of him whom he chose as his pattern; not as I have known many imitators do, who endeavor to acquire by imitation what is easy, or what is remarkable, or almost faulty; for nothing is easier than to imitate any person's dress, or atti-

tude, or carriage; or if there is anything offensive in a character, it is no very difficult matter to adopt it, and be offensive in the same way; in like manner as that Fusius, who even now, tho he has lost his voice, rants on public topics, could ever attain that nervous style of speaking which Caius Fimbria had, tho he succeeds in imitating his distortion of features and broad pronunciation; but he neither knew how to choose a pattern whom he would chiefly resemble, and in him that he did choose, he preferred copying the blemishes. But he who shall act as he ought, must first of all be very careful in making this choice, and must use the utmost diligence to attain the chief excellences of him whom he has approved.—CICERO, *On Oratory and Orators*, p. 245. (B., 1909.)

928. PRACTISE, DAILY, RECOMMENDED.—It is not enough to think methodically, in order to speak well, altho this be a great step toward it; to express or say what is thought is also necessary; in other words, form must be added to the substance. We must learn then how to speak as well as how to think well. Here, again, practise surpasses theory, and daily exercise is worth more than precepts. Rhetoric teaches the art of language; that is, of speaking or writing elegantly, while grammar shows how to do so with correctness. It is clear that before anything else, the rules of language must be known and observed; but correctness gives neither elegance nor grace, which are the most requisite qualities of the orator. How are they then to be acquired? In the first place, there is what can not be acquired—a natural fund, which nature alone can give. Women are remarkable for it. The gracefulness with which nature has endowed them diffuses itself generally into their language; and some speak, and even write, admirably, without any study; under the sole inspiration of feeling or passion. Credit, indeed, must be given to the medium in which they are placed, and the society in which they live, constituting a moral atmosphere in which their very impressionable and open minds—unless wilfully closed—absorb all influences with avidity, and receive a kind of spontaneous culture and education. As plants, which bear in their germs the hidden treasures of the most brilliant and odoriferous flowers, inhale from the ground where they are fixt, and the air which encompasses them, the coarsest juices and the subtlest fluids, which they marvelously transform by assimilation; so these delicate souls absorb into themselves all they come in contact with, all that im-

presses or nourishes them; which they manifest by a soft radiation, by a graceful efflorescence in their movements, actions, words, and whatever emanates from their persons.—BAUTAIN, *Art of Extempore Speaking*, p. 61. (S., 1901.)

929. PRACTISE, IMPORTANCE OF.

—It is pitiable to witness the hopes and conceits of ambition without a resolute spirit in its required exertions. The art of reading well is one of those accomplishments all wish to possess, many think they have already, and some set about to acquire. These, after a few lessons with an elocutionist, and no toil of their own, are disappointed at not becoming themselves at once masters of the art, and abandon the study for some new subject of trial and failure. Such cases of infirmity are in part the result of an inconsistency in the whole tribe of human nature; but they chiefly arise from defects in the usual course of instruction. Go to some, may we say all of our colleges and universities, and observe the art of speaking is not taught here. See a boy of but fifteen years—with no want of youthful diffidence or feeling, and not without a craving desire to learn—sent upon a stage, pale and choking with apprehension; being forced into an attempt to do that, without instruction, which he came purposely to learn; and furnishing amusement to his classmates by a pardonable awkwardness, that should be punished, in the person of his pretending but neglectful preceptor, with little less than scourging. Then visit a conservatory of music; observe there, the elementary outset, the orderly task, the masterly discipline, the unwearied superintendence, and the incessant toil to reach the utmost accomplishment in the singing voice; and afterward do not be surprised that the pulpit, the senate, the bar, and the chair of medical professorship, are filled with such abominable drawlers, mouthers, mumblers, clutterers, squeakers, chanters, and mongers in monotony; nor that the schools of singing are constantly sending abroad those great instances of vocal wonder, who triumph along the high places of the world; who are bidden to the halls of fashion and wealth; who sometimes quell with pride of rank, by a momentary sensation of envy: and who draw forth the intelligent curiosity, and produce the crowning of delight and approbation of the prince and sage.—RUSH, *The Philosophy of the Human Voice*, p. 442. (L. G. & Co., 1855.)

930. PRACTISE IN SPEAKING.—An excellent exercise both for voice and health,

one that will both improve the strength of the lungs and the carriage of the body, is to walk and speak aloud at the same time, a task which at first will appear difficult and tiresome, but by practice will become easy; and I answer for it that the voice will be by this means much increased in strength, the carriage of the body improved, and the health of the lungs greatly promoted. I recommend any person whose profession calls on him to speak aloud and long, to make frequent trial of this exercise. Let him take Brutus' speech for example: let him commence, the first day, by walking slowly while he recites aloud with the proper inflections, etc., but not with too great an effort of voice. Let him continue this exercise daily, gradually increasing in exertion of voice and rapidity of walk, and I will undertake that in a very short time he shall be able not only to execute the whole of that speech while walking in the open air, but that he shall be able at length to speak it clearly, distinctly, and forcibly, while running gently uphill.—VANDEN HOFF, *Art of Elocution*, p. 208. (S. & S., 1851.)

931. PRACTISE, JUDICIOUS.

—No knowledge of principles, however thorough, no study of models, however extended, will make an artist without exercise. Indeed, there is a possibility of cultivating the judgment and the taste to an excess as compared with the creative power, so as to impede rather than to aid the exertion of it. A highly refined taste will be offended and disgusted with the imperfect products of a feeble inventive and constructive power; and the work of composing may be made thus a constantly disagreeable and repulsive work. This is experienced by nearly all who have neglected the art of writing or speaking till the taste has become considerably developed and cultivated. They find themselves unable, in writing or speaking, to reach the standard that their refined taste requires them to attain, and they are repelled and disheartened. It is only when the creative power is developed in some proportion to the taste that there can be that inspiration which fires the true artist, and makes the exertion of his power his highest pleasure and delight. This development of the creative faculty depends on exercise. As with the muscles of the body, so with the faculties of the mind, nothing but exercise can impart vigor and strength. Exercise is the parent of skill and power everywhere, and nowhere more than in writing and speaking.—DAY, *The Art of Discourse*, p. 23. (C. S. & Co., 1867.)

932. PRACTISE, NECESSITY FOR.—

A man does not even become a mob orator without practise. We certainly do not hear of any great orator ever having found himself in ready-made possession of his power of skilfully manipulating, if I may so speak, thought and language; but we know that he attained to it by laborious study and long practise. Not but that we may find many who have a kind of natural fluency; but I am very far from attaching value to this, taken merely by itself, whether it be a natural gift or an acquired power. What I am recommending is, to use, if you have it, or to acquire, if you have it not, the power of delivering fluently and properly a sermon properly composed by yourself: and to compose a sermon properly does not come by the gift of nature. It is not the result of an intuitive process, but of study, knowledge, reflection. A man must collect his materials; he must be able to judge of the value and use of these materials; and he must learn how to deal with them and arrange them. I do not believe that there is any royal road to the accomplishment of these things, any more than there is to the acquisition of anything else that is worth living. Some, of course, have a greater aptitude for this work than others, but that is all that can be said. Energy and perseverance will make ample amends for some deficiency of natural aptitude; and no one need be ashamed of energy and perseverance; without them a natural aptitude for preaching will be of little value to its possessor or to his parishioners.—ZINCKE, *Extemporary Preaching*, p. 52. (S., 1867.)

933. PRACTISE, SILENT.—The best practise is in the open air; the next, in a large hall or well-ventilated room. But if a person is so circumstanced as not to be able to practise aloud, without greatly annoying people, he can use a means which I call the "silent practise," by which the voice can be even skilfully improved. In this exercise he is to sufficiently intone the words to give them audibility, and by intense will and a determined inward mental and an outward physical force, seem to shout and gesticulate as if in the very depths of the forest or on the wild and lonely seashore. It requires, however, rigid and exacting application; and thus effects nearly all that may be needed. Practise of this kind can not be heard even by those in an adjoining room, but great skill is necessary to prevent straining even by this method. The exercise must be gradually and not directly powerful, and yet be earnest

enough in its character to produce the desired results. To equalize and divide the labor with the voice, it is advisable to pace the room in a seemingly furious manner, to gesticulate freely and lustily, with the eyes full of fire and expression; and all this, even tho the whole frame be excited to a glow of enthusiasm and animation, can be done without the least disturbance to others in the immediate vicinity. If the room is well aired, and the person deeply inflates the lungs, and concentrates his mind on the purpose, it is impossible not to derive immense benefit.—FROBISHER, *Voice and Action*, p. 21. (I. B. & Co., 1867.)

934. PRAISE OF MEN IN ORATORY.

—Praise of men is first distinguished by the time that preceded their birth, the time of their life, and what happened after their death. Country, parents, ancestors, preceded their birth, which may be considered two ways: if noble, they have equalled the glory of their progenitors; if otherwise, they have dignified the obscurity of their birth by the luster of their actions. Other particulars may also be enumerated, especially presages, if any, of future grandeur, as of the son of Thetis, who, as the oracle declared, was to be greater than his father. Personal encomiums are founded on qualities of mind, body, and external advantages. The latter are the least worthy of consideration, and are spoken of differently according as the person is more or less accomplished with them. At one time the comely form and strength of the hero are expatiated upon, as Homer does in regard to Agamemnon and Achilles; another time the weak frame of the body arouses our admiration, as when the same poet represents Tydeus as diminutive in size but a gallant soldier. The same may be said of the advantages of fortune, for if, on one hand, they exalt merit, as in kings and princes, who, being more powerful than other men, have more abundant means of showing their goodness of heart; so, on the other hand, the more one is destitute of these helps, the brighter is the luster of pure and genuine virtue. But extrinsic and fortuitous advantages do not render man praiseworthy for possessing them, but for the good he makes of them; for riches, power, and interest, by placing us in a condition of life which affords great opportunities for exertions of vice or virtue, make the surest trial of our morals, and always exhibit us as worse or better. Advantages of the mind are always truly laudable. This is a copious subject, and the

orator has a variety of resources for displaying his talents. He may follow the order of time and actions, and commend the genius and good disposition of the first years, next he may pass to education and acquired sciences, and afterward to the consistent tenor of life in words and actions. To treat his subject in a different manner, he may reduce all to certain virtues, as fortitude, justice, temperance, assigning to each how far their votary has produced a copy of them in his life. It is the subject that must determine the better of these two ways, and the more unusual a thing is, the greater will be the pleasure of the auditors; for undoubtedly great must be their admiration when they hear that this was the only man, or the first, that did so, or that very few can share the glory with him, or that he exceeded expectation, or that in what he engaged and accomplished he showed a true disinterested spirit. As to the time subsequent to the death of a man, it is not always to be treated of, because, tho we sometimes praise them while they are still living, yet we have but few examples of men in honor of whom decrees of deification have passed, as statues have been erected to perpetuate their memories. Among these may be ranked the monuments of genius, such as books and writings which have stood the test of many ages; for some authors, as Menander, have found the judgment of posterity more favorable than that of their own age. Children are an honor to their parents, cities to their founders, laws to their givers, arts to their inventors, and institutes to their authors; as our religious ceremonies revive the memory of the pious Numa, and the fasces, submitted to the authority of the Roman people, forever endear to them the name of Publicola.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 160. (B. L., 1774.)

935. PRAISE, SUBJECTS FOR, IN ORATORY.—Cities have their praise, as well as men. The founder of them is looked upon as a father, their antiquity renders them very distinguished, for which reason we see people who boast that they are as ancient as that tract of the earth they inhabit, and are confident of having preserved traditionary accounts of all their transactions, whether virtuous or vicious. These considerations are for cities in general, but there are some peculiar to them, derived from their situation, their fortifications, their citizens, whose glory makes that of the state, as the glory of children reflects on their parents. There is praise likewise given

to public edifices, whether their magnificence, utility, beauty or their builder is celebrated; as magnificence in temples, utility and safety in walls and ramparts, a beautiful and noble style in both, and all heightened by the reputation of the founder. Certain places are also the theme of praise, such as Sicily, as represented in the elegant description of Cicero. Their beauty and advantage are principally considered; beauty in harbors, plains, and pleasant groves and meadows; advantage in the wholesomeness of the air, fruitfulness of the soil, and the like. The praise of all words and actions is general; in short, what is not praised? Physicians have made the eulogium of certain aliments; sleep, too, and death have had their panegyrists.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 165. (B. L., 1774.)

936. PRAYER IN PUBLIC.—The style and manner of public prayer should be reverential. Terms of familiarity and endearment should be avoided, since we are addressing the Infinite and Holy God. Simple and chaste language should be used, easily understood by the ignorant and distressed, and also proper to use before the throne of the Most High. The tone of voice should be easily heard by all, from the first word of the prayer to the last, and should be earnest but never loud nor boisterous, since God is near by and loves to hear His people pray. The posture should be reverent; usually the minister should stand with clasped hands, without gesture, and the people should listen with bowed heads.—SCHENCK, *Modern Practical Theology*, p. 85. (F. & W., 1903.)

937. PRAYER, PUBLIC.—Vividness and fervor of feeling are, in no respect, incompatible with the softened tones of subdued and reverential emotion. The chastened expression of earnestness is the most eloquent of all moods of the human voice: suppress intensity of tone penetrates the heart more deeply than the strongest utterance. The study of the natural language of expression, with a view to the discrimination of vocal effects, and the acquisition of true and natural modulation, can not be too earnestly urged on the student of theology. The voice is the instrument of his usefulness; and surely the ability to use it justly, to use it skilfully and impressively, well deserves the most assiduous application of his powers. The measure of devotional feeling, in an assembly, must ever be in accordance with the depth and fulness of heart imparted by the tones of the minister. The cold and

dry manner in which the exercise of devotion is often conducted, sufficiently accounts for the slight sympathy which it excites. Yet it would demand no great amount of time, from the minister, to acquire the power of giving true and effectual utterance to his inward feelings, and of bringing his congregation into accordant sympathy. The existing evil consists obviously in the habit of unmeaning and inexpressive tone on his part—a habit which neglect or perversion has allowed to become a portion of his self-education, but which a moderate degree of study and application would enable him to correct. The attitudes into which the pastor suffers himself to fall, in the act of devotion, are not unfrequently a cause of inharmonious and discordant impression on the feelings of his people. His lounging posture, his sleepily folded hands, his hanging head, added to his drowsy voice, may all interfere with the spiritual tendency of the exercise, by causing the natural law of sympathy with given signs and effects, to transcend the speaker's power of raising and exalting the soul; so that a pervading dulness and apathy, instead of a vivid emotion, shall be the predominating mood of the audience.—RUSSELL, *Pulpit Elocution*, p. 122. (D., 1878.)

938. PREACHER, AIM OF THE.—

The effect to be produced by preaching is the reformation of mankind, and of all tasks ever attempted by persuasion it is that which has most frequently baffled its power. What is the task of any other orator compared with this? It is really as nothing at all, and hardly deserves to be named. An unjust judge, gradually worked on by the resistless force of human eloquence, may be persuaded against his inclination, perhaps against a previous resolution, to pronounce an equitable sentence; all the effect on him intended by the pleader was merely momentary. The orator has had the address to employ the time allowed him, in such a manner as to secure the happy moment; notwithstanding this, there may be no real change wrought upon the judge, he may continue the same obdurate wretch he was before; nay, if the sentence had been delayed but a single day after hearing the cause, he would, perhaps, have given a very different award. Is it to be wondered at that when the passions of the people were agitated by the persuasive powers of a Demosthenes, while the thunder of his eloquence was yet sounding in their ears, the orator should be absolute master of their resolves? The fooleries and extravagances of heretics, madmen, and knaves,

who mislead the multitude under the name of preaching the genuine faith, libel religion and calumniate human nature; they are beneath consideration. To head a sect, to infuse party spirit, to make men arrogant, uncharitable, and malevolent, is the easiest task imaginable, and to which almost any blockhead is fully equal; but to produce a contrary effect, to subdue the spirit of faction, and that monster spiritual pride, with which it is invariably accompanied, to inspire equity, moderation, and charity into men's sentiments and conduct with regard to others, is the genuine test of eloquence.—CAMPBELL, *The Philosophy of Rhetoric*, p. 107. (G. & W. B. W., 1823.)

939. PREACHER, DIFFICULTIES OF THE.—

He who would claim the highest rank as an orator must be the one who is the most successful, not in gaining popular applause, but in carrying his point, whatever it be, especially if there are strong prejudices, interests, and feelings opposed to him. The preacher, however, who is intent on this object should use all such precautions as are not inconsistent with it, to avoid raising unfavorable impressions in his hearers. Much will depend on a gentle and conciliatory manner; nor is it necessary that he should at once, in an abrupt and offensive form, set forth all the differences of sentiment between himself and his congregation instead of winning them over by degrees; and in whatever point and to whatever extent he may suppose them to agree with him, it is allowable, and for that reason advisable, to dwell on that agreement. Above all, where censure is called for, the speaker should avoid, not merely on Christian, but also on rhetorical principles, all appearance of exultation in his own superiority, of contempt, or of uncharitable triumph in the detection of faults, "in meekness instructing them that oppose themselves."—WHATELY, *Elements of Rhetoric*, p. 134. (L. G. R. & D., 1867.)

940. PREACHER, GRAND AIM OF THE.—

What is the preacher's grand aim? Whither must he tend with all his might? What do the nature and the gravity of his ministry make incumbent upon him? Clearly, the religious and moral instruction of those who listen to him, in order to induce them by a knowledge and conviction of the Divine Word, to observe it in their conduct, and to apply to their actions its precepts, counsels, and inspirations. Wherefore, whether he expound a dogma, or morals, or what relates to worship and to discipline, he al-

ways takes as his starting point and basis some truth doctrinal or practical, which he has to explain, analyse, unfold, maintain, and elucidate. He must shed light, by means of and around that truth, that it may enter the hearer's mind, and produce therein a clear view, a conviction, and that it may arouse or increase his faith; and this faith, this conviction, this enlightenment must induce him to attach himself to it, to seize it through his volition, and to realize it in his life. However great may be, after that, the ornament and pomp of style, the brilliancy and variety of imagery, the movement and pathos of the phrases, the accent and the action, whether he excite powerfully the imagination, or move the sensibility, awake the passions, or cause the heartstrings to vibrate, all that is well and good, but only as accessory, and because, all these means help the end, which is always the transmission of the truth. All these things lose, without the principal one, their real efficacy; or, if they produce any effect, it will neither be deep nor lasting, from there being no basis to the speech; and from the orator having labored much on the outside, and adorned what appears on the exterior, will have placed and left nothing inside. In one word, there is no idea in those words; only phrases, images, and movements. I know well that one can carry away men with these, and inflame them for the moment; but it is a blinding influence, that often leads to evil, or at least to an exaggeration that can not be kept up. It is a passing warmth that soon cools in the midst of obstacles, and fades easily in the confusion it has caused through imprudence and precipitation.—BAUTAIN, *Art of Extempore Speaking*, p. 139. (S., 1901.)

941. PREACHER, QUALIFICATIONS FOR A GOOD.—Luther, in his "Tabletalk," mentions what he considers the qualifications requisite for a good preacher. His remarks are worth quoting. "A good preacher," he says, "should have these properties and virtues: first, to teach systematically; secondly, he should have a ready wit; thirdly, he should be eloquent; fourthly, he should have a good voice; fifthly, a good memory; sixthly, he should know when to make an end; seventhly, he should make sure of his doctrine; eighthly, he should venture and engage body and blood, wealth and honor in the world; ninthly, he should suffer himself to be mocked and jeered of every one. I would not have preachers torment their hearers and detain them with long and tedious preaching, for the delight of hearing

vanishes therewith, and the preachers but hurt themselves. We ought to direct ourselves in preaching according to the condition of the hearers; but most preachers commonly fail therein; they preach that which little edifies the poor simple people. To preach plain and simply is a great art; Christ Himself talks of tilling ground, of mustard seed, etc.; He used altogether homely and simple similitudes. I would not have preachers in their sermons use Hebrew, Greek, or foreign languages; for in the church we ought to speak as we do at home, the plain mother tongue, which every one is acquainted with." A good delivery is of the greatest possible value to the preacher, and yet how few pulpit-speakers can the largest experience point to as posset of even tolerable ability in this way. "Above all things," it has been said, "a preacher should shun monotony, especially those dreariest forms of it, the pulpit drawl, the pulpit whine, the pulpit groan, and the pulpit snivel." As to action in sacred oratory, there is room for it, but the "sacred mahogany tub," in which preachers are usually cooped up, does not favor the free motions of the body.—BEE-TON, *Art of Public Speaking*, from *Complete Orator*, p. 24. (W. L. & Co.)

942. PREACHER, THE, AND HUMANITY.—There is the Book of Humanity, in which history has recorded the deeds, in which literature and language have embodied the thoughts, of men. In it, far more vividly than in Nature, the handwriting of God ought to be read. The study of it, I believe—modern fashion notwithstanding—to be infinitely higher and closer to us than the study of Nature. I can not, therefore, regret that the education of our clergy is more largely concerned with it. Here once more, in respect of self-consciousness and the experience of life, all ages are much on a level in the school of humanity. But in relation to what is more commonly termed study, we can hardly doubt that the power of literature in general, and of the historical methods of thought and investigation in particular, in relation to facts, opinions, religious faiths of ages past, is wonderfully increased in our days. The power of literary production is prolific to a fault; the sphere of its influence has greatly widened, even if to some degree at the expense of its depth. I can not conceive that a man can speak to his fellowmen with full persuasiveness, who is altogether ignorant of the currents which are actually swaying and directing their thoughts. A preacher must not only think,

but read. Of course, here again remembering his work, he should read with a view not to what is merely human, but to what in literature is the word of God, heard through all human voices, and underlying all human peculiarities. Nothing is to my mind more repulsive than the sermon which is a mere *pasticcio* of quotations, perhaps from every book except the Bible, in which the unity and massiveness of God's message are lost. Nothing is more pitiful than the sermon which is a mere reflexion of the literature of the day, popular or profound, with no higher light in it, and no Divine center to which all is to be referred. But still, so far as men speak what is good and true and beautiful, it is God who speaks in them.—BARRY, *Homiletical and Pastoral Lectures*, p. 190. (A., 1890.)

943. PREACHERS, ADVICE TO.—Let the minister stand up for even five minutes each day, with chest and abdomen well expanded, and pronounce aloud the long vowel sounds of our language, in various shades of force and feeling, and shortly he will observe his voice developing new flexibility, resonance, and power. Let it be remembered that the voice grows through use. Let the minister cultivate, too, the habit of breathing exclusively through the nose while in repose, fully and deeply from the abdomen, and he will find himself gaining in health, tenacity, and resourcefulness. For the larger development of the spiritual and emotional powers of the speaker, a wide and varied knowledge of men and life is necessary. The feelings are trained through close contact with human suffering, and in the work of solving vital problems. The speaker will do well to explore first his own heart and endeavor to read its secret meanings, preliminarily to the interpretation of the hearts of other men. Personal suffering will do more to open the well-springs of the heart than the reading of many books.—KLEISER, *How to Argue and Win*, p. 133. (F. & W., 1910.)

944. PREACHING, EFFECTIVE.—One of the greatest faults in style is when, from any cause, it catches the attention of the hearers, and draws it away from the matter of the discourse. "A discourse then excels in perspicuity when the subject engrosses the attention of the hearer, and the diction is so little minded by him, that he can scarcely be said to be conscious that it is through this medium he sees into the speaker's thoughts." If in coming out of church you hear the congregation say, what beauti-

ful language! what a fine discourse! what talent! what eloquence! you have too much reason to fear that your sermon has not had the right effect. The people have been admiring you, not minding what you said. You know what is told of the effect produced by the two great orators of antiquity. When Cicero had spoken, men said, "What a fine orator!" When Demosthenes had finished, they said, "Let us go and fight Philip." We may be permitted to doubt the correctness of this fact, because many of Cicero's speeches are known to have been most effective. The style of the two orators might be more properly quoted as instances, excellent both in their way, of mild and forcible persuasion. However, the well-known saying serves to illustrate the point before us. The object of speaking in general is "to carry your point": the preacher's point is to win souls to Christ. "He is the best preacher who maketh you go away and say, not how well he hath preached, but how ill I have lived." What Louis XIV. said to Massignon was the best compliment he could have paid him: "Father, I have heard many great orators in this chapel, and have been highly pleased with them, but for you, whenever I hear you, I go away displeased with myself, for I see my own character." You must, therefore, be very careful that it is not your fault, if you are to your hearers what God told Ezekiel he would be, "a very lovely song of one that hath a pleasant voice, and can play well on an instrument, for they hear thy words, but do them not." Such a sermon, "like a concert of music, delights the ear while it lasts, but dies with the sound, and the hearers carry little home, besides a remembrance that they were sweetly entertained." The best sign is, when your hearers depart silently, and are in haste to get home and think about what you have been saying to them; when they are "pricked in their hearts, and inquire anxiously what they shall do to be saved." Cranmer's sermons are said to have been "accompanied by such a heart of conviction, that the people departed from them with minds possessed of a great hatred of vice, and burning with a desire of virtue." It does not much matter what is the style of sermons which have this effect.—GRESLEY, *Letters to a Young Clergyman*, p. 108. (D. & Co., 1856.)

945. PREACHING, EXTEMPORE.—It is not true that read sermons are always dry and dull, or that extemporaneous sermons are necessarily vivacious and vigorous. Dr. Chalmers was accustomed to read

every syllable, and yet he preached with a fire and a passion which created great excitement and produced the deepest impression. How weak, how dreary, an extemporaneous preacher may be, we all know. But there are few of us that have Dr. Chalmers' strong and impetuous nature. Unless there is extraordinary force in the preacher, the manuscript somehow comes between him and the congregation. The very reasons which lead us to say that we can not preach unless we read, suggest some of the causes which make written sermons ineffective. If a preacher reads because he is afraid that he can not carry in his mind all the thought that he is accustomed to put into a sermon, the probability is that the thought is wanting in simplicity and breadth; that it is not well massed; that the details are so numerous as to be confusing; and that, as a natural and almost inevitable consequence, the congregation will master his meaning very imperfectly. Or if he is conscious that what he wishes to say is not quite familiar to himself, and that he must write, in order to make sure of expressing it clearly, he may infer that he is not in such complete possession of it as to be able to handle it—even in writing—with freedom and vigor. If the thought—tho perfectly familiar to the preacher—is so subtle and so delicate that a great deal of care is necessary to express it accurately, the presumption is that it is too subtle and delicate to be caught at a single hearing, no matter how felicitous the expression may be. The thought of an extemporaneous preacher is more likely to be of a kind to interest and impress an ordinary congregation than the thought of a preacher who reads.—DALE, *Nine Lectures on Preaching*, p. 163. (A. S. B. & Co., 1878.)

946. PREACHING, EXTEMPORE, EFFECTIVE.—The extemporary preacher who is in the constant practice of properly studying his subject with the view of making his discourse as worthy of his office and as effective as possible, will be drawn on into many fields of inquiry. So also it may be said will the writer of sermons; but not, I think, so continuously, or with so much benefit to himself. The man who preaches extemporarily, that is, who gives himself the trouble to do it properly, must have the subject-matter of his sermons very frequently in his thoughts, and must give himself a great deal of trouble in perfecting every sermon he preaches; and this amount of thought directed to his work will bring him sooner

or later to understand what materials his sermons require. He will thus be led on to be ever adding to his critical, historical, and philological knowledge; he will keep up and extend his acquaintance with the works of the great writers on ethical science; nor will he allow himself to be ignorant of the controversies of the present or of past times. He will find this kind of knowledge necessary, because he will find that there are parts of his subject which it will be impossible for him to handle properly without it. He will, I think, become a far deeper and more varied student than the man who reads written sermons. He is likely to read more, and certainly to digest more completely the fruits of his reading, and to make them more completely his own. The man who reads written sermons, supposing him to have started with an equally conscientious desire to do his work thoroughly, is not under the same pressure and impulsion to study widely and deeply, and to make the fruits of his study his own. The pressure is neither so strong nor so continuous. His method does not require it. He has to produce something on paper, and not in his own mind. There is a wide difference between these two ways of working, and these two kinds of work. He has not so constantly before his mind that which is the end of speaking—the effect to be produced. When the writer of sermons has seven or eight hundred by him, he must be very different from the generality of mankind if he still continues the labor of writing week after week. And, indeed, why should he? He has nothing fresh to write upon; and after so much practise in writing, he can hardly hope to produce anything better than what he has ready at hand. With the extemporary preacher, it is quite another thing. His work is never done. His weekly preparation is incessant. His studies can never be laid aside. Still as he grows old, he learns something every day. Of course, I never speak of the ignorant ranter, the frothy declaimer, or the fluent talker. Their way of discoursing will always astonish the multitude, but that is not what will satisfy the man who has a proper respect for himself, for his congregation, and for his sacred office. He will study more or less for every sermon, and will make out, after careful consideration, the form in which his materials should be arranged on every occasion: every occasion thus becoming a fresh study both for matter and form. There can therefore be no doubt but that in a course of years he will acquire more, and learn better how to use what he

has acquired, than a reader of written sermons.—ZINCKE, *Extemporaneous Preaching*, p. 85. (S., 1867.)

947. PREACHING, EXTEMPORE, REQUISITES FOR.—An extemporaneous preacher, for permanent usefulness, needs habits of exact mental discipline, an ample fund of learning, both professional and general, facility in the use of knowledge, and diligence in adding to its stores. He should also, on the ordinary occasions of life, be careful in respect to his language. Dr. Johnson, being asked the cause of his ability to express his thoughts easily with so much propriety, mentioned in reply his habit, early formed and constantly maintained, of always selecting good language on common occasions. It hardly need be added that fervent piety and ready religious sensibility, as they are necessary to good written sermons, so are eminently requisite to good extemporaneous preaching. In preparing a sermon, the extemporaneous preacher should mark out his subject with nice precision, and carefully collect and arrange the requisite materials. He should form a scheme of thought embracing all the essentials of the discourse, and should omit nothing but the composition. By the clear view which he will thus obtain of his subject and all the details which he wishes to present, the subject will engross his mind, and insinuate itself into his affections; and when all his faculties have been vigorously employed, and have furnished him with substantial preparation, he may venture into his pulpit with manly self-possession and undoubting confidence in divine aid. Two cautions are here requisite: In the first place, the inferiority which a preacher may discover in his spoken style, as compared with his written, ought not to disaffect him with this mode of preaching. If, as has been said in the preceding chapter, the style of the pulpit may advantageously differ from that of the press, eminently true is this of extemporaneous discourse. It may have repetitions, and be destitute of polish, and yet not be unsuited to the purposes of public speaking. If it be free from inelegance, there is ground for encouragement. Educated men have a literary sensitiveness—perhaps a fastidiousness—to which the most of their hearers are strangers. The beauties of style escape the observation of many, who yet highly appreciate good sense, clearly and earnestly expressed. More than this; even men of the highest cultivation insensibly surrender themselves to a public speaker's current of thought and feeling, re-

gardless of occasional irregularities of language, and sympathizing with the speaker who is too intent, in fervid passages, on his great purpose, to be thinking of mere expression. The greatest of modern orators, Fox, was listened to with none the less interest because his stream of eloquence did not always flow on in most perfect beauty. Besides, ease of expression, strength, and appropriate elegance are matters of growth to the careful speaker, as well as to the careful writer; and by the one, as well as by the other, may be rationally expected as the result of faithful and conscientious labor. The second caution would guard a person against hastily concluding that he can not, should he attempt it, succeed in this mode of preaching. Perseverance is essential to ability. The purpose of becoming able thus to preach should not be defeated even by serious failures. Thomas Scott and Leigh Richmond, who both became good extemporaneous preachers, passed through some mortifications. So, too, did Robert Hall. Well worthy also of imitation, in this particular, was the spirit of Sheridan. After an unsuccessful attempt to speak in the House of Commons, he replied to his friends who advised him to abandon the hope of serving his country in Parliament, "Never, I am sure it is in me; and it shall come out."—RILEY, *Sacred Rhetoric*, p. 174. (G. K. & L., 1842.)

948. PREACHING, EXTEMPORE, TRAINING IN.—The following is an approved recipe for learning to speak extemporaneously. First make a sermon. Do not steal it, or borrow it, or buy it; but make it; then write it out legibly, leaving every other page a blank; then write on blank pages a short abstract or abbreviation, setting it down opposite the original. Having prepared your sermon in this manner, you must, when you enter the pulpit, double down the sermon itself, and preach from the abstract, filling up the blanks from your recollection; which, as the sermon was composed by yourself, you will probably not find much difficulty in doing. Should your memory fail, you must have recourse in the next place to your invention; should both prove treacherous, you must, as a last resource, turn to your manuscript which was doubled down; and as it is written opposite the abstract, you will be able to find it immediately. But the knowledge that you have the sermon to refer to in case of accidents will, it is hoped, give you confidence enough to proceed without it. When you have done this several times, and find that there is no difficulty about it, you

may then venture to try your wings without so much support, and preach from the abstract only, without the sermon to refer to; and having become by this time tolerably fluent and confident, you will be able to supply from your own resources whatever has escaped your memory. Gradually your abstract may become shorter and shorter, until at last a few notes of some of the principal arguments will be sufficient to recall to your mind the subject of your discourse; and then you will have become what will be generally considered an accomplished extemporary preacher. A very fluent speaker assured me that he had learned to preach extempore by the foregoing plan. Recollect, I do not say you will be able to preach at all better in this way, than if you wrote your sermons down, and preached them in the ordinary manner. However, there is no harm in having the power; you may use it or not, as you like.—GRESLEY, *Letters to a Young Clergyman*, p. 301. (D. & C., 1856.)

PREACHING, EXTEMPORE.—See also *Speaking, Extempore*.

949. PREACHING, PERFUNCTORY.

—The apparent unfitness of our gifts for the special post in which we are set to preach the word of life, may arise from a lack of earnestness and honesty in the use of these gifts. Many of us must charge ourselves with not doing our best. The weekly sermons are rather considered as a task to be done than as an honor to be enjoyed. They become a perfunctory act of duty to be got over and done somehow; and hence the true aim and mission of the preacher is forgotten. There is a coldness and deadness, a want of life and animation, a lack of pleasure and happy effort, alike in the preparation and in the delivery. The soul is not stirred by its work, and what wonder that the latent gifts are not called into exercise? There are few preachers who have not to lay this to their conscience, that we become in the pulpit a kind of cold and artificial selves, and not what God meant and made us to be. We should feel this the more, because the ultimate cause of it is a want of love, and of zeal and spiritual life. The fire is not kindled with the live coals of the Spirit, or kept burning by prayer and meditation. We blame God for giving us a work for which we are unfitted, and yet the unfitness may be solely in our own selves—not in the absence of gifts, but in the non-use of them. We allow the sword to grow rusty in

its scabbard, and what wonder if the edge be blunt, and the arm that should wield it stiff and awkward? But further, we mistake the results of our own work, and think our ministry less effective than it probably is. Partly it arises from the wisdom of God, who does not permit us to see all the fruit of our labors; for it may be that we are too weak to bear the consciousness of success, and might lose our power in the complacent contemplation of it. Partly it is because our ignorance is hasty and impatient, and measures results rather by the threescore years and ten of him who plants and waters than by the eternity of Him who gives the increase. Partly it is because we do not expect enough, but resting in the punctual discharge of a fixed duty, neither ask a blessing nor expect an answer.—GARBETT, *Homiletical and Pastoral Lectures*, p. 173. (A., 1880.)

950. PREACHING, POWER IN.—The true interest, life, and power of preaching lie in the exhibition and enforcement of Christian truth and duty; in the justness and force of the answers it gives, to the great questions, What shall I believe, what shall I love, what shall I do, in order to lead a righteous, sober, and godly life; and that when Christ appears, I also may appear with Him in glory?—in a word, in the Christian light it sheds on the intellect and conscience, to the end that it may mold the heart. The feeling awakened by such preaching will be salutary, Christian feeling. The greater the clearness, fervor, and vividness with which such truths are set forth, and sent home, the better. And we may add, that all the other sources of interest in a preacher and his sermons are aside of, if not athwart, the true aim of preaching. That the preacher be admired; that he fascinate by poetry or oratory, by philosophy, or any excellency of speech or wisdom, may answer a great many purposes. But it may all be, without preaching the gospel, or disturbing the thoughtless, or guiding the anxious soul, or edifying the people of God. We by no means underrate a good report of them that are without. We appreciate the importance of being in favor with all the people, and giving no offence in anything, that the ministry be not blamed. But we know, too, that a woe is upon those who preach not the gospel, and of all whom all men at all times speak well. We should esteem the solemn awe, the deep thoughtfulness of the worldling, the alarm of the presumptuous, the ray of spiritual comfort stealing in upon the contrite soul, the de-

vout feeling and holy purpose springing up in the breast of one and another, on leaving the sanctuary, a more precious testimony to the power and excellence of the discourse, than all the plaudits of graceless worldlings, and genteel professors, who are lovers of pleasure more than lovers of God. The self-searching, the humility, the tears of penitence, the sweet and confiding faith, the comfort of hope, the movement of the soul from self and the world, toward God in Christ, with which so many heard the preaching of a Nettleton or Alexander, are a thousand-fold higher attestations of pulpit power than all the encomiums ever lavished upon merely magnificent oratory. It was a common question among the hearers of the famous Shepard of Cambridge (who was wont to say that all his sermons cost him tears), as they left church on the Sabbath, "Who was wrought upon to-day?" These are the best seals of the genuineness and apostolicity of a ministry: "By their fruits shall ye know them."—ALEXANDER, *Thoughts on Preaching*, p. 236. (S., 1862.)

951. PREACHING, PSYCHOLOGICAL.—It seems to me that the highest conception of a sermon is that it is a prescription which a man has made, either for a certain individual, or for a certain class, or for a certain state of things that he knows to exist in the congregation. It is as much a matter of prescription as the physician's medicine is. For instance, you say, "In my congregation there has been a good deal of affliction, which I think I ought to comfort. Now, of all ways of comforting, how shall I do it? Shall I show the hand of God in all His administration? What will that do? That mode of consolation will raise people up into the conception of God; but those that can not rise so high will fall short of it and not get it. Or, I can show them how afflictions will elevate the soul; and that will have another range. Or, it may be that I will say a word about that, but strike a blow that exhilarates men and lifts them up, independent of any allusion to troubles; I may strike a chord to awaken the courage of men. What subject can I take which will most successfully sound that chord?" And so you look for your subject. You know what you are after the whole time. It is exactly like the watchmaker, who has opened your watch and discovered that something is wrong. He turns to his bench and pokes around among his tools, but can not find what he wants; he looks everywhere for it, and at last, there it is, and he takes it and

uses it, for it is the only instrument exactly fitted to do just the thing he wanted to do in that watch. Now, in preaching to a congregation there are living men to reach; and there is a particular way of doing it that you want to get at. You search for it in the Bible; and you make your sermon to answer the end. This is psychological preaching, drawing from your own gradually augmenting intelligence and experience, which will make you skillful in the ends you want to effect.—BEECHER, *Yale Lectures on Preaching*, p. 18. (J. B. F. & Co., 1872.)

952. PREACHING, REQUIREMENTS FOR.—Let the preacher be a man not only of exalted piety and unaffected zeal, but of clear head, lively imagination, and retentive memory, so as to have the contents of the sacred volume at his command; let him be free from all embarrassment of manner, clear in the arrangement of his matter, and perfectly fluent in his speech—such a man may do what he pleases. Whether he write his sermons or deliver them unwritten, they can not fail of captivating and moving his hearers. But we are describing a Paul or an Apollos, or at least such a preacher as appears but once in an age. How many will you find in any church, sect, or persuasion, who will answer this description? And if any of these qualifications be wanting in a considerable degree, the power of his preaching will be in a great measure lost. Let the preacher be clear-headed, fluent, and pious, but let him want constitutional warmth or lively imagination, and his extemporaneous discourse will not be one jot more interesting than if it were written; or if he wants fluency of speech, if he hesitates and stammers, and his words and sentiments are doled forth with evident embarrassment; or if he is constantly obliged to refer to his notes, and is thinking of what comes next, more than of what he is saying; or if he uses over and over again the same expressions—in all these cases the hearers either experience an uncomfortable feeling of anxiety, or a sensation approaching to contempt. Or if, on the other hand, he speaks fluently enough, but it is plain that his discourse is learned by heart, and repeated as a lesson, it is looked upon by the congregation as a sort of fraud practised upon them, and the intended effect of extemporaneous preaching is destroyed; for its principal charm consists in the words flowing, or at least seeming to flow, fresh and pure from the heart.—GRESLEY, *Letters to a Young Clergyman*, p. 294. (D. & Co., 1856.)

953. PREACHING, REQUISITES

FOR.—An essential requisite, in order to preach well, is to have a just and, at the same time, a fixt, habitual view of the end of preaching. For in no art can any man execute well who has not a just idea of the end and object of that art. The end of all preaching is, to persuade men to become good. Every sermon therefore should be a persuasive oration. Not but that the preacher is to instruct and to teach, to reason and argue. All persuasion is to be founded on conviction. The understanding must always be appealed to in the first place, in order to make a lasting impression on the heart; and he who would work on men's passions, or influence their practise, without first giving them just principles and enlightening their minds, is no better than a mere declaimer. He may raise transient emotions, or kindle a passing ardor; but can produce no solid or lasting effect. At the same time, it must be remembered that all the preacher's instructions are to be of the practical kind; and that persuasion must ever be his ultimate object. It is not to discuss some abstruse point, that he ascends the pulpit. It is not to illustrate some metaphysical truth, or to inform men of something which they never heard before; but it is to make them better men; it is to give them, at once, clear views and persuasive impressions of religious truth. The eloquence of the pulpit, then, must be popular eloquence. One of the first qualities of preaching is to be popular; not in the sense of accommodation to the humors and prejudices of the people (which tends only to make a preacher contemptible), but in the true sense of the word, calculated to make impression on the people; to strike and to seize their hearts. I scruple not, therefore, to assert that the abstract and philosophical manner of preaching, however it may have sometimes been admired, is formed upon a very faulty idea, and deviates widely from the just plan of pulpit eloquence. Rational, indeed, a preacher ought always to be; he must give his audience clear ideas on every subject, and entertain them with sense, not with sound; but to be an accurate reasoner will be small praise, if he be not a persuasive speaker also.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 303. (A. S., 1787.)

954. PREACHING, SCOPE OF.—A

preacher is a teacher; but he is more. A teacher brings before men a given view, or a department of truth. He expends his force upon facts or ideas. But a preacher assumes or proves facts and truths as a ve-

hicle through which he may bring his spirit to bear upon men. A preacher looks upon truth from the constructive point of view. He looks beyond mere knowledge to the character which that knowledge is to form. It is not enough that men shall know. They must be. Every stroke of his brush must bring out some element of the likeness to Christ which he is seeking to produce. He is an artist—not of forms and matter, but of the soul. Every sermon is like the stroke of Michael Angelo's chisel, and the hidden figure emerges at every blow. A teacher has doubtless an ulterior reference to practical results; but the preacher, not indifferent to remote and indirect results, aims at the immediate. "Now! Now!" is his inspiration. "Cease to do evil, at once. Turn toward good immediately. Add strength to every excellence, and virtue to virtue, now and continually." The effect of his speech upon the souls of men is objective. It is this moral fruit in men's souls for which he plants his truth, as so much seed.—BEECHER, *Yale Lectures on Preaching*, p. 2. (J. B. F. & Co., 1872.)

955. PREACHING, SUGGESTIVE.—A

respectable source of failure is conscientious thoroughness. It is true that it is the office of the preacher to furnish thought for his hearers, but it is no less his duty to excite thought. Thus we give thought to breed thought. If, then, a preacher elaborates his theme until it is utterly exhausted, leaving nothing to the imagination and intellect of his hearers, he fails to produce that lively activity in their minds which is one of the best effects of right preaching; they are merely recipients. But under a true preaching, the pulpit and the audience should be carrying on the subject together, one in outline, and the other with subtle and rapid activity filling it up by imagination, suggestion, and emotion. Don't make your sermons too good. That sermon, then, has been overwrought and overdone which leaves nothing for the mind of the hearer to do. A sermon in outline is often far more effective than a sermon fully thought out and delivered as a completed thing. Painters often catch the likeness of their subject when they have sketched in the picture only, and paint it out when they are finishing it; and many and many a sermon, if it had been but sketched upon the minds of men, would have conveyed a much better idea of the truth than is produced by its elaborate painting and filling up. This is the secret of what is called "suggestive preaching," and it is also

the secret of those sermons which are called "good, but heavy." There are no more thorough sermons in the English language, and none more hard to read, than those of Barrow, who was called an unfair preacher, because he left nothing for those to say that came after him. You must be careful not to surfeit people; leave room for their imagination and spirit to work. Don't treat them as sacks to be filled from a funnel. Aim to make them spiritually active, self-helpful.—BEECHER, *Yale Lectures on Preaching*, p. 223. (J. B. F. & Co., 1872.)

956. PREACHING WITHOUT NOTES.—As to the conditions of success in preaching without notes, I can only speak very briefly. I have had occasion to give the matter much thought. Some of the chief points, which I have stated fully elsewhere, are: (1) The physical vigor must be kept at its highest attainable point. (2) The mind must be kept in a state of habitual activity, alertness, and energy. (3) The plan of the sermon should be simple, natural, progressive, and thoroughly imbedded in the mind. (4) The preacher should have a distinct and energetic appreciation of the importance of his subject. (5) He must speak for a purpose, having in view from the beginning of his discourse a definite end of practical impression it is to make on the minds of his hearers. It is well also to have in view, in the preparation and delivery of the sermon, particular members of the congregation, whose needs are known to him, and on whom he desires to make an impression. (6) He should always take with him into the pulpit a sense of the immense consequences which may depend on his full and faithful presentation of the truth, and a sense of the personal presence of the Master. Then he should be perfectly careless to criticism, and expect success. These, of course, are subordinate to and dependent upon the one sublime, fundamental condition and prerequisite of success, and that is a serious, devout, intelligent, inspiring conviction of the Divine origin and authority of the Gospel, and of its transcendent importance to men. I think that a great many more men than now suppose it possible would learn to preach without notes, if they would systematically and energetically endeavor to do so; that thus they would more fully engage the attention of their hearers, and impress them with the truth; that they would themselves find larger leisure for more various studies; and that it would tend to make congregations larger and pastorates longer. Of course, one can't

point his sermons preached on this plan; but that is of little consequence. The world has got to be counted to Christ by thought and feeling expressed in living speech, not in elaborate writing.—STONKS, *Homiletic Review*, vol. 13, No. 1, p. 81, January, 1887. (F. & W.)

PREACHING.—See also *Sermon, Speaking*.

957. PRECISION AND FORMALITY.—Formality, in the case of some speakers, assumes the feeble form of primness of manner, with its sparing voice, precise articulation, nice emphasis, fastidious inflection, meager tone, and mincing gesture. This prudery of style is not unfrequently exemplified in the pulpits of New England, in consequence of the anxious precision and exactness of habit which are so general as local traits. The speaker's whole manner seems, in consequence of this tendency, to be weighed and given out with the most scrupulous and cautious regard to rigorous accuracy of effect in petty detail. Elocution becomes, in such cases, a parallel to the transplanted tree, trimmed of all its natural life and beauty; and, for the time, resembling, in its quaintness and rigidity, rather a bare pole, than a product of vegetable nature. The result of such a manner is to anatomize and kill feeling—not to inspire it: the head is, in this way, allowed to take the place of the heart. Exact discrimination and subtle nicety of intellect, preponderate, usually, in the effect of such speaking on the hearer: his affections are left unmoved: he is unconscious, throughout the discourse, of one manly impulse or strong impression. The prim, guarded, neutralizing manner of the preacher, seems, in such instances, the appropriate style of coldness and skepticism, rather than of a warm and living faith. The fault of undue precision of manner may be traced partly to the absence of manly force and independence of character, and partly to faulty education, which has led the speaker to pay more regard to the effect which he produces on the understanding and the judgment than that which he exerts on the moral sympathies of his audience. The last of these influences accustoms the school-boy to precision and point of emphasis, and specialty of inflection, more than to earnest energy of utterance and impressive emotion. Early habit, thus directed, leads the student and the preacher to a corresponding mode of address, and involves all the defects of an over-pruned manner, with its unavoidable results

of cool and fastidious preciseness, which offers nothing to the heart and, therefore, leaves undone the great business for which the preacher addresses mankind. Formality of manner in speaking is sometimes caused, in part, by an unbending rigidity of habit, which is plainly legible in the unyielding features, stiff postures, and stiff gestures, of some preachers. These faults of habit in address are partly owing to false impressions regarding manly firmness and dignity, partly to the want of free and congenial and extensive intercourse with the world, and partly to an early culture deficient in the means of imparting flexibility and grace to the mental and bodily faculties.—RUSSELL, *Pulpit Elocution*, p. 100. (D., 1878.)

958. PREJUDICE AND POPULARITY.—The germs of great events, the first motive-springs of change have their origin, no doubt, in the closet, in the minds of men of deep thought and extensive observation, who are not, perhaps, actually engaged in the arena. But the people are the great lever by which the movement is carried out. Therefore, the people must be acted upon; therefore, there must be orators to act upon the people, to imbue them with the ideas of the men of the closet. The same necessity which calls up the men has also taught them the art by which they act. The public mind is not always to be influenced by straightforward appeals to reason, or explanations of the desired object. Prejudices have to be worked upon, or, as the case may be, avoided. A very roundabout, or a very tortuous, course must in many, unhappily in most, cases be resorted to. A plain, blunt enthusiast, or an honest thinker, above guile or reserve of his opinions, might sometimes mar the best laid scheme of a public meeting (ay, or even of a debate in the senate), by letting the real objects peep out too soon. Hence, to speak in public, it is not merely required that you shall know how to string words gracefully together, learn exordiums and perorations by rote, and practise inflections and intonations; you must also learn to feel the pulse of the public, to form a diagnosis of the popular fever, command your own enthusiasm or your own passion, in order the better to arouse those of your hearers.—FRANCIS, *Orators of the Age*, p. 13. (H., 1871.)

959. PREJUDICE, FRANKNESS IN COMBATING.—When any principle is to be established which, tho in itself capable of being made evident to the humblest ca-

capacity, yet has been long and generally overlooked, and to which established prejudices are violently opposed, it will sometimes happen that to set forth the absurdity of such prejudices in the clearest point of view, tho in language perfectly decent and temperate, and to demonstrate the conclusion, over and over, so fully and forcibly that it shall seem the most palpable folly or dishonesty to deny it, will, with some minds, have an opposite tendency to the one desired. Some perhaps, conscious of having been the slaves or the supporters of such prejudices as are thus held up to contempt (not indeed by disdainful language, but simply by being placed in a very clear light) and of having overlooked truths which, when thus clearly explained and proved, appear perfectly evident even to a child, will consequently be stung by a feeling of shame passing off into resentment, which stops their ears against argument. They could have borne perhaps to change their opinion, but not so to change it as to tax their former opinion with the grossest folly. They would be so sorry to think they had been blinded to such an excess, and are so angry with him who is endeavoring to persuade them to think so, that these feelings determine them not to think it. They try (and it is an attempt which few persons ever make in vain) to shut their eyes against a humiliating conviction: and thus the very triumphant force of the reasoning adduced, serves to harden them against admitting the conclusion; much as one may conceive Roman soldiers desperately holding out an untenable fortress to the last extremity, from apprehension of being made to pass under the yoke by the victors, should they surrender.—WHATELY, *Elements of Rhetoric*, p. 104. (L. G. R. & D., 1867.)

960. PREJUDICE, HOW TO COMBAT.—In combating deep-rooted prejudices, and maintaining unpopular and paradoxical truths, the point to be aimed at should be to adduce what is sufficient, and not much more than is sufficient, to prove your conclusion. If in such a case you can but satisfy men that your opinion is decidedly more probable than the opposite, you will have carried your point more effectually than if you go on much beyond this to demonstrate by a multitude of the most forcible arguments the extreme absurdity of thinking differently, till you have affronted the self-esteem of some and awakened the distrust of others. Laborers who are employed in driving wedges into a block of wood are careful to use blows of no greater force than is just

sufficient. If they strike too hard, the elasticity of the wood will throw out the wedge.—*WHATELY, Elements of Rhetoric*, p. 106. (L. G. R. & D., 1867.)

961. PREMISES, ORDER OF.—A proposition that is well known, whether easy to be established or not, and which contains nothing particularly offensive, should in general be stated at once, and the proofs subjoined; but one not familiar to the hearers, especially if it be likely to be unacceptable, should not be stated at the outset. It is usually better in that case to state the arguments first, or at least some of them, and then introduce the conclusion: thus assuming in some degree the character of an investigator. There is no question relating to arrangement more important than the present; and it is therefore the more unfortunate that Cicero, who possess so much practical skill, should have laid down no rule on this point, tho it is one which evidently had engaged his attention, but should content himself with saying that sometimes he adopted the one mode, and sometimes the other, which doubtless he did not do at random, without distinguishing the cases in which each is to be preferred, and laying down principles to guide our decision. Aristotle also, when he lays down the two great heads into which a speech is divisible, the proposition and the proof, is equally silent as to the order in which they should be placed; tho he leaves it to be understood, from his manner of speaking, that the conclusion, or question, is to be first stated, and then the premises, as in mathematics. This, indeed, is the usual and natural way of speaking or writing, viz., to begin by declaring your opinion, and then to subjoin the reasons for it. But there are many occasions on which it will be of the highest consequence to reverse this plan. It will sometimes give an offensively dogmatical air to a composition to begin by advancing some new and unexpected assertion; tho sometimes again this may be advisable when the arguments are such as can be well relied on, and the principal object is to excite attention, and awaken curiosity. And accordingly, with this view, it is not unusual to present some doctrine, by no means really novel, in a new and paradoxical shape. But when the conclusion to be established is one likely to hurt the feelings and offend the prejudices of the hearers, it is essential to keep out of sight, as much as possible, the point to which we are tending, till the principles from which it is to be deduced shall have been clearly established; because men

listen with prejudice, if at all, to arguments that are avowedly leading to a conclusion which they are indisposed to admit; whereas, if we thus, as it were, mask the battery, they will not be able to shelter themselves from the discharge. The observance accordingly, or neglect of this rule, will often make the difference of success or failure.—*WHATELY, Elements of Rhetoric*, p. 91. (L. G. R. & D., 1867.)

962. PREPARATION, CARE IN.—Many who have been accustomed themselves to extempore preaching are too apt to drive off till the last few hours the preparation necessary for their sermon—thinking that because they have not to write down what they are going to say, they can therefore prepare it in a short time. Consequently, their sermons are frothy, illogical effusions, and what have been very justly termed "twaddle." "When Pericles, the Athenian orator, went to address the people, he prayed to the gods that nothing might go out of his mouth but what might be to the purpose. A very good example for preachers," says Bishop Williams. Rather by far would we listen to a carefully digested and written epistle, even tho read in a manner not at all creditable to the reader, than to such extempore effusions as bear on their surface neither care, thought, nor knowledge of the subject. When men are called together, whether it be to the public services of the sanctuary, or to the public lecture-room; whether it be to listen to a sermon or to hear a lecture on some popular or scientific subject, they expect to hear something worth listening to, and which shall repay them for the trouble and inconvenience they may have been put to in their endeavors to attend. There are some among us who have had the good fortune, or misfortune, to be blessed with abundance of this world's wealth—whose energies have never been called forth—whose days are passed in a listless state of ennui, and to whom the announcement of a public lecture is a godsend. To such as these, anything of a lecture, however illogical and ill-prepared, may be acceptable, inasmuch as it serves to break the dull monotony of their lives. But even in cases such as these, we feel sure that the better the language is, and the more clearly and logically the subject is worked out, the better will the speaker be received. But as regards men who have to battle with the difficulties of life, who have to push their way amidst opposition and rivalry, and who have to think, and plan, and devise for their very

existence; such men as these not only require, but they also demand, that in order to gain their ear, a man should be a good speaker, and put forth something worth listening to. To such as these "life is no empty dream," but "life is real, life is earnest." Having to toil and labor themselves, they would wish to see others who would claim the attention of the world, work also. When, therefore, after the toils of the day, they arrive at their homes wearied and fatigued with the labors of mercantile life, we think a speech should be something worth hearing in order to compensate them for the sacrifice they make in leaving their firesides under such circumstances as these. And when after the toils and competition of the week, the Sabbath morn breaks on them, and finds them jaded and weary, we think it sometimes excusable when we hear them complain that they want sermons that shall stir the deeps within their soul and nerve them for the toils of the morrow. Their bodies worn with labor, their minds fretted and weary with the cares of the week, and their souls rusted from worldliness and business, they need something which shall soothe their minds and brighten their souls, as well as afford rest and repose for the body. And this, too, they need enforced by all the eloquence and powers of argument which a man can call to his aid; so that Monday may find them active and businesslike still, but having calmer and purer minds, and proceeding onward with fresh vigor toward heaven.—ANON, *The Public Speaker*, p. 40. (J. N. & Co., 1860.)

963. PREPARATION, CULMINATING POINT OF THE.—The plan of a discourse, however well put together, is still but a barren letter, or a species of skeleton to which flesh and vitality must be given by words. It is the discourse potentially, and has to become such actually. Now before passing from the power of acting to action, and with a view to effecting this passage, which at the very moment of executing it is always difficult, there is a last preparation not without its importance and calculated to conduce largely toward success. Thus the soldier gets ready his weapons and his resolution before the fight; thus the general makes his concluding arrangements after having fixt on his order of battle, and in order to carry it well into effect. So it is with the speaker at that supreme instant. After having fixt his ideas upon paper in a clearly defined sketch which is to him a plan of the campaign, he ought, a little while be-

fore entering the lists or battlefield, to recollect himself once more in order to gather up all his energies, call forth all the powers of his soul, mind, and body for the work which he has undertaken, and hold them in the spring and direction whither they have to rush. This is the culminating point of the preparation, a critical moment which is very agitating and very painful to whoever is about to speak.—BAUTAIN, *Art of Extempore Speaking*, p. 206. (S., 1901.)

964. PREPARATION, DILIGENCE IN.—Talents vary; but all may be diligent. No one is responsible for the exercise of abilities which do not belong to him; but every man who undertakes the solemn duty of preaching the Gospel is bound to do his best: and God's blessing may be expected to rest on honest industry. Moreover, it may be laid down as a law of nature, that that which has cost thought is most likely to excite thought in others. The possession of great natural powers of exposition, whether in writing or in utterance, can be no excuse for idleness and neglect. I heard recently, at a nobleman's house in the North of England, an instructive anecdote of the late Bishop Wilberforce. When on a visit there, he had preached a charming sermon to a village congregation; and some one had been foolish enough to say to him, "I suppose, my lord, you can always preach to a congregation like this without any preparation?" To which he replied: "I was up at six o'clock this morning, preparing for this sermon; and I make it a rule never, when it is possible, to preach anywhere unless I am saturated with my subject." This phrase, "saturated with my subject," expresses, I think, very well the condition of mind at which a clergyman should aim before he preaches; and this general mode of stating the rule leaves great freedom for details, in accordance with variety in the habits and temperaments of preachers.—HOWSON, *Homiletical and Pastoral Lectures*, p. 63. (A., 1880.)

965. PREPARATION, EXTENT OF.—As to the exertion and exercise of the voice, of the breath, of the whole body, and of the tongue itself, they do not so much require art as labor; but in those matters we ought to be particularly careful whom we imitate and whom we would wish to resemble. Not only orators are to be observed by us, but even actors, lest by vicious habits we contract any awkwardness or ungracefulness. The memory is also to be exercised by learn-

ing accurately by heart as many of our own writings, and those of others, as we can. In exercising the memory, too, I shall not object if you accustom yourself to adopt that plan of referring to places and figures which is taught in treatises on the art. Your language must then be brought forth from this domestic and retired exercise, into the midst of the field, into the dust and clamor, into the camp and military array of the forum; you must acquire practise in everything; you must try the strength of your understanding; and your retired lucubrations must be exposed to the light of reality. The poets must also be studied; an acquaintance must be formed with history; the writers and teachers in all the liberal arts and sciences must be read, and turned over, and must, for the sake of exercise, be praised, interpreted, corrected, censured, refuted; you must dispute on both sides of every question; and whatever may seem maintainable on any point must be brought forward and illustrated. The civil law must be thoroughly studied; laws in general must be understood; all antiquity must be known; the usages of the senate, the nature of our government, the rights of our allies, our treaties and conventions, and whatever concerns the interests of the state, must be learned. A certain intellectual grace must also be extracted from every kind of refinement with which, as with salt, every oration must be seasoned.—CICERO, *On Oratory and Orators*, p. 181. (B., 1900.)

966. PREPARATION, IMPORTANCE OF.—Preparation is the basis of success in public speaking. Genius, tact, and skill may be valuable aids to oratory, but they can not be depended upon by the speaker without careful preparation. Socrates used to say that men could be eloquent on any subject they thoroughly understood. But clearly the converse of the proposition is true, and Cicero was right in maintaining that no one can speak eloquently on a subject he does not understand. The first consideration is to master the subject and all the facts pertaining to it, and then the public speaker may trust himself to enter "the dim and perilous way" of platform, or forensic address. It is doubtful whether any great oration that has outlived the hour of its delivery was entirely extempore. Speaking "on the spur of the moment" is generally as weak as it is spontaneous. No public speaker will risk his reputation to the inspiration of any conceivable occasion. Daniel Webster's reply to Hayne was not the outcome of an even-

ing's meditation, but, as he afterward said, the result of many years of thought and study. The platform, the bar, or the floor of an assembly, are not so many fields for display, but for hard work in garnering the sheaves and garnering the grains of eloquence. The public speaker has a definite end to accomplish. If he be a clergyman, there are hearts to be moved and souls to be saved by his sermons. The lawyer must convince courts and win verdicts from juries. The platform speaker is called upon to enforce his views of truth, so as to carry his audience. In the debate of the collegiate contest there is a laudable ambition to win. The political speaker desires votes, and his eloquence is wasted if it does not increase the number of followers around his standard. And in that wider field of speech in the counting-room, office, and the marts of trade, there is always an end to be attained, which, if missed, means failure. Therefore, a burden rests upon the speaker, of whatever station in life, which should not be put upon untried shoulders. The end in view should be the only plea needed for painstaking preparation on the part of those who expect to move men by the use of eloquent words. A thorough knowledge of the subject is the only safeguard in the crisis of delivery. A man can not develop a subject logically and expound truth with feeling and force when his ideas are only half formed. It was Webster who somewhat tartly replied to a young clergyman: "There is no such thing as extemporaneous acquisition."—LEE, *Principles of Public Speaking*, p. 239. (G. P. P. Son., 1900.)

967. PREPARATION, MECHANICAL.—By mechanical preparation I do not understand the standing before a glass in an oratorical attitude, but I do not mean the carefully reading aloud the sermon in our own study by ourselves, that we may see how to modulate the voice—where to change the tone, where to be slow, and where rapid; the time that it is likely to take in preaching; and, in a right use of the word, the action that will aid the delivery, and so point the truth. By personal preparation I mean two things. One of them that physical preparedness for the sermon, about which some of our junior brethren may for the present afford to be indifferent, but which to older men is of great consequence indeed—that which results from a good night's rest, a feeling of health and vigor, and last but not least, a careful diet, about which the greatest of Scotch preachers is reported to

have said that there was hardly anything he would not give to the man who would tell him what to eat on Saturday. The other is a mental and moral preparedness, both in knowing the sermon well, through having thoroughly mastered it in all its details, and also in an instinct of good-humored sense about it, that having done your best, you leave it with God and your people, discarding with a sort of sturdy contempt the small and fidgety vanity of wondering if it will be admired.—THORALD, *Homiletical and Pastoral Lectures*, p. 21. (A., 1880.)

968. PREPARATION, METHOD OF.

—Every speech address to masses of men is supposed to have for its object the public good. The speaker, at the very outset, must endeavor to be imbued with this idea. Let him grasp the idea with all the energy of his soul that he has to move men to virtue, to justice, and to happiness. Some great principle of this kind will not only elevate the tone of his thoughts, but will fill him with that sense of the importance of his speech by which he can be deepest moved and most deeply move his audience. Even on the most practical business speech, a certain tone of dignity and fervor, as evidence that a man is in earnest, will add to the force of his remarks; while it is indispensable to his success, when the subject is some great public duty, or the legislation which may affect the happiness of millions and of future ages. Decide on the course to be adopted, the view to be taken, and never let the course be too expansive. Better to exhaust one or two copies than to take up too many, which, like a mere enumeration of historical facts, are destitute of force because too contracted and concise. Collect facts, arguments, and thoughts, both by meditation on the subject and by reading and investigation. Often during this inquiry, while the mind is pervaded by the subject, reflections, like the beams of light from the aurora borealis, will flash from all points, suggested by other thoughts and words, and all of which should, as far as possible, be caught and recorded for future consideration and use. When these resources have been well prepared, they must be examined and arranged. But before this, the student must refer to the course he has intended to adopt. He may then arrange his collected facts and thoughts under their various appropriate heads. In such an arrangement it is an important consideration which arguments and thoughts shall be brought forth first. If there be a probability of opposition, it will be the best

policy to strike it down at once by using the most forcible arguments, and then introducing portions of less importance, leaving to the peroration the business of rekindling attention and interest. If, however, the speaker is likely to meet with a favorable hearing, he may, after an introduction of the general subject, commence with portions of lesser importance and then advance to the higher ones, until he prepares his audience for receiving his final appeal. The plan being adopted, the speech should then be arranged under distinct heads, each head with its details and offsets of thought attached, all correlative thoughts being associated, and one naturally suggestive and growing out of the other. When the whole outline, and that a pretty full one, of the speech has been thus prepared, it may then be reduced in form; the minor arguments and facts, which the principal ones would be sure to suggest, being removed, and the whole subject reduced to a mere skeleton. The student, to make the details familiar, should glance at any of the heads and endeavor to recall the divergent branches of it. Then he should put it all aside, and ascertain if he can reproduce the general arrangement from memory. Let him not be disconcerted if minor parts be omitted; the great object in view is to grasp the whole conception of his work in his mind, without committing words to memory, and even without notes. Finally, let him cut it all down to three or four leading heads, such, of course, as are the sources of all minor details.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 130. (A. S. & Co., 1872.)

969. PREPARATION, PULPIT.—To

seize a pen, and dash off a discourse, on a subject heretofore not familiar, and with such thoughts as occur while one is writing, may insure ease and fluency of manner, but is little better than the delivery of the same thoughts without writing; indeed, the latter possess some great advantages, from the elevation of the powers by sympathy, passion, and attendant devotion. Engrave it upon your souls, that the whole business of your life is to prepare yourself for the work, and that no concentration of powers can be too great. The crying evil of our sermons is want of matter; we try to remedy this evil and that evil, when the thing we should do is to get something to say; and the laborious devotion of some young clergymen to rhetoric and style instead of theology, is as if one should study a cookery-book when he should be going to market. I yesterday listened to

a sermon (and I am glad I do not know the preacher's name), which was twenty-five minutes long, but of which all the matter might have been uttered in five. It was like what the ladies call trifle, all sweetness and froth, except a modicum of cake at the bottom. It was doubtless written extempore. When a young clergyman once inquired of Dr. Bellamy what he should do to have matter for his discourses, the shrewd old gentleman replied: "Fill up the cask, fill up the cask, fill up the cask! Then, if you tap it anywhere, you will get a good stream; but if you put in but little, it will dribble, dribble, dribble, and you must tap, tap, tap; and then get but little after all."—ALEXANDER, *Thoughts on Preaching*, p. 110. (S., 1862.)

970. PREPARATION, THOROUGH, FOR SPEAKING.

—There is a common delusion amongst young speakers that to speak extemporaneously, with an appearance of not having prepared for the occasion, is a mark of talent. Never believe it. A speech without preparation would be a failure. The practised orator who responds apparently without preparation to an unexpected call has his mind stored with facts, and trained and disciplined to habits of rapid thoughts and arrangements. In his study he prepares for the exigencies of the public arena. The greatest speeches of great orators have often been written carefully, thrown aside, written again and again, until they have saturated their minds with the whole subject, and made themselves familiar with the most concise and forcible modes of expression. Lord Brougham stated in a letter to Lord Macaulay's father, on the best training for the orator, that, after reading and repeating Demosthenes for three or four weeks, he composed the peroration of his speech in defence of Queen Caroline twenty times over at least. He further added that the student of oratory can never write too much. "It is necessary," he said, "to perfect oratory, and at any rate it is necessary to acquire the habit of correct diction. But I go further, and say even to the end of a man's life he must prepare word for word most of his passages. Now, would he be a great orator or no? In other words, would he have absolute power of doing good to mankind in a free country or no? So he wills this, he must follow these rules." To this practise of composition he further added the study of the great orators, especially of Demosthenes, and by their study he meant to commit them to memory and repeat them, as he himself did. In the same way, for the improvement of style, Southey recommended

the student of poetry to write out the *Paradise Lost*; and Guizot, the French historian and statesman, that he might acquire the style of Gibbon, copied the "Decline and Fall" of his favorite author. Thus the student will see that there is no royal road to excellence in oratory, and that it can only be accomplished by arduous, patient labor. No doubt "the exigencies of modern political warfare, to which add the exigencies of the bar, have called into being a class of public speakers whose effusions fall as far short of those of the profest orator in permanent beauty as they excel them in immediate utility." But, as Lord Stanley stated, the secret of the readiness of the latter class and of skilful bar pleaders was "that the mind had been previously so exercised on similar subjects, that not merely the necessary words, but the necessary arguments and combinations of thought had become by practise as intuitive as those motions of the body by which we walk, or speak, or do any familiar and everyday act."—Lewis, *The Dominion Elocutionist and Public Reader*, p. 120. (A. S. & Co., 1872.)

971. PRINCIPLES, KNOWLEDGE OF, NECESSARY.

—All art, whether poetry, oratory, music, or painting, as a rational procedure, must be in accordance with certain principles. It must, further, proceed in intelligence—in intelligent conformity to those principles, either consciously or unconsciously apprehended. These principles can better be acquired when reduced to a scientific form, that is, to a form adapted to the understanding, than otherwise. Thus intellectually apprehended, as rules prescribed from without, they become, by continued application or in exercise, directing and animating principles, exerting an unconscious control. What is drudgery at first, mere mechanical application, becomes in this way eventually the most free, the most spirited, the most truly artistic creation. The poetry of Goethe and of Coleridge is not less perfect, certainly, because they were intellectual masters of the principles of poetry.—DAY, *The Art of Discourse*, p. 20. (C. S. & Co., 1867.)

972. PROBABILITY IN SPEAKING.

—Probability results from evidence and begets belief; belief raised to the highest, becomes certainty; certainty flows either from the force of evidence, real or apparent, that is produced; or, without any evidence produced by the speaker, from the previous notoriety of the fact. If the fact be notorious, it will

not only be superfluous in the speaker to attempt to prove it, but it will be pernicious to his design. The reason is plain. By proving he supposes it questionable, and by supposing he actually renders it so to his audience. He brings them from viewing it in the stronger light of certainty to view it in the weaker light of probability: in lieu of sunshine, he gives them twilight.—CAMPBELL, *The Philosophy of Rhetoric*, p. 79. (G. & W. B. W., 1823.)

973. PRONUNCIATION, BOLDNESS

OF.—An insipid flatness and languor is almost a universal fault in reading. Even public speakers often suffer their words to drop from their lips with such a faint and feeble utterance that they appear neither to understand nor feel what they say themselves, nor to have any desire that it should be understood or felt by their audience. This is a fundamental fault: a speaker without energy is a lifeless statue. In order to acquire a forcible manner of pronouncing your words, inure yourself while reading to draw in as much air as your lungs can contain with ease, and to expel it with vehemence, in uttering those sounds which require an emphatic pronunciation; read aloud in the open air, and with all the exertion you can command; preserve your body in an erect attitude while you are speaking; let all the consonant sounds be exprest with a full impulse of percussion of the breath, and a forcible action of the organs employed in forming them; and let all the vowel sounds have a full and bold utterance. Continue these exercises with perseverance, till you have acquired strength and energy of speech. But in observing this rule, beware of running into the extreme of vociferation. This fault is chiefly found among those who, in contempt and despite of all rule and propriety, are determined to command the attention of the vulgar. These are the speakers who, in Shakespeare's phrase, "offend the judicious hearer to the soul by tearing a passion to rags, to very tatters, to split the ears of the groundlings." Cicero compares such speakers to cripples who get on horseback because they can not walk: they bellow, because they can not speak.—ENFIELD, *The Speaker*, p. 11. (J., 1799.)

974. PRONUNCIATION, DELIBERATE.

—If you read and speak slow, and articulate well, you will always be heard with attention; altho your delivery in other respects may be very faulty; and remember that it is not necessary to speak very loud, in

order to be understood, but very distinctly, and, of course, deliberately. The sweeter, and more musical your voice is, the better and the farther you may be heard, the more accurate will be your pronunciation, and with the more pleasure and profit will you be listened to.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 42. (J. P. M. & Co., 1845.)

975. PRONUNCIATION, REMEDY FOR FAULTY.

—Practise and patience are the only hints I can offer you for the acquirement of a correct and pleasing pronunciation. But it is almost certain that you will not be entirely free from defects acquired in early life, especially from provincialisms, of which it is so very hard to rid yourself, because you are not conscious of their presence. The sounds of the first words written on your memory are hard to be obliterated and never can be corrected by your own unaided efforts. The simple remedy is to invite the assistance of a friend, who will be quite as efficient for the purpose as a master. Ask him to listen while you read, and to detect any provincialisms, or faulty or slovenly pronunciations, of which you may be guilty. Direct him to stop you as the word is spoken and show you your error by uttering to you the word, first as you spoke it and then as it ought to have been spoken. You should repeat this trial again and again until he ceases to find any fault. When you have thus completed a sentence and corrected every word that was imperfectly pronounced, read it again twice or thrice, rapidly but clearly, to be sure that you have caught the true sounds. Then, after an interval of diversion of the ear by reading other things, return to the passages that were the most incorrectly read and try them again, until you can read them rightly without reflection or pause. You will find yourself greatly assisted in this useful practise by scoring the imperfectly pronounced words with a pencil, as your listening friend or your own ear tells you of their faultiness.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 70. (H. C., 1911.)

976. PRONUNCIATION, STANDARD

OF.—It is not easy to fix upon any standard by which the propriety of pronunciation may be determined. A rigorous adherence to etymology, or to analogy, would often produce a pedantic pronunciation of words, which in a polite circle would appear perfectly ridiculous. The fashionable world has, in this respect, too much caprice and affect-

tation to be implicitly followed. If there be any true standard of pronunciation, it must be sought for among those who unite the accuracy of learning with the elegance of polite conversation. An attention to such models, and a free intercourse with the world afford the best guard against the peculiarities and vulgarisms of provincial dialects.—ENFIELD, *The Speaker*, p. 13. (J., 1799.)

977. PROOF, EXTERNAL AND INTERNAL.—Under the general denomination of proof are included demonstrations of two different kinds: external or internal, artificial or inartificial. External proof consists of everything which the orator can allege, not resulting from his own talent, Internal proof is that which he draws from his personal resources of ingenuity. External proof is evidence; internal proof is argument. When a legislator in the senate reads a section of a statute in support of the proposition he is maintaining, when a lawyer at the bar calls a witness upon the stand to substantiate a fact material to his cause, when a divine in the pulpit quotes a passage of sacred inspiration to confirm the doctrine he has advanced, each of them adduces a proof in confirmation of his position; and this proof is external; it exists independent of the speaker and of his art. But when the legislator infers from the statutes which he has read the expediency of the measure which he proposes, when the lawyer draws his conclusions from the testimony of the witness, and when the divine applies the quotation from scripture to the improvement of his discourse, then the proofs they adduce are internal, or artificial, resulting from the operations of their own minds, and which independent of them would have no existence. In all the other classes of oratory, excepting that of the bar, this distinction between external and internal proofs is not very important. In the pulpit or at the halls of deliberation the argument of the speaker and the authority which he vouches go hand in hand; nor is any very critical investigation necessary to separate them from one another. But it is not so before courts and juries. The only proofs allowed to be conclusive with them are law and evidence. However clear and irresistible the logic of the party or of his council may be, it is regarded not as proof but as mere assertion; and whether it shall have any weight at all upon their decision depends always upon the discretion, and in point of fact often upon the inclination, of those to whom it is addressed. Hence the term proof, in its common

acceptance, as used at our judicial tribunals, is confined to the more narrow sense of external testimony. Yet undoubtedly a proposition may be proved by argument, as well as by testimony; and even at the bar the power of reason, properly applied, ought always to be, and often is, of equal efficacy to produce conviction, as the oath of a witness. External proofs are considered by Aristotle as applicable only to judicial causes, and they are, according to him, five in number: laws, witness, contracts, torture, and oaths of the parties. Under the general denomination of witnesses he includes authorities, the interpretation of oracles, and proverbial maxims. To these Quintilian adds previous adjudications and common fame. These are all included in the general name of evidence in our judicial courts. Under the same head of evidence must also be ranged two other kinds of proof, which are classed by the ancient rhetoricians among their internal or artificial proofs, which are called by them signs and examples. A sign is a token by which anything is shown; an example is a thing which by its resemblance may indicate another. Signs are of two kinds: certain or uncertain. A certain or infallible sign is that which so universally accompanies the thing it proves that nothing can be opposed against it. An uncertain sign is only an indication of probability. When you behold a cultivated field, covered with a burden of corn ripening for the sickle, it is a certain sign of a seed-time past, and an uncertain sign of a future harvest. Certain signs by the discriminating Greeks were distinguished by a peculiar name, denoting termination, importing, says Aristotle, that they put an end to all controversy. Uncertain signs furnish all those varieties of possibility and probability which in the language of the common law occupy the broad range of presumptive evidence. All these, as well as examples, were included among the artificial or internal proofs; because their application to the support of any cause depended upon the ingenuity of the speaker. They were, however, well aware of the difference between the sign or example itself, which perhaps they ought to have classed among their external proofs, and that operation of the orator by which he makes them applicable to his own cause. Thus Quintilian remarks that, altho signs had often been confounded with arguments, there were two reasons for distinguishing between them. First, because they might almost be reckoned among the inartificial proofs. A shriek, a wound, a garment stained with blood, are all signs; but they are as indepen-

dent of the orator as a witness or a contract. And secondly, because, if the sign be a certain one, it leaves no question to which an argument can attach; if an uncertain one, it is of itself nothing without the aid of an argument. And thus Aristotle long before had said that signs, if certain, formed the basis of a syllogism; if uncertain, of an enthymem; and that examples laid the foundation of induction. The application of all external proof belongs indeed to the task of the orator. This constitutes his argument, and his argument must assume one or both of the two processes by which alone human reason can act upon human opinions, ratiocination and induction.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 29. (H. & M., 1810.)

978. PROOF IN PREACHING.—Proof is the intellectual fact by which the effect of certitude is realized in us. Definition terminates relative ignorance, proof puts an end to doubt. By the first we know, by the second we believe. We must distinguish two orders of truths: speculative and practical. But both are alike established by proof. In regard to both of these, proof produces conviction, which is a state in which one can deny neither the fact nor the right, without, in some sort, denying himself. For proof consists, as it were, in opposing a hearer with his own signature; that is to say, the admission of some more general or previously proved truth, which involves the truth in question, or from which it irresistibly flows. If the question be one of fact, the arguments (means, instruments of proof) are called reasons; if of right or duty, they are motives. To reorganize, fact or right, is to admit its conformity, in either case, to the idea of the true which is in us, or that it is implied in a truth which we hold already as certain and incontrovertible. This recognition is what the preacher would first of all obtain, in respect not only to fact but to right. The result in both cases is called conviction. Persuasion, which comes afterward, or the inclination of the will to such or such an act, is necessary, but neither more nor less than conviction; and if the preacher does not think that he has attained his purpose unless conviction be also persuasion, neither does he suppose he has attained it if he has persuaded without convincing. We first regard only the means of producing conviction; but let it be remarked carefully that what we here separate, the orator ordinarily does not separate, and that he endeavors to produce at one and the same time conviction and persua-

sion.—VINET, *Homiletics; or, The Theory of Preaching*, p. 170. (I. & P., 1855.)

979. PROOF, THE BURDEN OF.—

It should be borne in mind that the stress is to be laid on the fact of alleging or affirming, not on the form of the proposition itself as affirmative or negative. The principle is, He who alleges must prove. If the allegation be in the negative form, it does not shift the burden of proof. The fundamental ground on which the principle rests is that whatever is new shall be accounted for. He who makes an allegation puts into being a statement that did not exist before. He is properly called upon to account for it—prove it, and thus make it a truth.—DAY, *The Art of Discourse*, p. 158. (C. S. & Co., 1867.)

980. PROOFS, CHOICE OF.—It is better to reject the light and feeble ones, and to insist upon those which are strong and convincing—present these latter distinctly, and to do so separate them; but feebler ones should be treated in the opposite way, *i.e.*, bound together like the bundle of sticks in the fable. Here is an example from Quintilian: He supposes a man to be accused of killing another whose heir he had hoped to be, and he combines several circumstances to prove the accusation. "You hoped to receive an inheritance—a rich inheritance; you were in great indigence, and actually beset by your creditors. You had offended the man whose heir you expected to be, and you knew that he contemplated changing his will." No one of these arguments alone, says Quintilian, has any great weight; but, taken together, if they strike not like the lightning, yet like hail they come down with repeated blows.—BATAIN, *Art of Extempore Speaking*, p. 327. (S., 1901.)

981. PROOFS, IMPORTANCE OF ORDER OF.—

Order of proof is of most importance. The natural method, according to the subject treated, is to preserve such a succession, as may, step by step, open the matter to the mind of the auditor, and link the parts so together that the chain of evidence and argumentation may arrest and envelop the mind which responds to truth and reason. Many rhetoricians think that the best arrangement of arguments is that which begins with the more feeble and rises successively to the most cogent, so that the reasoning gathers strength as it advances. This is an excellent disposition, undoubtedly, where the case admits of it. But, in general, the best order is that which at the beginning pro-

jects some forcible arguments which may open the way to a favorable attention and conviction, reserves some striking and decisive ones for the close, and disposes the less powerful proofs midway between the first and last. This is called by Quintilian the Homeric order, because such is the order of battle of which we read in Homer. Nestor, arraying his troops, puts in front the élite of the armed chariots, next the less reliable body of soldiers, and last, in reserve, a brave and numerous infantry.—BAUTAIN, *Art of Extempore Speaking*, p. 328. (S., 1901.)

982. PROOFS, ORDER OF.—As an ordinary rule, the order of our proofs will be suggested by the very nature of the subject which we treat. In a sermon, too, the preacher advances in the first place the arguments which will help his hearers to understand and appreciate the full force of those which are to follow. He passes from what is more general to what is particular, from the genus to the species, from that which is easy to that which is difficult, from the known to the unknown. Nature herself suggests to us to group together those arguments which appertain to the same order, and which, being comprised in the same general idea, tend to the same end. It is contrary both to good sense and to order to pass from one line of argument to another, and then return after a while to the first. For example, it is contrary to good order to establish our point in the first place by proofs from authority, then to proceed to proofs from reason, returning in the end to arguments from authority. Thus, if we were treating of any virtue or vice, it would be essentially out of order to speak first of its obligation, then of its effects, and, lastly, to return to the proofs for its obligation. We must take each point in due order, as, for example, the necessity of humility, and its utility, as shown in the advantages which it brings to man, peace with God, with his neighbor, and himself; and, having sufficiently proved each point, we must pass on to the next without returning to that which has been already established.—PORTER, *Sacred Eloquence*, p. 207. (Fr. P. & Co., 1903.)

983. PROPORTION AND HARMONY.—Proportion and harmony in its parts contribute to the beauty of a discourse. In all things beauty is the result of variety in unity and of unity in variety. It is the necessity of oneness which assigns to each part its rank, place, and dimensions. Frequently the exordium is too long, and the peroration in-

terminable. There is little or nothing left for the middle; and you get a monster with an enormous head, a measureless tail, and a diminutive body. At other times it is some limb of the discourse which is lengthened until the body of the work is out of sight, the result being a shocking deformity, as when a man has long arms or legs with a dwarf's body. The main idea ought to come out in each part; the hearer ought to be always led back to it by the development of the accessory thoughts, however numerous, these having no regular vitality save by the sustained circulation through them of the former. Should they grow and dilate too much, it can only be at the cost of the parent-idea; and they must produce deformity and a sort of disease in the discourse, like those monstrous excrescences which devour the animal as when there is any irregular or excessive growth of one organ, through the abnormal congestion of the blood, thus withdrawn from the rest of the organization.—BAUTAIN, *Art of Extempore Speaking*, p. 203. (S., 1901.)

984. PROPOSITION, CLEARNESS OF.—The first step is to lay down, in the author's mind, the proposition or propositions to be maintained, clearly, and in a suitable form. He who strictly observes this rule, and who is thus brought to view steadily the point he is aiming at, will be kept clear, in a great degree, of some common faults of young writers; viz., entering on too wide a field of discussion, and introducing many propositions not sufficiently connected; an error which destroys the unity of the composition. This last error those are apt to fall into who place before themselves a Term instead of a Proposition; and imagine that because they are treating of one thing, they are discussing one question. In an ethical work, for instance, one may be treating of virtue, while discussing all or any of these questions: "Wherein virtue consists?" "Whence our notions of it arise?" "Whence it derives its obligations?" But if these questions were confusedly blended together, or if all of them were treated of, within a short compass, the most just remarks and forcible arguments would lose their interest and their utility, in so perplexed a composition. Nearly akin to this fault is that of entering on too wide a field for the length of the work; by which means the writer is confined to barren and uninteresting generalities; as, general exhortations to virtue (conveyed, of course, in very general terms) in the space of a discourse only of sufficient length to give a characteristic description of

some one branch of duty, or of some one particular motive to the practice of it. Unpractised composers are apt to fancy that they shall have the greater abundance of matter, the wider extent of subject they comprehend; but experience shows that the reverse is the fact: the more general and extensive view will often suggest nothing to the mind but vague and trite remarks; when, upon narrowing the field of discussion, many interesting questions of detail present themselves. Now a writer who is accustomed to state to himself precisely, in the first instance, the conclusions to which he is tending, will be the less likely to content himself with such as consist of very general statements; and will often be led, even where an extensive view is at first proposed, to distribute it into several branches, and, waiving the discussion of the rest, to limit himself to the full development of one or two; and thus applying, as it were, a microscope to the small space, will present to the view much that a wider survey would not have exhibited.—WHATELY, *Elements of Rhetoric*, p. 24. (L. G. R. & D., 1867.)

985. PROPOSITION, ESTABLISHING A.—Whether you announce or do not announce your design beforehand, you have always a proposition to establish, a conviction to produce in the souls of your hearers. I admit that all the ideas, all the facts you have collected, incline or tend to this conclusion; I admit that the opinions (not to say convictions) which are formed by the world result in respect to each one, from a certain number of observations, experiences, reflections, which do not present themselves to the mind in a certain order, and which no one, after the end is gained, applies himself in arranging. Such is, if I may so say, the tumultuous and spontaneous rhetoric of life. But you do not ascend the pulpit to do nothing better than this. It is with the orator as with the dramatic poet. The latter does not find in life a drama such as those which he prepares for the theater. To mention but one detail, the entrances and exits are not made to seem natural in life, as has to be done on the stage. The poet submits to this rule; he observes others also. The same as to the orator. He does not throw at random the materials of his proof, even when they seem to be thrown at random in life. Chance with him, moreover, would be but a bad imitation of the other chance. When a conviction is formed in an individual or many individuals at once, apart from the direct influence of eloquence, it is not certain that the

order in which the elements of proof were presented, grouped, arranged, was of no importance as to the result which is obtained; in the case given the apparent disorder was probably order; to which, of course, the chance corresponded. But in the composition which we have supposed the chance corresponds to nothing; the disorder is a pure disorder. Besides the element of time, that of repetition at long intervals is to be taken into the account; there are advantages from this which compensate the want of order: oratorical discourse, which is confined within the limit of an hour or two, is entirely deprived of them. It must then redeem inconveniences which are inherent in it, by its own peculiar advantages; order enables it to do this. Order is the character of true discourse; there is no discourse without it. We know not how to name a composition without order. It is disposition, it is order which constitutes discourse.—VINET, *Homiletics; or, The Theory of Preaching*, p. 262. (I. & P., 1855.)

986. PROPOSITION, QUALITIES OF A.—By what qualities should a proposition be characterized? As to substance, it should be simple in conception, stating the very thought to be discusd in so unincumbered a manner that the hearers may, without distraction, contemplate that thought. As to language, it should be clear, conveying to the hearers the very idea which is to claim their attention, and brief, using just those words which will best convey the thought, and no more. A statement having these qualities will generally be terse, and therefore impressive.—RIPLEY, *Sacred Rhetoric*, p. 56. (G. K. & L., 1849.)

987. PROPOSITION, STATING A.—It is worthy of consideration, whether the proposition, or subject of a sermon, should always be stated. This inquiry will receive different answers according as it relates to the writer or to his hearers. A writer ought invariably to set before his mind, even if he does not express it on paper, the very sentiment which he wishes to establish, and that in the most suitable form of statement. Otherwise, he will incur the danger of not being very definite, and consequently will not be prepared to guide others to a just conclusion. The simple fact, too, of having precisely expressed in writing that which he aims to establish, or to exhibit, will often prove advantageous in securing, throughout the discourse, precision of thought and language. It is certainly safest thus to be provided with a point

of gravitation. But for the hearers, tho it may generally be best distinctly to state the subject, yet not always. When the truth to be urged is one against which the hearers are strongly prejudiced, an advantage may be gained by not formally stating, at the outset, the conclusion to which it is the purpose of the discourse to bring them; that is, by not formally stating a proposition. But after having announced the text, the preacher may present consecutively several considerations, suggested by the text; and thus proceed, till the particular truth will at length appear as the inevitable result of those considerations.—RIPLEY, *Sacred Rhetoric*, p. 54. (G. K. & L., 1849.)

988. PROPOSITION, TREATMENT OF A.—While the proposition to be proved should always be formally stated at the outset in the mind of the speaker himself, it will depend on several different principles, whether and how it should be stated to the hearer. If no reason appear to the contrary, both facility of apprehension and the increase of interest felt in knowing exactly what is under discussion require that the proposition be stated to the hearers at the outset. When, however, the proposition is complex, embracing several parts, both clearness and interest may be promoted by the successive statement of the several parts. If there be a repugnance to any discussion of the subject on the part of the hearers, the statement of the general subject may, in some cases, be postponed till an interest is awakened by such considerations as may bear on the proposition but are general in their nature. If there be a prejudice against the truth to be established, likewise, it is sometimes better to postpone the direct formal statement of the proposition, and merely indicate at first the subject, or propose the question for investigation.—DAY, *The Art of Discourse*, p. 117. (C. S. & Co., 1867.)

989. PROPOSITIONS, INQUIRY AFTER.—It may be useful for one who is about thus to lay down his propositions, to ask himself these three questions: First, What is the fact? secondly, Why is it so? or, in other words, how is it accounted for; and thirdly, What consequence results from it? The last two of these questions, tho they will not in every case suggest such answers as are strictly to be called the cause and consequence of the principal truth to be maintained, it is not meant to be implied that propositions as bear a somewhat similar relation to it. It is to be observed that in

recommending the writer to begin by laying down in his own mind the propositions to be maintained, it is not meant to be implied that they are always to be stated first; that will depend upon the nature of the case.—WHEATLY, *Elements of Rhetoric*, p. 25. (L. G. R. & D., 1867.)

990. PROPRIETY IN SPEAKING.—As to the form or style of the speech, how many mental and literary properties to be observed! A doubtful phrase coming into the mouth and to be discarded—an ambitious, pretentious expression to be avoided—a trite or commonplace term which occurs and to be excluded—a sentence which is opened with a certain boldness and the close of which is not yet clear—even while you are finishing the development of one period, your view thrown forward to the next thought, and to the link which is to connect it with that which you are ending! Truly, there is enough to produce giddiness when one reflects on the matter; nevertheless, the discernment of such a multiplicity of points must be instantaneous, and indeed it is performed with a kind of certainty, and, as it were, of its own accord, if the subject have been fitly prepared, if you be thoroughly in possession of it, and if you be well inclined at the moment. But in order to work with this direct and firm step through a discourse, which arises, as it were, before the orator in proportion as he advances, like an enchanted forest, all teeming with sorceries and apparitions, in which so many different paths cross each other—in order to accept none of these brilliant phantoms save those which can be serviceable to the subject, dispelling like vain shadows all the rest—in order to choose exactly the road which best leads to your destination, and, above all, to keep constantly in that which you have marked out for yourself beforehand, shunning all the other byways, however alluring they may appear, and not allowing yourself to be carried away or to swerve from your line, either in gait or deportment—you must assuredly acquire that clear, decisive, and certain sight which good sense gives, and that kind of instinct or taste for truth which it alone produces.—BAUTAIN, *Art of Extempore Speaking*, p. 26. (S., 1901.)

991. PROVINCIALISMS AND OTHER FAULTS.—The only way that provincialisms, foreign accents, and brogues can be removed is by individual attention to the first principles of our language, as here exhibited, and at the same time following a

teacher who can give the true English pronunciation, for sounds can only be learned by imitation, and this is the way in which elocution and music must be taught. Our language has suffered, and is suffering, greatly by being improperly taught by foreigners who can not pronounce one-half of our words with propriety. But a teacher may be able to pronounce single words with a good degree of correctness, and yet be unable to deliver sentences in a proper manner. A few minutes every day, for a few weeks, devoted to the study and practise of these principles, will enable almost anyone to discover and amend his errors and defects in articulating our forty-four sounds and pronouncing correctly the words in common use; and if spelling by sounds and by sight be faithfully practised, one may secure another rare excellence, that of writing our words with correctness and despatch.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 83. (J. P. M. & Co., 1845.)

992. PROVING TOO MUCH.—The logicians say that which proves too much, proves nothing. The common way of shaping this argument is to cite an example (if you cite several, the argument becomes inductive) equally in point as the one maintained, and yet evidently untenable, or absurd, or impossible. Thus we may have here the arguments from example, by induction, *ad hominem*, and *reductio ad absurdum* and *ad impossibile*. In a speech in the House of Representatives on a Uniform System of Bankruptcy, John Sargent reasoned thus: "I fully agree that the principles of sound legislation are opposed to retrospective laws. But what are retrospective laws? A retrospective law is a law that impairs or affects the vested rights of individuals. Every man has a vested right in his property. But has a citizen of this or any other country a vested right in any particular remedy, so that it can never, as to him, be either taken away or altered? If the creditor has his right, so has the debtor; and then the absurd consequence would follow, that if any part of the property of the debtor was, by law, exempted from liability, as, for instance, his land, it could never be subjected to execution. If his person were not by law subject to imprisonment, it could not be made so. The remedy is no part of the contract." Another example of inductive reasoning refuting an argument which proves too much, from the same eminent statesman's speech on the Missouri question: "But is it essential to the character of a member of this Union that it

should possess all the powers, or even all the rights, that belonged to the original States? It must then be the sovereign of all the territory within its limits. But the unappropriated lands belong to the United States. It must, too, have an unlimited right of taxation—and it must have an independent and absolute power, extending to everything within its limits—for all these powers belonged to the original States. Then, sir, not a single new State (excepting Vermont) has been properly admitted into the Union, and the practise of the government, from its foundation, has been one tissue of error and usurpation."—BAUTAIN, *Art of Extempore Speaking*, p. 316. (S., 1901.)

993. PSYCHIC POWER IN PREACHING.—Psychic force is an active element in all effective pulpit work. If I were to group the three component factors in an effective sermon, they would be: (1) Adequate presentation of the truth; (2) psychic force; (3) divine influence; and that would be the ascending order of their relative importance. This psychic force has its own function and action, as real as electricity in nature. Electricity may impel the machinery or may light the town, but it can not shape a flower nor make the deaf hear. So psychic force does not reveal the truth nor renew the heart; its function is to quicken the soul's pulse, sway the will, awake to action. What is in its essence we are unable in our present condition of knowledge to state—just as we are unable to determine the genesis and content of electricity. Perhaps if traced each to its last retreat we should find they had a common birth. The worshipers of light in all ages have been the loftiest thinkers and the purest livers. He who said, "I am this world's Light," at once announced himself the "desire of all nations." But it is only of late that light is found to be a form of force, and that it is not a simple element but exceedingly complex. It is not incredible that one or more of its forms and ingredients may reside, with concentrated intensity, in those natures we call "magnetic," because they have a mysterious superiority over other natures in the way of insight and dynamic energy—are able to analyze, to attract, to excite, and subdue others at will.—KENNARD, *Psychic Power in Preaching*, p. 19. (G. W. J. & Co., 1901.)

994. PULPIT DISCOURSE.—The preacher's chief business is instruction; this is the basis of his work; exhortation, reproof, sharpens his teaching, but it is always

teaching. Teaching may be eloquent; much more exhortation, even when it does not respect a particular act which is immediate and palpable; but regard to such an act gives rise to differences which seem to be in favor of the other kinds of discourse, differences for which the preacher can have no compensation without violating the nature of pulpit discourse. The orator of the senate or the bar is more naturally eloquent; he has to do with actuality; his auditory is interested, is already excited; it matters little whether for or against him; either is better than the inertia which the preacher has to encounter, and which he has to remove by abstract truths. Let him not forsake this office; let him solicit from the truth itself, from God, that eloquence which is not to be drawn from his circumstances. He must not make a position for himself like that of the lawyer or the senator. Instruction supposes calmness of which vehemence can not take the place without putting an end to instruction in the true sense of the word. There is a calm as well as a vehement eloquence; and when we speak of eloquence as of so much importance, we mean by it, not a particular means, but the assemblage of the means, which are suited to enlighten the understanding and determine the will. This does not imply that preaching is to be without vivacity and earnestness; which it can not but have, if the preacher does but remember that he perhaps speaks to souls who are hearing the message of peace, for the first and the last time. But this thought must not cause him to neglect instruction. Explication is slow work, and we are tempted to desist from it and to preach to the nerves of our hearers. God, on the contrary, commands us to preach to their souls, their conscience. Let us not be too eager for results, let us not be more urgent than God, who alone knows the time for everything. There is no inconsistency in instructing at once with calmness and affectionate earnestness.—VINET, *Homiletics*; or, *The Theory of Preaching*, p. 30. (I. & P., 1855.)

995. PULPIT ELOCUTION.—The natural language of the human body, being indispensable to the full effect of arbitrary language, is, of course, an essential accompaniment of all earnest address. A proper use of this natural language is involved in a good elocution; and such an elocution is thus a constituent part of the preaching of the gospel. A man would not be considered as preaching the word which maketh wise men unto salvation, if he should proclaim it in an

unknown tongue, or in any such manner as would render it unintelligible; if, for instance, he should make no pauses at the end of sentences, and should let his voice fall at those words only which can not be understood unless uttered with a rising inflection; if he should use the interrogative tones for affirmative remarks, and the exclamatory accent for the simplest didactic phrase. This might be trifling with the gospel, or disfiguring it, but not preaching it. Now a poor elocution does make certain portions of the proclaimed word unintelligible. It fails to express those delicate shades of thought, which are elementary parts of the gospel itself. It suggests positive ideas, which the words uttered do not mean, and which are sometimes hostile to the whole spirit of divine truth. The most injurious impressions have been produced, by what are technically called "immoral tones," in the utterance of Christian doctrine. It is evident, then, that a good elocution in the pulpit is as really important as any elocution at all. If it be useful to preach the gospel, then it is useful to preach it so that it will be understood and felt. If its truths ought to be exprest, they ought to be exprest fully and properly. To proclaim them, and yet adopt such a manner as will obscure or pervert their meaning, and blunt their force, is to do and to undo a thing at the same time. The advantages resulting from a true, natural elocution, in the pulpit, are the same with the advantages of Christian doctrine well exhibited. The evils ensuing from a false, unnatural elocution are the same with the evils of misrepresenting the word of God. He who undervalues the right method of enunciating religious truth undervalues also the niceties of sentiment, the delicate moldings of thought, which are a constituent portion of that truth; and which are lost from view, when a preacher's elocution hides behind itself the ideas which ought to be delivered to his hearers. As affected delivery is often a delivery of mere words, often words conveying a thought never intended by the speaker.—ANON.

996. PULPIT, ELOCUTION OF THE.—It is difficult to say what, in good elocution, is not suitable to the ministrations of religion. They comprehend in their demands whatever is grand, and solemn, and sublime, in tragedy or poetry, and whatever is tender and pathetic in fiction. The "foolishness of preaching" is the instrument of power for the conversion of men to holiness, and the moral progress of the world; and as it is a human agency, pervaded and elevated by di-

vine influences, the human agency will be, with higher influences, more effective as it possesses all the qualifications that make oratory successful. However lofty the theme and earnest the spirit, it is the man who is the agent. Hence, as learning and theology are necessary to fit the mind for the work of preaching, finished elocution is just as necessary to fit the preacher for the effective delivery of his thoughts. But, besides all this, a very important department of clerical duties is that of reading. The clergyman must read the services of his church, whether they be a liturgy, or the Sacred Scriptures, or hymns; and, if his sermons be written, their delivery is just as much a department of elocutionary art as the reading of any other subject. Written sermons are not necessarily more tedious and dry because they are written, but because, when written, the author "reads" them without skill or passion. Not only have some of the finest productions of the pulpit oratory been written, and are wanting in none of the qualities of the highest eloquence—abrupt, startling, passionate, stirring men to the depths of their souls, as powerfully as the best unwritten sermons; but the creations of the dramatic genius, which, delivered by the gifted actor or reader, have so often in the theater or lyceum moved the hearts of myriads with awe and terror, and melted them into tears—these, too, have been written, and, tho heard so often through many generations, never lose their power. But, while all this is generally admitted, it is the inexcusable reproach that the art of delivery is shamefully neglected in the education of clergymen, and that, while the successful actor or public reader makes fiction real by laborious study for effective delivery, the clergyman, who is to make delivery the agent for enforcing divine truths, rarely attaches much importance to it, or studies how he shall render the services, the Scriptures, the hymns of his church, as the actor studies his "parts," and too often he mars the effect of the most solemn and beautiful language by its bad delivery. There is, however, some evidence of reform in this direction. The frequent and just censure of the press, and the dissatisfaction which is growing among the educated members of every congregation; the pressure from without, arising very largely from the prevalence of public readings, which are not only educating the popular mind in habits of good reading, but which are bringing into unfavorable comparison the delivery of the pulpit—all these influences are combining to urge on the

minds of clergymen the necessity for improvement in elocution.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 113. (A. S. & Co., 1872.)

997. PULPIT ELOQUENCE.—Eloquence aims at persuasion. It seeks not only to express but to impress thought. This is its final purpose, its true end. If the orator desires to transfuse his ideas into another's mind, to sow the seed of an after-harvest of fruitful change, to exert the "discourse of reason" for the working out of a predetermined purpose, he must fulfil the laws of eloquence, or he will not attain his efforts' end and aim. Eloquence is an instrumental not a final art—it effects its purpose not for itself alone. Religion, on the other hand, uses persuasion as a means not as an end. Religion aims at implanting in the spirit divine truth as a constant, active principle of life—as a principle out of which all the phenomena of virtue, good manners, and holiness shall grow; philanthropy, benevolence, the charities and courtesies of social life, sympathy, domestic affection, friendship, civic and municipal existence, patriotism and worship, all attaining a fuller, nobler, more conscious, because a new, being in the spirit. Humanity is one of the choicest gifts of God. To live up to its awful responsibilities is man's calling. To educate his entire being to the fulfilment of duty, the promotion of right, and the performance of the holy, has been made incumbent on man as man. Religion has been given to enable us to subordinate all that is within us to the divine inner law of life so thoroughly, that love shall supersede law, and duty shall become desire; so truly, that all our ordinary human life shall harmonize with the one Eternal Life in the image of Whom we are made, and Whose likeness in Christ we are bound to re-attain in holiness, righteousness, and truth.—NEIL, *The Art of Public Speaking*, p. 86. (H. & W., 1868.)

998. PULPIT ELOQUENCE, CHARACTERISTICS OF.—The chief characteristics of the eloquence suited to the pulpit, as distinguished from the other kinds of public speaking, appear to me to be these two: gravity and warmth. The serious nature of the subjects belonging to the pulpit requires gravity; their importance to mankind requires warmth. It is far from being either easy or common to unite these characters of eloquence. The grave, when it is predominant, is apt to run into a dull, uniform solemnity. The warm, when it wants

gravity, borders on the theatrical and light. The union of the two must be studied by all the preachers as of the utmost consequence, both in the composition of their discourses, and in their manner of delivery. Gravity and warmth united, form that character of preaching which the French call *Onction*; the affecting, penetrating, interesting manner, flowing from a strong sensibility of heart in the preacher to the importance of those truths which he delivers, and an earnest desire that they may make full impression on the hearts of his hearers.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 306. (A. S., 1787.)

999. PULPIT ELOQUENCE, IMPORTANCE OF.—The pulpit is especially the throne of modern eloquence. There it is that speech is summoned to realize the fabled wonders of the orphean lyre. The preacher has no control over the will of his audience, other than the influence of his discourse. Yet, as the ambassador of Christ, it is his great and awful duty to call sinners to repentance. His only weapon is the voice; and with this he is to appal the guilty, and to reclaim the infidel; to rouse the indifferent, and to shame the scorner. He is to inflame the lukewarm to encourage the timid, and to cheer the desponding believer. He is to pour the healing balm of consolation into the bleeding heart of sorrow, and to sooth with celestial hope the very agonies of death. Now tell me who it is that will best possess and most effectually exercise these more than magic powers? Who is it that will most effectually stem the torrent of human passions, and calm the raging waves of human vice and folly? Who is it that, with the voice of a Joshua, shall control the course of nature herself in the perverted heart, and arrest the luminaries of wisdom and virtue in their rapid revolutions round this little world of man? Is it the cold and languid speaker, whose words fall in such sluggish and drowsy motion from his lips, that they can promote nothing but the slumbers of his auditory, and administer opiates to the body, rather than stimulants to the soul? Is it the unlettered fanatic, without method, without reason; with incoherent raving, and vociferous ignorance, calculated to fit his hearers, not for the kingdom of heaven, but for a hospital of lunatics? Is it even the learned, ingenious, and pious minister of Christ, who, by neglect or contempt of the oratorical art, has contracted a whining, monotonous sing-song of delivery to exercise the patience of his flock at the expense of their other Christian graces? Or is it the genuine orator of

heaven, with a heart sincere, upright, and fervent; a mind stored with that universal knowledge required as the foundation of the art; with a genius for the invention, a skill for the disposition, and a voice for the elocution of every argument to convince and of every sentiment to persuade? If, then, we admit that the art of oratory qualifies the minister of the gospel to perform in higher perfection the duties of his station, we can no longer question whether it be proper for his cultivation. It is more than proper; it is one of his most solemn and indispensable duties.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 46. (H. & M., 1810.)

PULPIT ELOQUENCE.—See also *Eloquence*, *Oratory*.

1000. PULPIT ORATORY.—The pulpit orator differs from all other orators in this, that he is not open to answer and therefore has it all his own way, and that he speaks, not merely as a man offering his own opinions to other men, but as one who bears a message from a higher authority than his own. Moreover, he may assume that his congregation are in substantial agreement with him or they would not be gathered there; consequently he has no need to prove his title to them. He is before them of his own right, they acknowledge his mission to be their teacher, they must hear him out or, at least, sit him out. Neither dissent nor disapprobation can be expressed. The most transparent fallacies will pass unchallenged, the feeblest argument provokes no reply. At the first survey of this unique position nothing would seem to be more favorable for oratory. More than that, the subjects of which the preacher treats are of the mightiest moment to all his hearers. The highest and the humblest have an equal interest in the world against whose temptations he warns and in the heaven to whose joys he invites. There is not a human weakness nor virtue, not a passion nor a sentiment, that does not come legitimately within the sphere of his discourse. Whatever is nearest and dearest to us, whatever we most desire or most dread, all that is known and all that is unknown, the busy present and the great, dark future, are his to wield at will for winning, for deterring, for attracting, or for terrifying. He can persuade, or excite, or awe, his hearers at his pleasure. His theme prompts to poetry. He may resort to all wonders of nature and art for illustrations, and, if he comprehends the grandeur of his mission, he has the stimulus of conscious-

ness that, with God's blessing, the words he utters will save souls. But, these advantages notwithstanding, good pulpit oratory is more rare than any other. Probably fifty thousand sermons are preached in the United Kingdom every Sunday; but of these how many fulfil the most ordinary requirements of the art of speaking? How many really fine sermons, finely delivered, has the oldest of us heard in the course of his life, even if he has been a regular church-goer? He might almost count them on his fingers. Certainly, if the preachers be enumerated and not the sermons, they would not number ten. I can say, for my own part, that having sought for them, I have been unable to find them. It is not too much to assert that forty-nine out of fifty were prosy, inartistic, unattractive to mind or ear, drawing and slumberous, droning out dreary platitudes in duldest language, unenlivened by a flash of eloquence or a spark of poetry. To listen to them is an effort, and the result of the effort is pain—pain to the intellect which is unrewarded; pain to the taste, which is offended; pain to the ear, which is wearied. Added to this is a certain sense of annoyance at a noble opportunity lost and the involuntary comparison of what that discourse might and should have been with what it is.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 248. (H. C., 1911.)

1001. PUNCHEON, WILLIAM MORLEY.—Born at Doncaster, in Yorkshire, in 1824. His style was brilliant and elaborate, and while his sermons were written out in the minutest detail and carefully committed to memory, they were delivered with a freshness and vigor that rivaled the charm of extemporaneous eloquence. Every word he uttered was charged with the force and vitality of his great personality. At the Metropolitan Church, Toronto, Canada, he preached for many years, drawing thousands of people to Christ by the zeal, magnetism, and power of his pulpit oratory. He died in 1881.

1002. PURPOSE, DEFINITENESS OF.—The difference between ordinary conversation and public speaking is, that in the former men are natural and earnest, whereas in the latter they are too frequently formal and dull. If a person be in trouble, or have a request to make, or some suit to press, he is eloquent enough at such times as these; but if he get up in public, and make an attempt at a speech, it is painful to listen to him. Altho in the former case his

words were quite impromptu, and in the latter studied and long thought over. And how are we to explain this, otherwise than that when a man has some personal interest at stake his mind is chiefly occupied with one idea, namely, how he may attain his ends; but at other times, he rises to speak with thoughts and feelings altogether foreign to his subject. If a man rise to speak under the feeling that he has certain ends in view which he must accomplish, or that he has truths to declare, and a desire to make them known—if his whole soul be bent upon one object of convincing his hearers, impressing their minds with right ideas, and doing them good—he can not be otherwise than earnest, he can not be otherwise than eloquent. "All men are orators when they feel," says Bishop Hopkins; "the language of the heart has an unction and an energy which no eloquence or sublimity can reach." But if a man rise to speak under the feeling that he is doing a task rather than a duty; if he be under any anxiety as to what people will think of him; if his object be to draw attention upon himself rather than to do a philanthropic work, we can hardly expect such a man to be in earnest; and shall be surprized if he attain to real eloquence. The less a speaker can think of himself the better. But should a thought cross his mind as to his own position, or the sentiments of the audience toward him, the feelings of the man should be lost in the dignity of the orator; and any nervous fear of the audience should be driven away by the desire of convincing them with the truth of his statements. If it be true that "an orator, without sensibility, can not attain the highest end of his labors—affect the heart, whilst he informs the understanding"—so also it is true that the mere enunciation of truths will not make a man eloquent. But to have the interest of his audience at heart will create in him a sensibility; and to feel what he says, will make him earnest and natural.—ANON, *The Public Speaker*, p. 81. (J. N. & Co., 1860.)

1003. PURPOSE, DISTINCT, IN SPEAKING.—The object of speaking is either explanation, conviction, excitation, or persuasion. Rhetoric teaches us that the object of speaking must always be conceived of under some one of these four general forms. In all speaking, we aim either to inform or instruct the audience, by explaining to their faculties of understanding some fact or truth; or to convince their judgments by proving some truth, or disproving some error; or to excite their sensibilities; or to

persuade them to some action, purpose, or course of life. Most frequently, however, the object of speaking appears under the last of these forms, with the first three as means of accomplishing it. Whatever the object be, it is necessary to form a distinct conception of it before we commence to speak, and to hold it firmly in the grasp of the mind from the beginning to the end of the discourse. In all good delivery this conception governs the subordinate intellectual operations, as the conception of right or justice in the mind of an honest man governs the other operations in driving a bargain. This conception of the object of speaking need not indeed be always an immediate object of consciousness; the speaker need not be always actually thinking about it; but it must at all times underlie and support the other intellectual operations, as the conception of honesty should underlie the operations of a business transaction. It must preside over them all, and give them direction, as in the case of the traveler, the conception of the place to which he is going presides over, and gives direction to, all his steps. It constitutes the light, or medium of vision, through which all subordinate objects are made manifest to the speaker's mind. For in all good delivery the speaker does not even think of what he is saying, as having any character, form, or meaning for its own sake, but simply as adapted to effect the object at which he aims in the minds of the audience.—McILVAINE, *Elocution*, p. 84. (S. A. & Co., 1874.)

1004. PURPOSE, HIGH, OF SPEAKING.—Few things betray so great a weakness of mind, and are so thoroughly contemptible as for a man to call an assembly together, and then to address them in a long gabble of words without order or thought. There may be some well-rounded periods—there may be some pretty, flowing words—there may be some pleasing traits of character in the man; but we think it nothing more than a waste of time on his own part, a waste of time on the part of his hearers, and that the speaker betrays a thorough disregard for the interests of his fellowmen. We would wish our readers to exert themselves, and to become good speakers. But, at the same time, we would wish it to be borne in mind that the great ends which they should have in view are the temporal and eternal well-being of mankind. If wrong ideas prevail on any subject, if ignorance abound, or wickedness be rampant, a speaker's chief object should be to give juster views, to spread

the light of knowledge in the world, and to check the spirit of wickedness around him. With these noble ends in view, he will wish to avail himself of every opportunity of fitting himself for the work, and will make use of every means for the furtherance of the ends in view. And, lest any of our readers should mistake our meaning, or too lightly esteem the privilege and responsibility of addressing their fellowmen, or take upon them the office of a public teacher, without a due preparation of themselves for the work, we would here make a quotation from no less an authority than Cicero, as nothing can be more beautifully expressed, nor more clearly point out what an orator should be, or the motives which should chiefly influence him: "I can not conceive anything more excellent than to be able, by language, to captivate the affections, to charm the understanding, and to impel or restrain the will of whole assemblies, at pleasure. Among every free people, especially in peaceful, settled governments, this single art has always eminently flourished, and always exercised the greatest sway. For what can be more surprising than that, amidst an infinite multitude, one man should appear, who shall be the only, or almost the only, man capable of doing what nature has put in every man's power? Or can anything impart such exquisite pleasure to the ear, and to the intellect, as a speech in which the wisdom and dignity of the sentiments are heightened by the utmost force of beauty and expression? Is there anything so commanding, so grand, as that the eloquence of one man should direct the inclinations of the people, the consciences of judges, and the majesty of senates? Nay, further, can aught be esteemed so great, so generous, so public-spirited, as to assist the suppliant, to rear the prostrate, to communicate happiness, to avert danger, and to save a fellow-citizen from exile? Can anything be so necessary as to keep those arms always in readiness, with which you may defend yourself, attack the profligate, and redress your own or your country's wrongs?"—ANON, *The Public Speaker*, p. 48. (J. N. & Co., 1860.)

1005. PURPOSE, HIGH, OF THE ORATOR.—Eloquence is the profoundest and the most difficult of arts, on account of the end at which it aims, which is not merely to charm, please, or amuse, transiently, but to penetrate into the soul, that it may move and change the will, may excite or may prevent its action by means of the ideas which it engenders, or, as it is expressed in rhetorical treatises, by convincing and persuading. The

true end of the orator is to make himself master of souls, guiding them by his mind, causing them to think as he thinks, and thus imparting to their wills the movements and direction of his own.—BAUTAIN, *Art of Extempore Speaking*, p. 286. (S., 1901.)

1006. PURPOSE IN PREACHING.—

No great effect can be produced on the mind and feelings by what is confused and indistinct, and wanting in directness and intelligibility. A man who is unacquainted with, or careless about, what are the rules of art belonging to this subject, will sometimes begin an argument and then interrupt himself with some irrelevant considerations. An incomplete argument, or an argument thus broken into pieces, can not have so much force as it would have had if it had been managed in a more workmanlike manner. An analogous fault, equally or even more inartistic, is to introduce anything that will produce a different effect from that at which the preacher is or should be aiming, either as the object of his whole sermon or of that particular part of it where the discordant thought or feeling is suggested. He ought not to use so much as a word which would divert the attention of his congregation from his object, by suggesting an irrelevant or superfluous idea. All the powers of thought and feeling both in himself and in his audience, should be made to converge on the present object. This is what we do in conversation. A preacher who understands how his purpose is to be effected will do the same in the pulpit. Matter and words that are irrelevant or superfluous are objectionable in a sermon for the same reasons for which anything of the same description would be objectionable in a poem, statue, picture, or any other work of art. The difference is that in such a work as a picture or statue, the whole thing being taken in by the eye at a glance, if there be anything irrelevant or superfluous, it is detected instantly; but a sermon, before judgment can be passed on it, requires half an hour's attention and a knowledge of what is really beside its purpose and aim. This implies in the hearer an amount of knowledge which many persons do not possess, and an amount of attention which few persons are disposed to give. Such people will generally allow to pass unnoticed much that may be at discord with and destructive of the effect and sermons should have been intended to produce. Still, even in their cases, the effectiveness of a sermon would be very much increased by a diminution of these faults.—

ZINCKE, *Extemporary Preaching*, p. 80. (S., 1867.)

1007. PURPOSE OF A DISCOURSE.

—Every sermon worthy of the name naturally and necessarily aims at some practical result to be produced upon the soul of the hearers; and, hence, the division of every really practical discourse will embrace something to be done, or something to be avoided. A sermon without some tangible, practical result, is a sermon without fruit, and a sermon will almost infallibly be cursed with this barrenness and sterility, unless its division contain some plain practical points, clearly marked out and defined, to be laid before the people; some points which are of such a nature as to have a direct and necessary influence upon the amendment of men's lives, the correction of their vices, or their progress in solid Christian virtue. As in the formation of the general plan of his discourse, so, still more in the particular division of his matter, let the preacher ask himself, again and again, that question, full of such important influences on the success of his efforts: What is it, precisely, that I am about to propose to my hearers? What am I about to ask of them? By what means do I intend to gain my end, and win my audience to my will? Such are some of the great leading ideas which, it appears to us, the preacher should keep most carefully before his mind when dividing the matter of his discourse, and by the aid of which he will most effectually seize his subject. Let him not aim at doing too much. Let him avoid being too formal and precise, let him content himself with those two or three strong and vigorous members into which every strong and vigorous subject most naturally resolves itself. These members may, perchance, seem somewhat rugged and unpolished in their homely strength; but, if they be really strong, that will be enough. The mantle of their strength will amply cover and condone what may be wanting to their perfect comeliness of form and shape. Above all, let him avoid useless subdivisions, and tedious hair-splittings of his subject. However useful it may be in a purely controversial or philosophical treatise, or however much it may have been employed in other times, the spirit of our age, and the best practise of our pulpit, is altogether against the use of profuse subdivision of a subject in sacred oratory. As an ordinary rule, instead of throwing light upon a subject, the only conceivable purpose for which they can be employed, subdivisions surround and envelop it with darkness and obscurity, whilst they

weaken and depress instead of elevating and dignifying it.—POTTER, *The Spoken Word*, p. 119. (M. H. G. & Son, 1890.)

1008. PURPOSE OF ELOQUENCE.—

Eloquence denotes the art or talent by which discourse is adapted to its end. All the ends of speaking purpose: first, to enlighten the understanding; secondly, to please the imagination; thirdly, to move the passions; or, fourthly, to influence the will. Any one discourse admits only one of these ends as principal; nevertheless, many things may be introduced, subservient to the primary intention. Thus, a discourse address to the understanding, to illustrate some speculative point, may borrow from the imagination and admit metaphor, comparisons, but not prosopoeia, and other striking figures; for if it address the passions, it disturbs the intellectual faculty. Mathematical demonstration addresses itself to the understanding, and disdains all assistance from the fancy. Its perfection, like moral reasoning, consists in perspicuity, resulting from propriety and simplicity of diction, and accuracy of method. A harangue framed to affect the heart needs the assistance both of intellect and imagination. In general, each preceding species, in the order above exhibited, is preparatory to the subsequent; each subsequent species is founded on the preceding, and they ascend in a regular progression. Knowledge, the object of the intellect, furnishes materials for the fancy; the fancy culls, compounds, and disposes these materials, so as to affect the passions; the passions are spurs to volition or action, and so need only to be rightly directed.—CAMPELL, *The Philosophy of Rhetoric*, p. 1. (G. & W. B. W., 1873.)

1009. PURPOSE OF SPEECH.—

The chief end of speech is to conform the mind of the hearer; that of engaging the ear with fanciful modes of sound, or expression, is a subordinate one. Propriety is sometimes unattended by elegance, but elegance never without propriety. The essence of vulgarity is pretension—false sentiment. It is the mock heroic; it is exaggerated, not grand. You should dare everything to great ends, but never seek to astonish, never be presumptuous. Nothing can be more ridiculous than the affected airs of dignity and importance with which most persons recite oratorical composition. Others oftentimes affect ease and simplicity in the loftiest and most dignified language till it falls to absurdity. Where there is warmth of feeling it will come in the most simple as in the most splendid lan-

guage. By feeling too much the utterance is overcome and the effect lost. It is not effort, but inward vigor of the soul pushing outward, with strong infusion of nervous energy to electrify souls. It is neither too realistic nor idealistic, but both. Everything great comes from living in and for art; with reverence, and delicacy of sensation; with large sympathies and fineness of nature. Not with jealousy and self-complacency, for that is second-rate. Withal you must have an ideal. Instances innumerable are there of those intending to be great in art who have labored year after year and yet have failed because they had no ideal, and no self-criticism with regard to it. Even a limited time daily, with a vivid ideal, and self-criticism, would, even in a few months, have given the most astonishing assurances for the future; but hours a day, with inexhaustible resolution without this ideal, makes a mere mechanic.—FROBISHER, *Acting and Oratory*, p. 59. (C. of O. & A., 1879.)

1010. PURPOSE OF THE ORATOR.—

Convincing and persuading, tho they are sometimes confounded, import, notwithstanding, different things, which it is necessary for us at present to distinguish from each other. Conviction affects the understanding only; persuasion, the will and the practise. It is the business of the philosopher to convince me of truth; it is the business of the orator to persuade me to act agreeably to it, by engaging my affections on its side. Conviction and persuasion do not always go together. They ought, indeed, to go together, and would do so if our inclination regularly followed the dictates of our understanding. But as our nature is constituted, I may be convinced that virtue, justice, or public spirit are laudable, while, at the same time, I am not persuaded to act according to them. The inclination may revolt, tho the understanding be satisfied; the passions may prevail against the judgment. Conviction is, however, always one avenue to the inclination, or heart; and it is that which an orator must first bend his strength to gain, for no persuasion is likely to be stable which is not founded on conviction. But, in order to persuade, the orator must go further than merely producing conviction. He must consider man as a creature moved by many different springs, and must act upon them all. He must address himself to the passions; he must paint to the fancy, and touch the heart; and, hence, besides solid argument and clear method, all the conciliating and interesting arts, both of composition and pronunciation, enter into the idea

of eloquence.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 174. (A. S., 1787.)

1011. PURPOSE, PLAIN, IN PREACHING.—I use the phrase plain purpose to express that manner of preaching which impresses a hearer with a strong belief that the preacher feels that he has something to say which is worth saying, and which ought to be said. This impression carries the mind away from the speaker to the thing spoken. It is obvious that the effect of a sermon ought to be, not an admiration of the preacher, but a sense of having heard something which one will never forget, or of having formed a good resolution for the future, or of having had light thrown upon some point previously obscure, or of having in some way or another received a benefit to the soul. All this is, I think, obvious enough; but the difficulty in giving any precept or advice upon the subject consists in this—that any attempt to appear earnest, or impressive, or authoritative, is likely, or even sure, to issue in failure. “Be not as the hypocrites,” or be not as those who act a part upon the stage, is good advice for all preachers. The plainness of a preacher’s purpose must be the result of the inward persuasion that he has a great message to deliver, and that the time is short. And therefore the power of impressing people with the belief that a preacher has a purpose, and of making them understand what that purpose is, must be sought rather in private devotional preparation for the pulpit, than in any other way. If a man believes that he has a gospel to declare which will do good to his brethren’s souls; and if in preparation for each sermon in which that Gospel is declared he humbles himself before God, and asks the aid of the Holy Spirit; and if he verily believes himself to be a chosen vessel of God appointed to do this work—surely it must be manifest from his mode of speech what his purpose is in speaking to the people; and it seems to be well-nigh impossible that they can fail to understand it. It can not be denied that many clergymen have much to learn in this matter; and that not a few sermons, sufficiently good and profitable in themselves, are ruined by the mode of delivery; and that almost every other defect can be easily pardoned, provided that the sermon is so delivered as to leave the impression upon the hearer’s mind, “That man says what he means, and means what he says.”—GOODWIN, *Homiletical and Pastoral Lectures*, p. 129. (A., 1880.)

1012. PURPOSE, TWOFOLD, OF ORATORICAL DISCOURSE.—Oratorical discourse, and especially that of the pulpit, has a double purpose: to instruct and to persuade. In considering only the first of these objects, we see that order is all important. We are instructed only in so far as we comprehend and retain; but we comprehend and retain easily, surely, only in the proportion in which the matters on which our understanding is exercised are consecutive and connected. Teaching, in which order is wanting, hardly deserves the name of teaching; all that it can do is to give more or less valuable information. And the inconvenience of disorder in this respect is not merely negative; if it is unhappy not to understand, it is more so to have a wrong understanding. Now, to this danger does bad disposition expose our hearer; sometimes we teach him nothing; what is worse, we sometimes teach him error; for truth which is not regarded in its true light, in its proper place, is changed into error, and often, in respect to the greater part of minds, to pernicious error. Thus as to instruction, or influence on the understanding. It is impossible that it should be otherwise as to persuasion, or influence on the will. A discourse badly ordered is obscure, and that which is obscure is weak. Decision can not be conveyed to the soul of any one, by that which bears the tremulous impress of indecision. Conceive of a discourse in which the chief laws of order are violated, in which an idea is abandoned before it has been thoroughly presented, unless it is reverted to afterward, by cutting, perhaps, the thread of another idea; in which an accessory has as much place as a principal idea, perhaps more; in which the advance is not from the weaker to the stronger, but from the stronger to the weaker; in which nothing is grouped, nothing compacted; in which everything is scattered, wandering, incoherent; such a discourse is contrary to the nature of the human mind, to its just expectation, to its wants; in the soul of the hearer, as in the discourse which is address to him, everything begins, nothing is finished; the elements, which by combination would have formed a solid mass (I mean analogous thoughts, homogeneous sentiments), are kept separate and at a distance; instead of a bright and burning flame, we have a whirl of sparks; lively impressions perhaps are produced, but transient and soon effaced; and altho none of the materials necessary to the composition of an excellent discourse may be wanting, no comparison can be made, as to the twofold purpose of convincing and persuading, be-

tween the work of which we are speaking, and another in which perhaps there are fewer ideas, but in which order renders everything availing. In the first case we had, in intellectual order, the spectacle of a great fortune badly administered, of an unproductive consumption of a dissipation.—VINET, *Homiletics; or, The Theory of Preaching*, p. 265, (I. & P., 1855.)

1013. QUESTION, WAIVING A.—It is often expedient, sometimes unavoidable, to waive for the present some question or portion of a question, while our attention is occupied with another point. Now it can not be too carefully kept in mind that it is a common mistake with inaccurate reasoners, and a mistake which is studiously kept up by an artful sophist, to suppose that what is thus waived is altogether given up. "Such a one does not attempt to prove this or that": "he does not deny so and so": "he tacitly admits that such and such may be the case"; etc., are expressions which one may often hear triumphantly employed, on no better grounds. And yet it is very common in mathematics for a question to be waived in this manner. Euclid first asserts and proves that the exterior angle of a triangle is greater than either of the interior opposite angles, without being able to determine at once how much greater; and that any two angles of a triangle are less than two right angles, waiving for the present the question how much less. He is enabled to prove, at a more advanced stage, that the exterior angle is equal to the two interior opposite angles together; and that all the three angles of a triangle are equal to two right angles. The only remedy is to state distinctly and repeatedly that you do not abandon, as untenable, such and such a position, which you are not at present occupied in maintaining; that you are not to be understood as admitting the truth of this or that, tho you do not at present undertake to disprove it.—WHATELY, *Elements of Rhetoric*, p. 93. (L. G. R. & D., 1867.)

1014. QUOTATIONS, BIBLE, USE OF.—There is no field of literary exploration which is enriched with such a precious and abundant harvest of beautiful and instructive allusions and illustrations as the second pages of divine revelation. And these gems of thought are not found in scattered patches in the grand repository of human duty, like solitary pearls upon a bleak and sterile coast; but the whole path of revelation, from the early dawn of creation down to the closing sentence of the Bible, is lumi-

nous with these resplendent passages of wisdom, which shed a glory on the department of letters that is only surpassed by the enduring and priceless benefits which they convey to our fallen race, for its deliverance from ruin and for its guidance to felicity. The beautiful in the Bible is not monotonous in its character, from being applicable alone to some particular interest or concern within the range of human duty. Endowed with a universality of elegance, and an unfathomable profundity of richness, it may be used as successfully to impart a fragrance to every page of classic literature, as it is to pour the radiance of unerring wisdom on the darkened understanding. The beautiful passages have not lost their zest, like withered flowers, from the long and hackneyed use of them in the way of quotation. Partaking in some degree of the ever-freshening and ever-renovating happiness which flows from the faithful service of their author, these passages may be applied by different writers to subjects differing as widely as the poles, with some new apparition of beauty arising to the view in every successive use of them.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 279. (H. & B., 1860.)

1015. QUOTATIONS, INTRODUCING POETICAL.—When a speaker is exceedingly felicitous in the choice of a poetical quotation, it may serve not only to embellish and adorn, but it may also augment the practical properties of his argument. If a speaker succeeds in gracing his argument with one of those poetical diamonds which comprehend the very essence of the philosophy of life, the very perfection of that deep and searching penetration into the springs of human action which is possessed by some minds, it is very certain that a poetical passage of that description will descend upon the feelings and probably the judgments of an audience with more decisive weight than the most consummate argument. This is because poetical quotations of the class to which we refer may be regarded as truth in its spiritualized form. They present truth and reason to the mind, disencumbered of material clogs and appendages, in the shape of language. The hearer of a speech, under such circumstances, is not reduced, as usual, to the labor of reflecting and of examining the validity of the proposition which is presented to his mind, for the thought comes to him, in its poetical or spiritualized garb, with all the force and authority of an axiom. But a speaker should use a very sound and enlightened discretion in the use of poetical quota-

tions. For the introduction of poetical quotations which are utterly inappropriate to the occasion on which they are used, and inapplicable also to the subject presented at the time, will be received with the same degree of contempt which usually marks the use of unseasonable decorations of dress. And the speaker should also vigilantly guard against the introduction of poetical quotations which have become stale and hackneyed by long use.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 308. (H. & B., 1860.)

1016. RATIOCINATION AND AMPLIFICATION.—Amplification which is effected by ratiocination or induction, requires examination as to its being properly expressed. Not that I am solicitous about the term—I desire only that the thing itself be clear to those who are inclined to learn. I have used it, however, because this kind of amplification is placed in one thing and has its effect in another; because, also, one thing is aggravated to corroborate the other; and then this other is inferred from it. It is an amplification by induction when having filled minds with the most indignant emotions against certain atrocious crimes, we then designedly extenuate them in order that what follows may seem more enormous. So Cicero did in one of his pleadings against Verres: "These are but light and trivial crimes for a man of his abandoned disposition. The captain of a man-of-war escaped being whipt by making him a handsome present: this was quite humane of him. Another, to save himself from being beheaded, gave a large sum of money: this was quite customary." Did he not use this manner of reasoning so that the audience might understand from it how great the crime to be inferred was, when these compared to it were only so many acts of humanity, so many of his usual practises?—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 71. (B. L., 1774.)

1017. RATIOCINATION AND INDUCTION DEFINED.—Ratiocination is that exertion of the mind by which a proposition is inferred by way of conclusion from certain other propositions, which are laid down as premises. Induction is the inference of a conclusion from admitted facts or examples. Ratiocination is exclusively the act of the person who reasons. Induction is an appeal to the consciousness, or a result from the concession of the person with whom the argument is held. Ratiocination derives all its resources from itself. Induction carries on the war upon the enemy's territories. Ra-

tiocination achieves all its victories by its own overpowering energy. Induction obtains many triumphs from the weakness or treachery of the enemy's troops. Ratiocination proceeds in a lineal descent from truth to truth. Induction proves one truth by collateral kindred with others. The subject is in its nature abstruse, and I could wish by every sort of illustration to make it clear. The following passages from Dr. Johnson's preface to Shakespeare may at once give you examples of both the modes of reasoning, and point you to the sources in the human character whence they flow: "Demonstration immediately displays its power, and has nothing to hope or fear from the flux of years; but works tentative and experimental must be estimated by their proportion to the general and collective ability of man, as it is discovered in a long succession of endeavors." Thus far we have pure ratiocination; the next paragraphs are inductive: "Of the first building that was raised it might be with certainty determined that it was round or square; but whether it was spacious or lofty must have been referred to time." This is induction drawn from a fictitious example, an imaginary first building. He now proceeds to historical example: "The Pythagorean scale of numbers was at once discovered to be perfect; but the poems of Homer we yet know not to transcend the common limits of human intelligence, but by remarking, that nation after nation and century after century have been able to do little more than transpose his incidents, new name his characters, and paraphrase his sentiments." Here you see the reasoning from speculation contrasted with the reasoning from experience, and they are both united to prove that the first is applicable to mathematical science, and the last to polite literature and the works of taste. This is precisely the difference between ratiocination and induction; and the orator must occasionally use them both in the argumentative part of his discourse. These two modes of reasoning were perfectly understood in the Grecian schools of philosophy. That of ratiocination was principally practised by Aristotle and the Peripatetics; that of induction by Socrates and his followers.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 34. (H. & M., 1810.)

1018. READINESS IN WRITING.—There is a method to be observed for acquiring readiness in writing. We may be advised to avoid the indolent posture one assumes when looking up at the ceiling, and trying to arouse thoughts by muttering, as if chance

should throw in our way something to our purpose. We might, rather, in a manner more becoming men, apply ourselves to writing and meditating, examining what the subject requires, what decorum ought to be kept in regard to the persons interested, what are the circumstances of time, and how the judge is likely to be disposed; thus nature herself will suggest what ought to begin, and what ought to follow. The greater part of our matter so plainly presents itself that it flashes in our eyes, unless we shut them against it, and if the illiterate and even peasants are not long at a loss how to begin, what a shame must it be that learning should create difficulties in doing the same? Then let us not think that what lies hidden is always best: if so, it were better to be silent, if nothing seemed proper to be said except that which we do not find. We must not tamper with the causes of sloth, for if we think we ought not to study except when fresh for it, or when cheerful and devoid of all other care, we shall never be without a reason for self-indulgence. Wherefore in the midst of a crowd, on a journey, at a banquet, and even in a tumultuous assembly of the people, we may make a kind of solitude for our thoughts. Otherwise, what should become of us when, in the midst of the forum, amid the hearing of so many causes, amid broils, contentions, and unexpected clamors, we often are required to make extempore speeches, if we could find only in solitude the notes we take down in writing. It was for being prepared at all times that Demosthenes, who had been so great a lover of privacy, was wont to study his speeches near that part of the seashore where the waves dashed with the greatest noise, to prevent his being dismayed by the uproars which were frequent in the assemblies of the Athenian people.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 230. (B. L., 1774.)

1019. READINESS OF EXPRESSION.—When young men's faculties are in an immature state, and their knowledge scanty, crude, and imperfectly arranged, if they are prematurely hurried into a habit of fluent elocution, they are likely to retain through life a careless facility of pouring forth ill-digested thoughts in well-turned phrases, and an aversion to cautious reflection. For when a man has acquired that habit of ready extemporaneous speaking which consists in thinking extempore, both his indolence and self-confidence will indispose him for the toil of carefully preparing his matter, and of forming for himself, by practise in writing, a pre-

cise and truly energetic style; and he will have been qualifying himself only for the "Lion's part" in the interlude of Pyramus and Thisbe. On the other hand, a want of readiness of expression, in a man of well-disciplined mind, who has attentively studied his subject, is a fault much more curable by practise, even late in life, than the opposite.—WHATELY, *Elements of Rhetoric*, p. 18. (L. G. R. & D., 1867.)

1020. READINESS OF SPEECH.—To an orator the power of readily clothing his thoughts in words is indispensable. Language is the dress of ideas—the means by which they are communicated to others. The thoughts that arise in our minds resolve themselves into words as naturally as the clouds do into falling showers. We use words to some degree in our most secret meditations, and whenever the latter become clear and well defined they fall into language without conscious effort. To cause them to do this with precision and certainty is one of the problems of extempore speech. The thought is prepared in advance, but it is to be coined into words at the moment. If the faculty of language is weak, this can not be done without such hesitation and embarrassment as greatly to diminish the effect; but, if strong, a tide of words will be poured forth without apparent effort. Even in common conversation a wide difference in point of fluency may be observed.—PITTINGER, *Oratory, Sacred and Secular*, p. 21. (S. R. W., 1860.)

1021. READING, ALERTNESS IN.—A well-trained reader is quick to grasp an author's meaning, and quick to fit the words of a passage to his mouth. Constitutional sluggishness is disastrous to proper expression. You can cultivate nimbleness of thought, imagination, and utterance by urging yourself forward while studying this lesson: you can stimulate your interest by thinking what it will mean to you in your life to be able to read and speak well. Realize that it is worth your while to be mentally alert here, since it means larger development for you in other respects. Alertness does not necessarily mean rapidity of utterance; it simply implies that you know what you are about, that you do not stumble in your reading, and that every time you stand to read before others, you put forth your best effort.—KLEISER, *How to Read and Declaim*, p. 49. (F. & W., 1911.)

1022. READING ALOUD.—The emotional and spiritual powers of the speaker will be developed by reading aloud each day some vigorous and passionate extract from the Bible, or Shakespeare, or from some great sermon by such men as Bushnell, Newman, Beecher, Maclaren, Brooks, or Spurgeon. The entire gamut of human feeling can be reached by thus reading aloud from the great masterpieces of literature. How shall the speaker know that he can make his own words glow and vibrate, unless he first tests and trains himself in some such manner as this? Furthermore, by thus fitting words to his mouth, and assimilating the feelings of others, he will immeasurably gain in facility and vocal responsiveness when he comes to utter his own thoughts.—KLEISER, *How to Argue and Win*, p. 138. (F. & W., 1910.)

1023. READING ALOUD DAILY.—By dint of reading the beautiful lines of Corneille and Racine, Bossuet's majestic and cadenced compositions of Fénelon and Massillon, one gradually and without effort acquires a language approaching theirs, and imitates them instinctively through the natural attraction of the beautiful, and the propensity to reproduce whatever pleases; and at last, by repeating this exercise daily for years, one attains a refined taste of the delicacies of language and the shades of style, just as a palate accustomed to the flavor of the most exquisite viands can no longer endure the coarser. But what is only a disadvantage in bodily taste, at least under certain circumstances, is always beneficial to the literary taste, which should seek its nutriment, like the bee, in the most aromatic portions of the flower, in order to combine them into delicious and perfumed honey. By this process is prepared, moreover, in the imaginative part of the understanding, a sort of capacity for the oratorical form, for the shaping of sentences, which I can not liken to anything better than to a mold carefully prepared and traced with delicate lines and varied patterns, into which the stream of thought, flowing full of life and ardor from a glowing mind in the fire of declamation or composition, becomes fixt even while it is being cast, as metal in a state of fusion becomes instantaneously a beautiful statue. Thus the oratorical diction should be cast, all of one piece, by a single throw in order to exhibit a beautiful and a living unity. But for this a beautiful mold is indispensable, and the young orator, who must have further re-

ceived from nature the artistic power, can not form within him that mold save with the assistance of the great masters and by imitating them. Genius alone is an exception to this rule, and genius is rare. The best rhetorical professors, those who are veritably artists of speech, and seek to fashion others to their own likeness, recommend and adopt this exercise largely; it is irksome to the indolent, but it amply indemnifies the toil which it exacts by the fruits which it brings. There is, besides, a way of alleviating the trouble of it, and that is to read and learn select pages of our great authors, while strolling under the shades of a garden or through some rich country, when nature is in all her brilliancy. You may then recite them aloud in such beautiful scenery, the impressions of which deliciously blend with those of eloquence and song. Every young man of any talent or literary taste has made the experiment. During the spring time of life, there is a singular charm for us in the spring time of nature; and the redundancy of fresh life in a youthful soul trying its own powers in thought, in painting, or in poesy, is marvelously and instinctively wooed into sympathy with that glorious life of the world around whose fertilising virtue evokes his genius, while it enchants his senses by the subtlest emotions, and enriches his imagination with varied pictures and brilliant hues.—BAUTAIN, *Art of Extempore Speaking*, p. 79. (S., 1901.)

1024. READING ALOUD, EXERCISE IN.—The daily exercise of reading occupies very much the same relation to the voice which that of walking does to the movements of the body; it preserves the voice in an equable condition. By subjecting the organs of speech to moderate exercise daily, it preserves them in an open, expanded, and tuneful condition. When the human voice receives its only discipline from speaking under the public observation, in the courts of justice, and other assemblies of men which convene for the transaction of business, it misses an immense harvest of improvement, in the shape of intonation, emphasis, modulation, flexibleness, and expansion, which may be most certainly derived from the daily practise of audible reading in private. When the business of speaking is resumed in the courts of justice, at the close of a vacation of some weeks, and the voice has not been exercised during that time except in the usual colloquial exchanges of life, it will inevitably experience a sensible decline in its general powers which will be realized when it is sud-

denly summoned to perform the highest exhibitions of celerity in motion. To secure for the exercise of reading a regularity and certainty which will be utterly beyond the reach of every ordinary contingency, a student in elocution should deposit his favorite author or book of speeches on a table or chair by his bedside when he retires to rest, to be within reach of his hand when he awakes. And when he awakens, he should read, in a tone of voice a little louder than that of ordinary conversation, about five pages. When this duty has been performed, he will have placed the improvements derivable from that particular exercise beyond the inroads of business, the calls of pleasure, and the various incidents which may possibly consume his time during the day.—McQUEEN, *The Orator's Touchstone, or Elocution Simplified*, p. 116. (H. & B., 1860.)

1025. READING ALOUD, SCOPE IN.

—Reading considered as to its purpose and manner, admits a general, tho very unequal, division, into silent reading, and reading aloud. The silent reader has arrived at all necessary perfection when his talent is sufficiently apprehensive; that is, when he understands all the characters and symbols used by the author whose work he reads, and when he comprehends with facility his language and his opinions. In reading aloud, there is greater scope and variety. Of this the lowest species, as to the requisite acquirements, may evidently be considered that in which a man sometimes reads aloud to himself. The object of this reading may be only to impress the subject on the reader's own memory, or to obtain a more distinct perception of his author's style and matter by clothing them in words, or to exercise himself in the pronunciation of the language, or in the music of the lines, or possibly to prepare for a public exhibition. For any of these purposes the reader, if he would not confirm himself in bad habits, should have a competent knowledge of the prosody, and of the pronunciation of the language in which he reads. But he may proceed very rapidly, and in many respects very carelessly. This sort of reading is sometimes introduced upon the stage in an exaggerated manner, and with good effect. As when an actor is supposed to read a letter as if it were to himself. He mutters over a part of what he reads, and articulates distinctly only the principle words and phrases. But reading aloud is more generally for the purpose of communicating exactly to others the subject, and the language of the writing which is read; and this may be effected va-

riously according to the particular object in view, and the particular style of the writing. From the particular objects or the combination of them arise different kinds of reading; which may be described under the following names, beginning from that which requires the lowest effort of the talents of delivery, and proceeding to that which requires the highest. The scale of reading will then be disposed thus: (1) Intelligible; (2) correct; (3) impressive; (4) rhetorical; (5) dramatic; (6) epic. The lowest degree for reading aloud for the information of others, which can be admitted as useful to the public, is that which is named intelligible reading. To a reader of this class the following are the only requisites: good articulation, proper attention to pauses, and accents, and sufficient effort of voice to render himself audible to all concerned in the matter. If a reader, either from deficiency of utterance, want of comprehension of the language or characters of the writing, or from inability of voice, can not reach this small but necessary excellence, he should relinquish the task altogether. And yet to the disgrace of our progress in these first rudiments of oratory, it must be admitted that such readers are sometimes to be met. The lower orders of persons engaged in the courts of law are sometimes found thus grossly illiterate, and incapable of announcing intelligibly what even themselves have written: It is seldom now that a more sacred place is profaned by such indecent ignorance. The intelligible reader, according to the description above given, is qualified to read and compare common law writings, to hold the office of a clerk in public business, as in the parliament house, to read the advertisements and articles of intelligence in the public prints, and to discharge suchlike humble literary employments. To the articulation, pauses, accents, and effort of voice, necessary to render a reader fully intelligible, the correct reader must add something more; the additional requisites for him are: proper emphasis, purity of pronunciation, and suitable demeanor. The correct reader must evince his own just conception of what he reads, by applying proper emphases, which serve as touches of light in a picture to bring forward the principal objects. He must study purity of pronunciation that he may not offend and distract the attention of his hearers by diverting it from his subject and turning it upon himself. Upon this principle it is necessary that he be most careful not to offend by affectation; which even in a greater degree than provincial vulgarity itself, disturbs the attention from the proper

objects of public speaking, persuasion, and instruction. The one is often pardoned where sincerity and good sense appear; the other perpetually disgusts, by obtruding self as the prominent and distinguished figure, however important may be the subject. As a consequence, it follows that the correct reader should conduct himself with modesty, decorum, and simplicity.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 189. (W. B. & Co., 1806.)

1026. READING AND REPRODUCING.—I can not advise—what I have sometimes heard urged—that in all our study we should constantly have before us the thought of preaching, and should always be reading with a view to reproduction. This seems to me a vicious system, something like what we call “cramming”—that is, reading with a view to examination, and not to intrinsic knowledge. All study which is to be worth anything, must concern itself with truth, and truth alone. If we can master any part of God’s truth under His blessing, it will be sure to tell upon our proclamation of His Word. There is a great difference between speaking out of what we have read, and reading up what we have got to speak. I do not say that, if we are pondering beforehand the subjects of our preaching, there will not be a natural tendency to assimilate all that we are studying. But this natural assimilation is one thing; the artificial forcing of our study into a groove is altogether another.—BARRY, *Homiletical and Pastoral Lectures*, p. 207. (A., 1880.)

1027. READING AND TALKING.—Nineteen persons out of twenty read in a tone and with a manner altogether different from those in which they would have uttered the same sentences out of book. It is a bad habit, probably acquired from bad teaching in childhood, which they do not shake off in after years because they have not practised reading or sought to attain something of it as an art. It is curious to note how a sentence spoken at one moment in the most natural and therefore truthful and expressive manner, is followed instantly by a sentence read from a book with tone and manner entirely different, either stilted and affected or inexpressive and stupid, but thoroughly unnatural and artificial. Then, if the book be closed, without the pause of a moment the talk will be resumed in the same easy strain as before. This is the first defect to be removed. Before you can hope to read well, you must thoroughly emancipate yourself

from this bad habit of treating reading as an operation altogether different from talking. But you will ask me how you may learn to do this. You must first distinctly recognize the fault. As with most faults, knowledge of it is halfway toward cure. You must remember, also, that in this instance your business is more to unlearn than to learn. You have acquired a bad habit and you must rid yourself of that. You have laboriously taught yourself to be affected and unnatural, and you have to lay affectation aside before you can read naturally. But that, you will say, is the great difficulty. You are right. It is far more easy to learn than to unlearn. A bad habit of slow growth and long cherished is not thrown off without the exercise of much firmness and persistency. It can be conquered if you will that it shall be conquered. Time and practise are the remedies. A few days, a few months even, may not suffice to effect a perfect cure. But week by week there will be a perceptible improvement, and, tho the fault may be never wholly removed, you will soon find such a lessening of it that you need not be ashamed to read anything aloud anywhere.—COX, *The Arts of Writing, Reading, and Speaking*, p. 64. (H. C., 1911.)

1028. READING AND THINKING.—What should you read? Everything. What think about? All subjects that present themselves. The writer and orator must be a man of very varied knowledge. Indeed, for all the purposes of practical life you can not know too much. No learning is quite useless. But a speaker, especially if an Advocate, can not anticipate the subjects on which he may be required to talk. Law is the least part of his discourse. For once that he is called upon to argue a point of law, he is compelled to treat matters of fact twenty times. And the range of topics is encyclopedic. It embraces science and art, history and philosophy; above all, the knowledge of human nature that teaches how the mind he addresses is to be convinced or persuaded and how an unwilling ear is to be won to his discourse. No limited range of reading will suffice for so large a requirement. The elements of the sciences must be mastered; the foundations of philosophy must be learned; the principles of art must be acquired; the broad facts of history must be stamped upon the memory; poetry and fiction must not be neglected. You must cultivate frequent and intimate intercourse with the genius of all ages and of all countries—not merely as standards by which to measure your own progress, or as fountains from which you

may draw unlimited ideas for your own use, but because they are peculiarly suggestive. It is the characteristic of genius that conveying one thought to the reader's mind it kindles in him many other thoughts. The value of this to the speaker and writer will be obvious to you. Never, therefore, permit a day to pass without reading more or less—if it be but a single page—from some one of our great writers. Besides the service I have described in the multiplication of your ideas it will render you the scarcely lesser service of preserving purity of style and language and preventing you from falling into the conventional affectations and slang of social dialog. For the same reason, without reference to any higher motive, but simply to fill your mind with the purest English, read daily some portions of the Bible; for which exercise there is another reason also, that its phraseology is more familiar to all kinds of audiences than any other, is more readily understood and therefore is more efficient in securing their attention.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 29. (H. C., 1911.)

1029. READING AS AN ACCOMPLISHMENT.—It is true that many persons speak well who read badly, and good reading is not necessarily allied with good speaking. But I confidently assert that the two arts are so nearly connected that the surest way to learn to speak is to learn to read. But it is not alone as a pathway to speaking that I earnestly exhort you to the study of reading. It is an accomplishment to be sought for its own sake. It has incalculable uses and advantages, apart from its introduction to oratory. Tolerable readers are few, good readers are extremely rare. Not one educated man in ten can read a paragraph in a newspaper with so much propriety that to listen to him is a pleasure and not a pain. Nine persons out of ten are unable so to express the words as to convey their meaning. They pervert the sense of the sentence by emphasizing in the wrong place, or deprive it of all sense by a monotonous gable, giving no emphasis to any word they utter. They neglect the "stops," as they are called; they make harsh music with their voices; they hiss, or croak, or splutter, or mutter—everything but speak the words set down for them as they would have talked them to you out of book. Why should this be? Why should correct reading be rare, pleasant reading rarer still, and good reading found only in one man in ten thousand? The enthusiastic advocates for popular mu-

sic assert that every man who can speak can sing, if he would only learn the art of singing. If this be true of singing, much more it is true of reading. It is quite certain that every man, woman, and child who can talk may read, if resolute to learn to read and not content to read anyhow. Look upon reading as an accomplishment. I do not say that every person who labors to acquire the art will be enabled to read well; for this demands certain natural qualifications which are not given to all in the same proportions and to some are denied altogether. Others are impeded by the presence of defects that may be relieved tho not quite cured. But it is in the power of every person, not having some natural deformity, such as stammering, to learn to read correctly, so that his hearers may understand what he reads, and pleasantly enough not to vex their ears or offend their tastes. If you can but attain to this, it is an acquirement that will be of great service in life. It will spare you many unpleasant sensations of conscious awkwardness when you are compelled to read aloud to others. Few private persons can altogether escape this demand upon them. A professional man can not hope to do so. His business will certainly make continual calls upon his lips. A barrister above all men, next to a clergyman, needs to read well because he is daily required to read. A solicitor may hope to escape by shunning the practise that requires his appearance in the courts; but in vain. In his office he must sometimes read to his clients. If they excuse him, the public will not. A solicitor, especially in a provincial town, is looked upon as public property. He is expected by virtue of his profession as a lawyer to be the mouthpiece of the public of his locality. He is pressed into the service in all public affairs, thrust into the chair at public meetings, or enlisted as honorary secretary for societies and required to read "the annual report" at the annual meeting, or resolutions are forced into his hands to be moved or seconded, or at elections he must speechify to the "worthy and independent" electors; or he is made the mayor, and called upon to read addresses to great personages, or to submit no end of reports and correspondence to the town council on matters of local importance. Every lawyer ought undoubtedly to learn to read, which branch of the profession soever he may choose to practise and whether he does or does not aspire to be a speaker.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 57. (H. C., 1911.)

1030. READING BEFORE WRITING.

—With a view to rousing the mind to a spirit of invention and a free flow of diction in the investigation of any particular subject, no method is preferable to the act of reading, preparatory to commencing a production of any kind, an author the pages of which breathe throughout a glowing spirit of invention. If anyone had in contemplation the writing of an essay or address on any branch of religious duty, it would be a difficult matter for him to give his days and nights to the gorgeous pages of Chalmers without catching in some small degree the fervid spirit of inspiration by which they are pervaded. If he should be engaged in writing an essay on any topic of a literary nature, it would be difficult for a writer to refrain from contracting some portion of the classic elegance which beams in every line of Channing and of Washington Irving, if he should previously read their inimitable works. And if any production of a political tendency should be contemplated, it would be almost impossible for the writer to yield a liberal share of attention to the numbers of the *Federalist*, or to Say, or to Montesquieu, without imparting some hues of the coloring of those works to his own composition. But the author from which a student may seek the spirit of invention, or inspiration, in this way, should possess a direct relation, in regard to the subjects which it treats, to the topic on which he is about to write. For the benefit which he must reap from the perusal of any particular work, in prosecuting the labors of an intellectual production, will be proportioned to the closeness of the relation which exists between that work and the subject which he may be investigating.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 202. (H. & B., 1860.)

1031. READING, BROAD RANGE OF, RECOMMENDED.

—Such writers as Edmund Burke, Coleridge, Isaac Taylor, and, going farther back, Jeremy Taylor, Milton, and Sir Thomas Browne, by simply compelling language into the service of original and intense thinking, develop new power in the language to express thought. Passionate, imaginative thinking, like that of the old poets, illuminates language by the very heat and glow of the material it is made to carry. The literary work of such minds is a work of pure invention. In the arts it would be rewarded by a patent. As a thing of use to a public speaker, the language is the more valuable for having been thus used by his

predecessors, if he has a scholarly knowledge of their work. Reading, therefore, which covers as broad a range of literature as critical reading can cover, is a necessary adjunct to a speaker's studies. Rufus Choate writes in his diary, "I have long been in the habit of reading daily some first-class English author, chiefly for the *copia verborum*, to avoid sinking into cheap and bald fluency, to give elevation, dignity, sonorousness, and refinement to my vocabulary." This hint discloses to us one of the sources of his magnificent and superabundant diction.—PHELPS, *English Style in Public Discourse*, p. 104. (S., 1910.)

1032. READING, FUNDAMENTAL PRINCIPLE OF GOOD.

—The foundation of good reading is the perfect understanding of what you read. Without this you will never be a reader, whatever other qualifications you may possess. Strive, then, above all and first of all after this, and the rest will probably follow. It is one of the many benefits of learning to read that you must also learn what you read. Until you have tried it you can not conceive the mighty difference there is in the knowledge you acquire of an author when you read him aloud and when you only peruse him silently. In the former case, you must grasp every thought, every word, in all its significance. In the latter, you are apt to pass over much of information or of beauty through inattention or impatience for the story. Of our greatest writers—the men of genius—it may be asserted that you can not know them fully or appreciate them rightly until you have read them aloud. If you doubt this, make trial with a play of Shakespeare. However often you may have perused it silently, however perfectly you may imagine yourself to be acquainted with it, when you read it aloud you will find infinite subtleties of the poet's genius which you had never discovered before. I can proffer to you no rules for learning to understand what you read. The faculty is a natural gift, varying in degree with the other intellectual powers. But every person of sound mind is capable of comprehending the meaning of a writer who expresses himself clearly in plain language. Learned works can be understood only by learned men; but there are none who can not appreciate a pictorial narrative; few who can not enjoy a sensible reflection, a truthful sentiment, a poetical thought, a graceful style. To become a reader, however, you must advance a little beyond this. You must be enabled instantly to perceive these fea-

tures, for you will be required to give expression to them on the instant. As fast as your eye falls upon the words, the intelligence they are designed to convey should flash through your mind. You can not pause to reflect on the author's meaning; your hesitation would be seen and felt. Now this rapidity of perception is mainly a matter of habit. It can come only from so much practice that the words suggest the thought at the moment they are presented.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 60. (H. C., 1911.)

1033. READING, IMPRESSIVE.—How cold must the reader be who does not deliver with due earnestness the supplications in the beginning of the litany, and increase in feeling as well as in fervor of manner with the iteration of the petition so solemnly repeated, "have mercy upon us miserable sinners?" how can a minister deliver without strong sensations and suitable expression of countenance, more particularly the close of the solemn adjuration to our Lord: "By Thine agony and bloody sweat; by Thy cross and passion, by Thy precious death and burial," or fail to mark the change into consolation and triumph on these words, "By Thy glorious resurrection and ascension, and by the coming of the Holy Ghost," and again fall back into the humility of supplication, "Good Lord, deliver us?" and must he not assume both the tones and countenance of authority, when he pronounces in high solemnity the Commandments of God from the sacred table, from the very altar and holy place, and removed to the utmost distance, as if to separate him from the congregation? The reading of divine service is usually limited to the above-mentioned qualifications and efforts on the part of our ministers: and the style extends from the merely intelligible to correct reading. But the impressive reader will be found to discharge more perfectly the office of reading the Liturgy and the Scriptures. In addition to the requisites necessary to the correct reader, the impressive reader must possess the following: expression of the voice, expression of countenance, direction of the eye, variety of manner as to rapidity of delivery, and rhetorical pauses. In delivering the prayers, expressions of the voice, with which is almost necessarily connected expression of the countenance, are required of the reader in order to excite both in his hearers and in himself a proper feeling and interest. And in reading the Scriptures, he must also awaken their attention to important and affecting matter, by

directing his eyes upon them, by rhetorical pauses, and by varying the rapidity of his delivery according to the subject. Thus impressive reading comprehends two entire divisions of the art of delivery: the modulations of the voice, and the expression of the countenance; of gesture, the third division, it partakes but little.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 192. (W. B. & Co., 1806.)

1034. READING, INFLUENCE OF GOOD.—Works which glitter with the gems of human thought in every page and line, like those of Gibbon, Burke, Hume, Chalmers, Channing, and Macaulay, can not be perused by one endowed with a susceptible mind, without the style of the reader contracting in some degree the glow and the tinge of classic elegance which breathes in every passage of these caskets of classic treasure. So powerful and palpable is the influence wielded by the perusal of such authors over the style and language of some readers endowed with an exuberant flow of fancy, that they are compelled to abstain from the study of such works entirely, and to tie themselves down to writers of a sterner and less gorgeous character, otherwise their productions would teem with the flowers of fancy without being commended to a sufficient extent by any of the solid and available fruits of mental culture. If, then, the bare perusal of authors highly imaginative in their character, is calculated to enrich the human fancy and prompt it too frequently to ethereal flights, how vastly greater in point of specific influence and value must be the daily habit of plucking the purest and most precious gems from such authors as Bacon, Milton, Dryden, and Shakespeare, and depositing them for safekeeping in the mental treasury of the student. This judicious and discriminating choice of the brightest portions of an author is widely variant, too, in its results from that promiscuous absorption of all the gorgeous properties of a writer which has been referred to in the preceding lines. It is similar to the process by which an alchemist separates the particles of pure ore from the mass of worthless tinsel with which it is incorporated, or like taking the nutritious pulp of any species of fruit while the exterior coating or husk is discarded.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 205. (H. & B., 1860.)

1035. READING IN PUBLIC.—Before you begin to read, if the room is strange to

you, you should make trial of your voice, to be assured that the whole company can hear you distinctly. If they fail to do so, not only are the distant deprived of whatever pleasure you can give them, but there is sure to be restlessness among those who can not hear, which will disturb those of the audience within earshot and annoy you not a little. To ascertain this, station a friend at the extremity of the room and another about the middle of it. Tell the audience that, as it is your desire that all should hear, if they find they can not do so perfectly, you will be obliged by their so intimating to you at once, that you may endeavor to accommodate your voice to the space to be filled. Your friends should be instructed to answer this appeal. Then, as they inform you, so regulate your speaking. I would recommend the stationing of your friends one in the middle of the room, and another at the far end of it, because I have frequently found that the voice is very distinctly heard far back—probably by reflection of sound from the walls of the room—while it is entirely inaudible in the middle of the room—and the more you raise the voice, the more the middle space is untouched by it. But to be heard distinctly it is not enough merely to speak louder. Indeed, if the voice be strained beyond its natural pitch, it becomes less audible, while you lose all control over its expression; you are unable to vary its tones; its power as an instrument for kindling emotion is wholly lost. You will best secure a hearing by speaking in a key slightly raised above the talking key, by slow utterance, by studiously distinct articulation, by raising the voice (the upward inflection) at the end of every sentence, and by employing more of emphasis than would be permissible in a smaller circle. Clearness is far more effective than loudness. In reading, much depends upon the management of your book. You must learn to read without poking your nose into it or your voice will be sent down upon the floor and not into the room. Your eyes must not be ever on the page; they should turn continually from the page to the audience. This is an art that requires some practise to learn. You read at a glance, with vastly more speed than you can speak, an entire sentence, or some complete part of a sentence. This the mind seizes and retains sufficiently to enable you to remove the eye from the book and speak the words from a momentary memory of them, while your eyes are upon the audience. I can not too earnestly impress upon you the importance of this process. The efficiency of your reading depends upon the

more or less of ease with which you accomplish it, and, therefore, you can not devote too much pains to its acquisition. The position of the book is another important consideration. If held before you, it will hide your face and stifle your voice. The most convenient arrangement is a book-stand, placed at a slight angle, permitting your face to be seen, but with especial care to avoid the opposite danger of your voice being diverted from its proper direction toward the center of the room. If you have not attained to sufficient mastery of the art of reading in advance of utterance, you should read from behind a table or desk, having the book upon it, above which your head and shoulders should be seen. In this position you have the advantage of facing your audience with no screen between you. The only difficulty to be overcome will be that of avoiding the tendency to look down too much upon the page lying below you and so causing your voice to be directed to the book instead of being sent into the room.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 182. (H. C., 1911.)

1036. READING, MODELS FOR.—

Worse models you could not find than those presented to you by the newspapers and periodicals; yet are you so beset by them that it is extremely difficult not to catch the infection. Reading day by day compositions teeming with bad taste, especially where the cockney style floods you with its conceits and affectations, you unconsciously fall into the same vile habit, and incessant vigilance is required to restore you to sound, vigorous, manly, and wholesome English. I can not recommend to you a better plan for counteracting the inevitable mischief than the daily reading of portions of some of our best writers of English. A page or two of Dryden, Swift, or Cobbett will operate as an antidote against the poison you can not help absorbing in your necessary intercourse with the passing literature of the day. You will soon learn to appreciate the power and beauty of those simple sentences, compared with the forcible feebleness of some and the spasmodic efforts and mountebank contortions of others that meet your eye when you turn over the pages of magazine or newspaper. I do not say that you will at once be reconciled to plain English after having been accustomed to the tinsel and tin trumpets of too many modern writers; but you will gradually come to like it more and more; you will return to it with greater zest year by year, and, having thoroughly learned

to love it, you will strive to follow the example of the authors who have written it. And this practise of daily communing more or less with one of the great masters of the English tongue should never be abandoned. So long as you have occasion to write or speak, let it be held by you almost as a duty. And here I would suggest that you should read them aloud; for there is no doubt that the words, entering at once by the eye and the ear, are more sharply imprest upon the mind than when perused silently. Moreover, when reading aloud, you read more slowly; the full meaning of each word must be understood that you may give the right expression to it and the ear catches the general structure of the sentences more perfectly. Nor will this occupy much time. There is no need to devote to it more than a few minutes every day. Two or three pages thus read daily will suffice to preserve the purity of your taste.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 40. (H. C., 1911.)

1037. READING NATURALLY.—Reading should be a perfect facsimile of correct speaking, and both exact copies of real life; hence, read just as you would naturally speak on the same subject, and under similar circumstances, so that if anyone should hear you, without seeing you, he could not tell whether you were reading or speaking. Remember that nothing is denied to industry and perseverance, and that nothing valuable can be obtained without them.—BAXTER, *Elocution, or Mental and Vocal Philosophy*, p. 57. (J. P. M. & Co., 1845.)

1038. READING, NATURALNESS IN.—The ultimate object of the reading lesson is to be able to express one's self with ease and naturalness. It should not be supposed, however, that what is habitual or familiar to the student is necessarily natural. To speak naturally is to speak in tones suggested by nature; hence little children speak naturally because they have not yet acquired bad habits of speech. The reader is recommended to listen attentively to the conversation of the children, in order to distinguish this natural quality from that of mere habit or artificiality. The student should bear in mind that a good reader does not attract attention to himself. His main purpose is correctly to interpret the meaning of an author and to convey that meaning to the hearer.—KLEISER, *How to Read and Declaim*, p. 4. (F. & W., 1911.)

1039. READING, POWER IN.—The secret of effective reading and speaking is practise, practise, practise. Having secured the mastery of the tools of speech—the vowels, consonants, syllables, and symbols—you must learn to interpret not only the meaning, but the power behind an author's words. A passage often contains hidden meaning, force, and personality, which it is your task to interpret in your reading. It will be well for you to be on your guard against servile imitation of the way some other person renders a given passage. You may keep on the right road without following exactly in another's footsteps. Important as reading is, your best studies will be in your observation of men, children, and nature. Power and persuasion go hand in hand, but neither necessarily means loudness or violence. Power, when deep and unconscious, is usually quiet like the great ocean, yet holding in reserve all the possibilities of a mighty storm if occasion arise.—KLEISER, *How to Read and Declaim*, p. 143. (F. & W., 1911.)

1040. READING, PRACTISE IN.—The superficial impression that the habit of reading and speaking, as an affair of practise, tends to make a speaker mechanical in his style, arises from a false conception of the nature of the exercise. The practise which the elocutionist suggests is not a soulless repetition of sounds: he insists upon it that no practise is of any avail that does not carry the heart with it, or that does not bring forth sincere and earnest feeling, in tone and manner. His desire is to aid the speaker in evoking and expressing his inmost soul as the only condition of the power to elicit the genuine sympathy of others. The elocutionist who understands his subject can never be satisfied with a heartless, artificial style: his knowledge of his subject must prevent him from mistaking or prescribing the false for the true. His very office is to break up routine, formality, and every other trait of factitious habit. The erroneous notion that practise and culture tend to cherish an artificial manner of expression, is owing, like many other mistakes on this subject, to our defective modes of education. The child, at school, is permitted to read sentences as merely so many words: the meaning and the spirit of a passage are not invariably associated, as they should be, with the language. The boy, the youth, and the man, accordingly, through the successive stages of education, regard reading as an arbitrary and mechanical process; and the petty instruction usually given about pausing and emphasis

and the inflections of the voice, has only served to verify and confirm the impression. An education true to sentiment, to language, and to man, would render it unnatural to the ear and the voice to put asunder what God has joined—the feeling in the heart, and its utterance in appropriate tone. Ear and voice, if trained in harmony, would always come to one result; and the practise of reading and speaking would confirm, not interfere with, the tendency of nature. The student, therefore, should see that the whole matter rests with himself. His endeavor ought to be to form and renovate his habits of expression so thoroughly that his utterance shall always be true and earnest and that he shall be incapable of executing a tone or a gesture which is not the natural and genuine result of feeling. His daily practise should have this end uniformly in view. The effects resulting from deficiencies and errors in formal education will thus be obviated; and every exercise which he performs will be an additional security that his manner shall not be mechanical, but, on the contrary, living and earnest.—RUSSELL, *Pulpit Elocution*, p. 65. (D., 1878.)

1041. READING, PURPOSES OF.—

The purposes of reading are three: the acquisition of knowledge, assisting the memory in treasuring it up, and the communication of it to others: hence we see the necessity of reading aloud. The ancient Greeks never read in public, but recited from memory; of course, if we wish to succeed as they did, we must follow in their footsteps. How much better it would be if clergymen would memorize those portions of the Bible which they wish to read in public! But it may be said that the task would be a severe one: true, but how much more effect might be produced on themselves and others: and then to have a large part, or the whole, of that blessed book stored up in the mind for use here and hereafter!—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 120. (J. P. M. & Co., 1845.)

1042. READING, SIGHT.—To become a good reader, and a reader at sight, one must always let the eyes precede the voice a number of words, so that the mind shall have time clearly and distinctly to conceive the ideas to be communicated, and also feel their influence. This will give full play to the thoughts, as well as impart power from the affectuous part of the mind to the body, for producing the action, and co-operation of the right muscles and organs to manufac-

ture the sounds and words. In walking, it is always best to see where we are about to step; it is equally so in reading, when the voice walks. Indeed, by practise, a person will be able to take in a line or two, in anticipation of the vocal effort: always look before you leap.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 57. (J. P. M. & Co., 1845.)

1043. READING, SYSTEMATIC.—

Make out a list of the best authors in the English language in both prose and poetry, giving the preference to those of long-established reputation, and read them carefully as opportunities may occur to do so. Read aloud, at times, from all of them, as it will assist you materially in understanding each author's style. It will be well in many cases if the student begin by reading essays, biographies, standard books of travel, and other works of light literature; since I am convinced that this is the surest means of acquiring a taste for reading, and of awakening a desire to become familiar with more solid literature. Young men desirous of cultivating the mind, often begin by reading works which, owing to a want of general knowledge, they find intolerably heavy. I have frequently known one ignorant of very common facts, and of well-known books, to devote himself to months of reading of first-class historians. For want of a few associations of interest, everything thus read is apt to vanish from the memory almost as soon as perused. For this reason I would recommend a careful perusal of many works which are not generally regarded as "educational"; as, for instance, Bulwer's "Last Days of Pompeii," which has been correctly described as the best introduction to Roman Antiquities. Let the reader always bear it in mind that every fact acquired should be either made the center around which to group further information on the same subject, or else be added to some group already formed, and set down either in the memory or the commonplace book. If this habit of collecting and classifying knowledge be for a short time vigorously pursued and rigorously adhered to, the results will be both remarkable and gratifying. Every newspaper will be found to contain paragraphs worth clipping out and preserving.—CARLETON, *The Art of Conversation*, p. 157. (C., 1867.)

1044. READING, TUNE IN.—Emphasis is often destroyed by an injudicious attempt to read melodiously. In reading verse, this fault sometimes arises from a false no-

tion of the necessity of preserving an alternate succession of unaccented and accented syllables: a kind of uniformity which the poet probably did not intend, and which, if he had, would certainly, at least in a poem of considerable length, become insufferably tiresome. In reading prose, this fondness for melody is perhaps more commonly the effect of indolence or affectation than of real taste: but to whatever cause it be ascribed, it is certainly unfavorable to true oratory. Agreeable inflections and easy variations of the voice, as far as they arise from, or are consistent with, just speaking, may deserve attention. But to substitute one unmeaning tune in the room of all the proprieties and graces of elocution, and then to applaud this manner under the appellation of musical speaking, implies a perversion of judgment which can admit of no defence. If public speaking must be musical, let the words be set to music in recitative, that these melodious speakers may no longer lie open to the sarcasm: Do you read, or sing? if you sing, you sing very ill. It is much to be wondered at, that a kind of reading which has so little merit considered as music, and none at all considered as speaking, should be so studiously practised, and so much admired. Can a method of reading which is so entirely different from the usual manner of conversation, be natural or right? Or is it possible that all the varieties of sentiment which a public speaker has occasion to introduce should be properly expressed in one melodious tone and cadence, employed alike on all occasions and for all purposes?—*ENFIELD, The Speaker*, p. 19. (J., 1799.)

1045. READING, VARIETY IN.—Variety in reading is in keeping with the law of nature. The landscape would be monotonous to us if there were nothing but plains, but everywhere we look we see variety—in hills and valleys, in sunshine and clouds, and in trees and flowers. Many of the extracts presented in these lessons refer directly to nature, and therefore to read them naturally you must practise them aloud until you can express them with suitable variety. As you read the words of a passage, think at the moment of utterance what such words mean; and not only think of what you are saying, but try to feel what the author felt by putting yourself into his mood. One of the common faults of school reading is a tendency to be monotonous and mechanical. If you carefully follow these simple suggestions, there will be little doubt about the variety and effectiveness of your general

reading style.—*KLEISER, How to Read and Declaim*, p. 14. (F. & W., 1911.)

1046. READING WITH UNDERSTANDING.—The first qualification for success in public reading is that the reader shall understand what he reads. If the composition be his own, he will, no doubt, understand it; and if it be not his own, he must, by previous study, make it his own. The next qualification, especially if the subject be one in which the workings of human passions are to be displayed, is that of deep and genuine feeling. If the composition be one to persuade men by argument and appeal to their passions, the reader must kindle in his own mind the fervor of genuine feeling, the intense desire to carry his audience along with him, and make them disciples of the views he enforces. He who just reads, that is, pronounces the words and sentences before him, however excellent they may be, will assuredly fail in his object. This mechanical tameness in public reading is no doubt the reason why excellent compositions, delivered by the authors themselves, as written speeches, lectures, and sermons, so often fail in effect, and are therefore so objectionable. The author most probably was in earnest when he wrote his production, when the thoughts first swept through his mind and passed into living, visible language. But when he stands before his audience, he assumes another office, and without the conceiving faculty of the actor and the skill of the elocutionist, he can no more recite his own composition than Mozart could sing his own divine music. The difficulty, no doubt, with many is to assume this feeling. The author must recall his first impressions and rekindle the fires that first animated him; while he who reads the composition of another must conceive and feel as the author conceived and felt. The great actor, beyond doubt, does all this. He makes the thought and the conception his own, and realizes to himself what he represents to his audience. The power of success, especially when the production is dramatic, where human beings are to be introduced as living and speaking, or where human passions are to be deeply moved, depends largely on the strength of the imaginative faculty. That faculty is stronger in some than others; but it is certain that the more we study to understand, to conceive, and to feel what we intend to read, we cultivate, we develop that faculty. It grows in power with study. Mr. Sergeant Coxé, in his excellent work on these subjects, most truly says: "Of our greatest writ-

ters—the men of genius—it may be asserted that you can not know them fully until you have read them aloud.” The act of reading, with the object of realizing to ourselves and others what we read, gives life and reality to what we read; and if we earnestly aim, naturally, forcibly, and truthfully, to utter with our own voices the written thoughts of the book, to understand the thoughts and to feed the passion, the power will come, and by repeated efforts grow in vividness and truthfulness. Nature has gifted us all more or less with imagination. It is vivid and fresh in childhood. The realities of life tend to subdue and crush it. Poetry, fiction, painting, music, and religion rekindle and foster it, and assuredly, amid the dreary commonplaces of life, it is wise in us to cultivate that which sometimes lifts us beyond the material world into a higher world of spiritual life and beauty. Now, the study and practise of elocution assist in cultivating this imaginative faculty. It is not by a knowledge of elocutionary principles that we can read well, but by understanding and feeling what we read. Elocution, however, qualifies us for doing all this well. We must be able to control and modulate the voice. We must think how men, how we ourselves speak under the influence of our own feelings, and the knowledge of elocutionary laws is derived from the knowledge of human actions under the influence of natural feeling. Hence the absolute necessity of a knowledge of its principles and rules. Many very sensible things have been said about the uselessness of rules, and trusting to nature as the best guide; but the study of the rules is in fact the study of natural laws, and of the operations of the human mind in all its conditions; and the accomplished elocutionist, having mastered his art, no more thinks of the rules that guide him than the ready writer or the public speaker does of the rules of grammar. Besides all this, it is undeniable that the great majority of men whose office it is to read and speak before the public, and who read and speak badly, are ignorant of the laws of elocution, and that those who read well act in accordance with them.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 99. (A. S. & Co., 1872.)

READING.—See also *Bible Reading*.

1047. REALITY AND CONVICTION.

—Preach as if you intended to be listened to. Go into the pulpit with this intention in your mind. This will give an air of reality to your words, it will put you into immediate

contact with the minds of those whom you address, and it will tend to make you preach in your natural voice. You do not go into the pulpit merely to read something for the sake of reading it—merely to do something which must be done, but which, on the whole, you would rather not do at all. Some people preach as tho they wished not to be listened to; and the people instinctively take notice of this apparent desire, and act accordingly. What I am here venturing to recommend is something very different from a mere jaunty self-confidence. Nothing can be more indecorous and offensive than that, and few things more culpable. Neither has it anything in common with a rough and harsh dogmatism: it is quite consistent with that deference to a congregation which apostolic example teaches us to cultivate. Still, whatever be the danger of such faults, a sermon is an address to an assembled audience for purposes of persuasion; and the manner ought to be in harmony with the meaning of what is done.—HOWSON, *Homiletical and Pastoral Lectures*, p. 54. (A., 1880.)

1048. REASONING IN SPEAKING.—

Sound reasoning and solid argumentation must constitute the very nerve and muscle of modern pulpit oratory. The very skill of the introduction, and the very force of the appeal to the passions which will be scattered through the discourse, but which will have special place in the peroration, are, in a manner, subservient to this: since the exordium merely paves the way for the argumentation, whilst the appeal to the passions which occurs in the peroration rests upon this same argumentation as upon a solid foundation. And hence, too, it follows, that much of a preacher's success, and much of his power of seizing his audience will depend upon his power of reasoning soundly, solidly, and well.—POTTER, *The Spoken Word*, p. 133. (M. H. G. & Son, 1880.)

1049. RECITATION AND DECLAMATION.—

Recitation is properly the rhetorical delivery of poetical compositions and pieces of imagination, by a performer, standing separate from the company. In its first degrees, recitation is practised in private, as a rhetorical exercise, by young persons; in its more perfect degrees, it is exhibited in public, as a very high species of dramatic entertainment. The great variety in poetical composition and works of imagination must afford equal variety for the modes of recitation. The simplest subjects are narratives and fables in which Quintilian tells

us the Roman youth were first exercised; and the most difficult are lyric odes. These last are therefore selected for public entertainment by those who are considered competent to the task of delivering them with effect, which is indeed a task not a little arduous. Declamation, which is properly a prose exercise composed by the speaker on some imaginary subject or occasion, on account of the requisite ability in composition as well as in the exercise of all the arts of delivery, may be considered as next in order above recitation. The ancient Roman orators bestowed extraordinary attention upon the composition and practise of declamation. Cicero continued this exercise many years after he had arrived at the highest eminence as an orator, and after his example the most celebrated of the Roman orators followed the same plan. The practise of declamation began, however, soon to fall into merited discredit, owing to the extravagant and unnatural imaginations of the rhetoricians. They exhausted their talents in devising the most improbable and intricate cases as subjects to exercise the declamatory talents of their pupils, so that good sense became disgusted and declamations were neglected. In order to be convinced of this, it is necessary only to look into the subjects of Seneca's declamations, or even into those of the elegant and correct Quintilian, whose high reputation does not depend on this part of his works.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 210. (W. B. & Co., 1806.)

1050. RECITATION, PRACTISE IN, RECOMMENDED.—One of the chief organs for the expression of feeling is the tone of voice. Nature has adapted a particular tone to each emotion, and nothing is more important for one who desires to be an impressive preacher than to break down those barriers and impediments which habit has raised and to suffer nature to flow in her own proper channel of expression. Nor is this so difficult as might appear: it is much easier to restore nature to her proper place than to force her out of it. Much may be done in private by the habit of frequently addressing your parishioners, especially the sick, in a solemn and affectionate manner, on the most interesting subjects connected with their eternal welfare; and, that you may be able to carry this habit with you into your public ministration, it will be necessary to accustom your ear to hear your own voice, speaking loudly, in a similar strain. A young preacher will sometimes be startled by his

own voice. In the ardor of delivery he will give vent to the feelings of his heart, in the expressive tone of nature. The audience will all be mute, every noise will be hushed; and the preacher, too modest to suppose that this is precisely the effect which ought to be produced by the "unconscious rhetoric of his own earnestness," will be abashed, and imagine that he has committed some solecism. In order to avoid this sensation, and to accustom yourself to hear your own voice speaking in an impassioned tone, I think something may be done by practising recitation. We have, you know, the highest oratorical authority for this mode of proceeding. There will not be any need for you to declaim on the seashore like Demosthenes; for a Christian congregation is not quite so turbulent and stormy an assembly as a mob of Athenian legislators. Still, if you wish to develop your powers of pathetic address, I know no better plan than to imitate the example of this great orator, in practising recitation. You may do it at home, and alone. On no account recite your own sermon which you intend to preach the next day, for then you will be sure to deliver it in an affected and premeditated manner; but merely practise recitation with a view to the exercise of your voice and ear in variety of intonation. Take any book which contains the language of excited or devotional feeling—the Psalms are perhaps the best—and read aloud with all the expression which you are able to give it. Nature will teach you the tone in which each sentiment should be uttered; you will cease to be startled by the impassioned tone of your own voice; and, when you ascend the pulpit, you will be more likely to deliver your own composition with feeling and eloquence.—GRESLEY, *Letters to a Young Clergyman*, p. 275. (D. & Co., 1856.)

1051. REFUTATION.—Refutation demands the greatest address of reasoning, since it requires more skill to heal a wound than to cause it. In refuting your adversary's arguments, you establish your own, but sometimes it is needful to begin by disposing of his, when, for instance, you perceive from the impression they have produced that your own proofs may be badly received. In doing this, you must exhibit the defects of his reasoning, as ignorance of the subject. Here you correct and rectify his statements of facts. You may show that if the facts were as he supposes them to be, his conclusion would be just, and acceptable. It is a very forcible way of refuting (and often unfair-

ly employed), to seize some one capital assertion of the opponent and destroy it completely by an unanswerable citation. The effect is to throw an air of distrust over all the rest. If this conspicuous assertion had been dwelt upon, and joined with some striking rhetorical figure or illustration, a certain ridicule accompanies its prostration, which is then complete. Examples of this are numerous. In his Oration for the Crown, Demosthenes, flinging back the argument of Æschines, quotes his exclamations, "O Earth! O Sun! O Virtue!" etc., in a way that shows he must have mimicked him with a sneering emphasis. The following from Junius (the style of whose letters is admitted to be entirely oratorical) will briefly exemplify the point we are now presenting. To Sir W. Draper: "I could wish that you would pay a greater attention to the truth of your premises before you suffer your genius to hurry you to a conclusion. Lord Ligonier did not deliver the army (which you, in your classical language, are pleased to call a Palladium) in Lord Granby's hands. It was taken from him much against his inclination, some two or three years before Lord Granby was commander-in-chief." A principal fact is flatly upset, and the unlucky expression seen in the parenthesis heightens the effect of the retort by the ridicule which thus attaches to it. From the same nervous writer, the following extract presents an inductive argument along with the citation of capital facts, the quotation of the adversary's expression, and his conviction of ignorance of the subject: "You say he (Lord Granby) has acquired nothing but honor in the field. Is the Ordnance nothing? Are the Blues nothing? Is the command of the army with all the patronage annexed to it, nothing? Where he got these nothings I know not; but you at least ought to have told us when he deserved them."—BAUTAIN, *Art of Extempore Speaking*, p. 311. (S., 1901.)

1052. REFUTATION, METHODS OF.

—In general, one may refute the argument of an opponent either (1) by showing that the facts in the case are not true as alleged; or (2) that, the facts being admittedly as alleged, the inferences drawn from them are incorrect; or (3) that the alleged facts are not true, and that even if they were true, the inferences are unwarranted. It is important that there shall be no doubt, in the mind either of the debator or of his audience, as to which of these positions he wishes to occupy. In particular, one may refute op-

posing arguments: (1) by showing that the witnesses cited are either (a) prejudiced, (b) of incompetent judgment, or (c) morally untrustworthy. (2) By showing that the evidence alleged is incredible because (a) inconsistent with known facts, or (b) self-contradictory. (3) By showing that the fact alleged as sufficient cause of the disputed fact either (a) did not exist, or (b) was insufficient to act as cause in the manner alleged. (4) By showing that the fact alleged as the result of the disputed fact (a) did not exist, or (b) is not evidently a sign of the disputed fact, or (c) that there were other acting causes. (5) By showing that examples cited are different, in essential points, from the case in dispute. (6) By showing that the opposite side has assumed something which it was under obligation to prove. (7) By showing that the proof offered does not bear directly on the matter in dispute. (8) By showing that statements made lead to admittedly absurd conclusions. (9) By showing that the opposite side has ignored essential facts.—ALDEN, *The Art of Debate*, p. 128. (H. H. & Co., 1906.)

1053. REFUTATION, OVER-EARNEST.

—It is important to observe that too earnest and elaborate a refutation of arguments which are really insignificant, or which their opponent wishes to represent as such, will frequently have the effect of giving them importance. Whatever is slightly noticed and afterward passed by with contempt, many readers and hearers will very often conclude (sometimes for no other reason) to be really contemptible. But if they are assured of this again and again with great earnestness, they often begin to doubt it. They see the respondent plying artillery and musketry, bringing up horse and foot to the charge; and conceive that what is so vehemently assailed must possess great strength. One of his refutations might perhaps have left them perfectly convinced; all of them together leave them in doubt. But it is not to refutation alone that this principle will apply. In other cases also it may happen (paradoxical as it is at first sight) that it shall be possible, and dangerous, to write too forcibly. Such a caution may remind some readers of the personage in the fairy tale, whose swiftness was so prodigious that he was obliged to tie his legs lest he should overrun, and thus miss, the hares he was pursuing. But on consideration it will be seen that the caution is not unreasonable. When indeed the point maintained is one

which most persons admit or are disposed to admit, but which they are prone to lose sight of, or to underrate in respect of its importance, or not to dwell on with an attention sufficiently practical, that is just the occasion which calls on us to put forth all our efforts in setting it forth in the most forcible manner possible. Yet even here it is often necessary to caution the hearers against imagining that a point is difficult to establish because its importance leads us to dwell very much on it. Some, for example, are apt to suppose, from the copious and elaborate arguments which have been urged in defence of the authenticity of the Christian Scriptures, that these are books whose authenticity is harder to be established than that of other supposed ancient works; whereas the fact is very much the reverse. But the importance and the difficulty of proving any point are very apt to be confounded together, tho easily distinguishable. We bar the doors carefully, not merely when we expect an unusually formidable attack, but when we have an unusual treasure in the house.—WHATELY, *Elements of Rhetoric*, p. 104. (L. G. R. & D., 1867.)

1054. REFUTATION, TWO MODES

OF.—There are two ways in which any proposition may be refuted: first, by proving the contradictory of it; secondly, by overthrowing the arguments by which it has been supported. The former of these is less strictly and properly called refutation; being only accidentally such, since it might have been employed equally well had the opposite argument never existed; and in fact it will often happen that a proposition maintained by one author may be in this way refuted by another who had never heard of his arguments. Thus Pericles is represented by Thucydides as proving, in a speech to the Athenians, the probability of their success against the Peloponnesians; and thus, virtually, refuting the speech of the Corinthian ambassador at Sparta, who had labored to show the probability of their speedy downfall. In fact, every one who argues in favor of any conclusion is virtually refuting, in this way, the opposite conclusion. But the character of refutation more strictly belongs to the other mode of proceeding—viz., in which a reference is made, and an answer given, to some specific arguments in favor of the opposite conclusion. This refutation may consist either in the denial of one of the premises, or an objection against the conclusiveness of the reasoning. And here it is to be observed that an objection is often supposed, from the

mode in which it is expressed, to belong to this last class, when perhaps it does not, but consists in the contradiction of a premise; for it is very common to say, "I admit your principle, but deny that it leads to such a consequence"; "the assertion is true, but it has no force as an argument to prove that conclusion"; this sounds like an objection to the reasoning itself; but it will not unfrequently be found to amount only to a denial of the suppressed premise of an enthymeme; the assertion which is admitted being only the expressed premise, whose "force as an argument" must of course depend on the other premise, which is understood. Thus Warburton admits that in the Law of Moses the doctrine of a future state was not revealed; but contends that this, so far from disproving, as the Deists pretend, his divine mission, does, on the contrary, establish it. But the objection is not to the Deist's argument properly so called, but to the other premise, which they so hastily took for granted, and which he disproves, viz., "that a divinely-commissioned law-giver would have been sure to reveal that doctrine." The objection is then only properly said to lie against the reasoning itself, when it is shown that, granting all that is assumed on the other side, whether expressed or understood, still the conclusion contended for would not follow from the premises; either on account of some ambiguity in the middle term, or some other fault of that class.—WHATELY, *Elements of Rhetoric*, p. 95. (L. G. R. & D., 1867.)

1055. REITERATION.—Well adapted to the quiet style of English preaching, and useful to give it animation, is the reiteration of a word or form of expression. "What was it that made Saul of Tarsus so noble an example of men and angels? it was zeal; zeal for the Saviour who died for him, and for the Saviour who redeemed him." "Often is Christ grieved for his children, grieved at their coldness in his service, grieved at their wavering faith, grieved at their besetting infirmities." "Sitting still is no proof of election, but grappling with evil is a proof, and wrenching ourselves from hurtful associates is a proof, and studying God's word is a proof, and praying for assistance is a proof." This figure of speech is very common with some preachers; so much so as to become mannerism. It is chiefly suitable to those parts of a sermon which demand earnestness and warmth. It seems as if the preacher was so full of ideas, and so eager to give them utterance, as to have no time to seek for different forms of speech. But it is not

suitable to ordinary argument, as it takes away from the calmness and gravity of style and gives too hurried a tone.—GRESLEY, *Letters to a Young Clergyman*, p. 149. (D. & Co., 1856.)

1056. REMEMBERING, FACILITY IN.—Memoriter speaking was the favorite method of the ancient orators, but, with a common memory, it is not so favorable to power in delivery as extempore discourse. Apart from experience, it would seem that, with due attention to its proper source of power, this method of speaking ought to be the most favorable of all to a good delivery. It is certain that it was the favorite method of the ancient orators; and it seems to have contributed much to their success in that forensic and deliberative eloquence, in which they have never been surpassed. But experience does not prove that this is the best method, but rather, except where the memory is naturally very superior, or has been very highly cultivated, that the sub-processes in this method are more unmanageable, and more incompatible with expression than those of extempore speaking. Notwithstanding, its advantages are such that whoever aspires to become an orator, will do well to make full proof of his ability to follow it. If he should find his talents ill-adapted to extempore discourse, and can, by the most laborious culture, so develop and strengthen his memory that it will sustain him in this method, he will surely reap in an abundant reward. It will be more likely to conduct such a man to excellence than any other. But if, after full proof of his memory, he should still find it inadequate, he can then apply himself to speaking from manuscript.—MCLVAIN, *Elocution*, p. 135. (S. A. & Co., 1874.)

1057. REPETITION IN SPEAKING.—It has been often observed that preachers who rely on their extemporaneous powers are very apt to fall into a great sameness. They repeat the same thoughts and the same trains of thought, and at length almost the same sermons: and this they do without being conscious of it. The same thing occurs to them which happens to some storytellers: who remember the anecdote perfectly, but forget that they have told it before. Mere writing is not a certain preventive of this evil, but it has an excellent tendency to prevent it; as insuring an excellent amount of fresh study, and by keeping the mind, for longer periods and with greater deliberation, in view of the truth. The evil is so disastrous that there should be a constant effort

to avoid it. Without this struggle, the preacher, on arriving at certain topics which are familiar, will, by the simple influence of association, hitch into the old rut, and treat them exactly as he has treated them before. We observe this in extemporaneous prayers, which with some good men become as stereotyped as if they had been committed to memory: as, indeed, tho unconsciously, they have been. We observe the same thing in that part of sermons on which least of new meditation has been bestowed, namely, the conclusion. This accounts for the familiar fact that some very fluent extemporaneous preachers are quite popular abroad, while at home, among their own flocks, they have lost all the power, and seem to the people to be preaching the same discourse over and over. The only remedy for this evil is the obvious one of devoting the mind to the origination of new trains of thought, which may vary, complete, or supersede the old ones. There may be superficial reflection and even superficial writing; but the meditation which is intended must go deeply into thorough investigation, and follow out the thoughts into new relations. It must be the habit of the preacher to be continually opening new veins, and deeply considering subjects allied to those on which he is to preach. This habit is greatly aided by judicious reading on theological topics. A man will be as his books. But of all means, none is so effectual as the perpetual study of the Scriptures. Let a man be interested in them day and night, continually laboring in this mine, and, whether he write or not, he will be effectually secured against self-repetition. There is such profundity, comprehensiveness, and variety in the Word of God that it is a library of itself. There is such a freshness in its mode of presenting truth that he who is perpetually conversant with it can scarcely be dull.—ALEXANDER, *Thoughts on Preaching*, p. 17. (S., 1862.)

1058. REPETITION, USE OF.—The best general rule for avoiding the disadvantages both of conciseness and of prolixity is to employ repetition: to repeat, that is, the same sentiment and argument in many different forms of expression; each, in itself brief, but all, together, affording such an expansion of the sense to be conveyed, and so detaining the mind upon it, as the case may require. Cicero among the ancients, and Burke among the modern writers, afford, perhaps, the most abundant practical exemplifications of this rule. The latter sometimes shows a deficiency in correct taste, but

it must be admitted that he seldom fails to make himself thoroughly understood, and does not often weary the attention, even when he offends the taste, of his readers.—WHATELY, *Elements of Rhetoric*, p. 169. (L. G. R. & D., 1867.)

1059. REST AFTER SPEAKING.—On quitting the pulpit, the platform, or any other place where you have been speaking for a considerable time and with animation, you should try to remain quiet for a while in order to recompose yourself gradually, and to allow the species of fever which has excited and consumed you to subside. The head particularly needs rest—for nothing is so fatiguing to it as extemporaneous speaking, which brings into play all the faculties of the mind, strains them to the uttermost, and thus causes a powerful determination of blood to the brain. Moreover, the nervous system, which is ancillary to it, is strongly agitated—it requires tranquilizing—and the whole body, violently exerted as it has been by the oratorical delivery, requires refreshment and repose; and these, a slight doze, if it is possible to obtain one in a case of the sort, will afford better than any other means. The vocal organs, which have just been exercised to excess, ought to be kept unemployed; and therefore great care should be taken—if indeed the inconvenience can be avoided—not to receive visits or hold conversations. In the fatigue of the moment, any new effort, however small, is prejudicial, and takes away more strength than the most violent exertions at another time.—BAUTAIN, *Art of Extempore Speaking*, p. 287. (S., 1901.)

1060. REST AFTER THE FATIGUE OF SPEAKING.—If the effort has been an earnest one, both mind and body need rest. There are speakers who profess to feel no fatigue after an hour's labor, but these seldom occupy a place in the first class. If the soul has really been engaged, and all the powers of mind and body bent to the accomplishment of a great object, relaxation must follow, and often a sense of utter prostration. It is well, if possible, to abandon one's self to the luxury of rest—that utter repose so sweet after severe labor. Even social intercourse should be avoided. A short sleep, even if only for a few minutes, will afford great relief, and it is much to be regretted that circumstances so often interfere with the enjoyment of such a luxury.—PITTINGER, *Oratory, Sacred and Secular*, p. 115. (S. R. W., 1869.)

1061. RESTRAINT IN SPEAKING.—At times, doubtless, a great effect may be produced by the very inability to speak, caused by the enthusiasm of feeling or the violence of grief; but then the discourse is finished, or, rather, it is no longer needed, and little matter, if the object be attained. But, for the art of oratory, sensibility must be restrained sufficiently at least for words to run their proper course. The feelings must not explode at once but escape little by little, so as gradually to animate the whole body of the discourse. It is thus that art idealizes nature in rejecting all that from instinct or passion may be too rough or impetuous. The character of Christian art, that which renders it sublime, is, that in all its works there is a predominance of mind over matter, of the soul over the body, of man over nature. Christian feeling is never intemperate, never disorderly. It is always restrained within a certain point by the power of that will which, assisted by the higher strength supporting it, governs events or, rather, does not yield to them; and when it appears overcome, it bends beneath the storm of adversity, but is righted by resignation, and does not break. It is more than the thinking reed of Pascal; it is a reed that willa. For this reason the types of Christian art will never be surpassed. Never beneath the sun will there be seen images more sublime or more beautiful than the figures of Jesus Christ and the Virgin. In this point of view the Christian orator, inasmuch as he is a Christian, is very superior to the pagan orator: he conceives, he feels very differently, both earthly and heavenly things, and his manner of feeling is more spiritual, pure, and worthy of man, for, being less material, it gives to his expression something noble, elevated, and superhuman, approaching the language of heaven.—BAUTAIN, *Art of Extempore Speaking*, p. 15. (S., 1901.)

1062. RHETORIC, DEFINITION OF.—Rhetoric has been correctly defined to be the art of discourse. This definition presents rhetoric as an art, in distinction from a science. There are divers fundamental respects in which an art of discourse differs from a science. An art directly and immediately concerns itself with the faculty of discoursing as its proper subject. It fastens upon that and keeps it ever in its view as it teaches how that may be developed, trained, and guided. A science, on the other hand, regards rather the product of this faculty; and, keeping its view directly upon that, pro-

ceeds to unfold its nature and proper characteristics. In perfect accordance with this primary distinction, art aims ever at skill as its one governing end and object; whereas, science aims only at knowledge. Still further, and in perfect keeping with these distinctions, the method of art is synthetic, constructive; while that of science is analytic and critical. Art takes element by element, marks out stage by stage successively, and constructs and develops into a composite, harmonious whole of power and skill; while science dissects the given whole of discourse, and leaves it unfolded, explicated into its several parts and elements. In outer form there will be much that is common in a true art and a true science of discourse, inasmuch as all art must proceed in intelligence—that is, in science; the product of a faculty must partake of the proper character of the faculty. Skill involves knowledge; and analysis implies synthesis. But a proper art will be developed in a very different spirit from a science; it will ever be putting the learner upon practise, and abound in cautions and rules, while a science will content itself with mere facts and truths. Accordingly, the most critical and thorough mastery of a science will not suffice to make an artist; and a certain skill and tact may exist in comparative ignorance of principles. There will be more or less of difference, thus, in the matter which makes up the body of an art and that of a science. An art will, in particular, present exercises for the practical application of its rules, which would be entirely foreign to the design and nature of a science. In respect of immediate subject, therefore, as also of aim, of method, and of matter, a proper art will differ from a science.—DAY, *The Art of Discourse*, p. 1. (C. S. & Co., 1867.)

1063. RHETORIC, IMPORTANCE OF.

—What is the truest definition given by everybody, and what, in relation to the orator, is the only possible definition which anybody may give of rhetoric but this: It is the art of speaking well on any subject, in order to persuade? Others, more fully, tho not more correctly, define it thus: "Rhetoric is the art of communicating our thoughts to others, in the best possible manner, either by writing or by speaking. The former is called composition, the latter oratory." "Does rhetoric rank high in the scale of polite literature?" continues a catechism upon the subject. "Yes. Rhetoric has ever been considered as a study of the highest importance. While Greece and Rome were free, it was almost the only passport to power and honors. And, in modern

times, the practice of its rules is essential to everyone who may wish to become eminent, whether in the pulpit, the senate, or at the Bar. What is the principal end or design of rhetoric? To instruct, persuade, and please. But how may this be effected? By studying to speak or write perspicuously and agreeably, with purity, grace, and strength. For, without being master of these attainments, no person can do justice to his own conceptions; but how rich soever in knowledge or good sense, he will be able to avail himself less of those treasures than one who has not half his acquirements, but who can display what he possesses with more propriety and grace."—MONKS, *The Preacher's Guide*, p. 79. (T. W., 1905.)

1064. RHETORICAL INSTINCT.—

Rhetoric is not a science to be learned by committing to memory a lot of minute rules; it is an art, and excellence in it is to be attained by the training of the rhetorical instinct—the rhetorical judgment, the sense of rhetoric, the ear for rhythm and euphony and idiom. This is what needs stimulation and cultivation while the student is passing through his course of preparation for a public life which will depend for its success upon writing or public speaking. He is not to be handed a book, and is required to burden his memory with several pages of its rules; he should be handed a pen and required to create several paragraphs with the best rhetorical judgment he can bring into exercise, or he should be required to get on his legs and put into a speech the best language his ear for rhetorical propriety suggests. Teacher and pupil work together on the pupil's rhetorical instinct. "Practise makes perfect," but perfection, or even progress, will come very slowly if the practise does not take hold of this sense of rhetoric or faculty for rhetoric. From the very start, the ear, or sense, or faculty should be kept in lively operation. Every essay, speech, or sermon should be held rigidly accountable to this court of final appeal, from whose decisions there is no appeal.—SHEPPARD, *Before an Audience*, p. 96. (F. & W., 1888.)

1065. RHETORICAL TONE.—

Tone as the revelation of the soul and character of the speaker, must characterize discourse everywhere. They give a peculiar color and hue to it in every clement—in the shaping of the theme, and through the discussion, but more fully and impressively in the more outward embodiment of the thought in the imagery and diction. The purity and elevation

of soul in the speaker, the habits of thought which they occasion and determine, the wonted associations with objects as high or base, the imagery with which the mind from allowed disposition and habit has become conversant, and even the language which has become most familiar from being the allowed embodiment of the wonted tenor of thought and feeling, are distinct elements which impart to its discourse its proper tone. As purity, nobleness, generosity, kindliness, are in their own nature winning and impressive, the orator who would aim at the highest success will need to see to it that the feeling, the soul that he necessarily reveals in his discourse, be such as the higher and more dominant nature of man shall approve and love.—DAY, *The Art of Discourse*, p. 338. (C. S. & Co., 1867.)

1066. RHYTHM, OVER-USE OF.—I can not say that any composition is good, however perfect otherwise, which constantly presents the same form, and continually falls into the same feet. A constant observing of similar measures and cadences is a kind of versification, and all prose in which this fault is discoverable, can have no allowance made for it, by reason of its manifest affectation (the very suspicion of which ought to be avoided), and its uniformity, which of course must fatigue and disgust the mind. This vice may have some engaging charms at first sight, but the greater its sweets are, the shorter will be their continuance; and the orator once detected of any anxious concern in this respect, will instantly lose all belief that has been placed in him, and vainly will he strive to make on others' minds the impressions he expected to make; for how is it to be expected that a judge will believe a man, or permit himself to feel grief or anger on account of one whom he observes to have attended to nothing more than the display of such trifles? Some of the connections of smooth composition ought therefore to be designedly broken, and it is no small labor to make them appear not labored.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 175. (B. L., 1774.)

1067. RIDICULE AND ITS USE.—When you wish to expose to ridicule something really deserving of it which has been advanced seriously, or to rescue from ridicule what has been unfairly made a jest of, it will usually be advisable to keep a little aloof for a time from the very point in question, till you have brought men's minds, by the introduction of suitable topics, into the mood

required, the derisive, or the serious, as the case may be, and then to bring them up to that point, prepared to view it quite differently from what they had done. And if this be skilfully managed the effect will sometimes be very striking.—WHATELY, *Elements of Rhetoric*, p. 147. (L. G. R. & D., 1867.)

1068. RIDICULE, USE OF.—Ridicule is fit for refuting error and supporting truth, for restraining wrong conduct, and inciting to the practise of what is right. It attacks not the false but the absurd in tenets; its object is not the criminal, but the foolish and silly in conduct; and in doctrine it is leveled against palpable error and absurdity; those dogmas which are beyond the scope of cool reasoning, are within the confines of ridicule. In comedy it is of mighty influence, in tragedy it never legally obtains admittance. Awkwardness, rusticity, ignorance, cowardice, levity, foppery, pedantry, and affectation come under its lash. Against murder, cruelty, parricide, ingratitude, perfidy, to raise a laugh excites disgust.—CAMPBELL, *The Philosophy of Rhetoric*, p. 22. (G. & W. B. W., 1823.)

1069. ROBERTSON, FREDERICK WILLIAM.—Born in London in 1816, educated at Edinburgh University, and took his degree at Oxford in 1841. From a law office he passed into the ministry, where his career, though brief, was exceptionally brilliant. His English style commends itself to the preacher's study for its naturalness, poetic beauty, lucidity, and strength. It is the style of a man of unique genius. In August, 1847, he began his remarkable ministry at Trinity Chapel, Brighton. He died of consumption at Brighton in 1853, little more than thirty-six years of age. Perhaps the most remarkable feature in the career of Robertson was the influence he exercised over the workingmen. This class had in his day become estranged from the Church of England, few of whose clergy had any power to attract their attention and adherence. He was denounced as a socialist because of his foundation of a workingmen's institute, and the opposition and vilification which he thus met with no doubt helped to shorten his life.

1070. ROBERTSON, STYLE OF.—The manner in which so many of Robertson's sermons were preserved is, when we consider his manner of preaching, very remarkable. He spoke extempore, and never wrote out a sermon before delivery. His leading thoughts were indicated by short notes, and the whole

subject was carefully arranged in his own mind. But his words and his most powerful illustrations sprang from the inspiration of the moment. Usually he took a small piece of paper containing the headings of his thoughts with him into the pulpit, but never referred to it after the first few moments had passed. His sympathizing biographer thus describes him: "So entirely was his heart in his work that in public speaking especially he lost sight of everything but his subject. His self-consciousness vanished. He did not choose his words or think about his thoughts. He not only possessed, but was possessed by, his idea, and when all was over and the reaction came, he had forgotten, like a dream, words, illustrations, almost everything. . . . After some of his most earnest and passionate utterances he has said to a friend, 'Have I made a fool of myself?' If the most conquering eloquence for the English people be that of the man who is all but mastered by his excitement, but who, at the very point of being mastered, masters himself, apparently cool while he is at white heat, so as to make the audience glow with fire, and at the same time respect the self-possession power of the orator, the man being always felt as greater than the man's feelings—if that be the eloquence that most tells upon the English nation, he had that eloquence. He spoke under tremendous excitement, but it was excitement reined in by will. He held in his hand a small piece of paper with a few notes on it when he began. He referred to it now and then, but before ten minutes had gone by, it was crushed to uselessness in his grasp, for he knit his fingers together over it, as he knit his words over thought. His gesture was subdued; sometimes a slow motion of his hand upward; sometimes bending forward, his hand drooping over the pulpit; sometimes erecting himself to his full height with a sudden motion, as if upraised by the power of the thought he spoke. His voice, a musical, low, penetrative voice, seldom rose, and when it did it was in a deep volume of sound which was not loud but toned like a great bell. It thrilled, also, but that was not so much from feeling as from the repression of feeling. Toward the close of his ministry, he was wont to stand almost motionlessly erect in the pulpit, with his hands loosely lying by his side, or grasping his gown. His pale, thin face, and tall, emaciated form, seeming, as he spoke, to be glowing as alabaster glows when lit up by an inward fire. And, indeed, brain and heart were on fire. He was being self-consumed. Every sermon in those latter days

burned up a portion of his vital power."—PITTENGER, *Oratory Sacred and Secular*, p. 170. (S. R. W., 1869.)

1071. RUSSELL, LORD JOHN.—Notwithstanding the many points of excellence in his speeches, Lord John Russell's personal exterior and style of speaking are most disappointing. Remembering the pleasure he has given you on paper and the prominent position he holds in the House of Commons, your first sensation on seeing and hearing him is one of disappointment. Can that little, quiet, fragile, modest, almost insignificant-looking man, so neat, plain, and formal in his black coat and snow-white neckcloth, who sits with his legs crossed "anyhow" and his hat overshadowing his small, sharp features till they are scarcely seen—can that be Lord John Russell? Is he really the leader of that compact and numerous party? And has he the power or the skill to rule and rein them in; to amalgamate all their discordant varieties; to tame their political violence, of which you have heard and seen so much; to pour the oil of his philosophic spirit on the troubled waters of their excited passions; to beguile them into suspending or giving up their cherished opinions and settled purposes, and cordially uniting in working out his views, and respecting, if not obeying, his will? When you regard the physique of Sir Robert Peel; his full, commanding figure, his intellectual face and head, his handsome, expressive countenance, his erect and manly bearing; you are half tempted to believe, on trust, all you have heard of his magical influence over the House of Commons; but no persuasion will induce you to think that the diminutive model of a man who has been pointed out to you as Lord John Russell—whom Lord Palmerston, his next neighbor, might almost dandle in his arms—can possess those qualities which history tells us are necessary in order to sway popular assemblies. In a few moments he takes off his hat and rises from his seat, advancing to the table to speak. Now, for the first time, you see something that prepossesses. His head, tho small, is a highly intellectual head, and the brow is wide and deep. The face, broad and firm-set, sphinx-like in shape, is not of faultless outline, but it is strongly marked with character. A thoughtful repose, slightly tinged with melancholy, pervades it. The features are sharply defined; they look more so in the extreme paleness of the complexion—a paleness, not of ill health, but of refined breeding. The mouth is wide, but finely shaped;

surrounded with a marked line, as tho it were often made the vehicle of expression, while the lips are firmly compressed, as from habitual thought. The eye is quick and intelligent, the nose straight and decided, the eyebrows dark and well arched, and the whole face, which seems smaller still than it is from the absence of whiskers, is surmounted by dark and scanty hair, which leaves disclosed the whole depth of an ample and intellectual forehead. A moment more, and you are struck with the proportions, tho small, of his frame—his attitude erect, his chest expanded. You begin to perceive that a little man need not of necessity be insignificant. There is a presence upon him, a firm compactness of outline, a self-possessed manner, a consciousness of latent strength, that lead you to abandon your unfavorable view of his physical attributes, and to hope much from his moral and intellectual qualities. He speaks, and for a time your disappointment returns. You have seen him make one step forward to the table, look all round the house, then make a step back again into his old place; then with the right arm stretched partly out, and his face half turned to his own supporters, he begins. His voice is feeble in quality, and monotonous. It is thin, and there is a twang upon it which smacks of aristocratic affectation; but it is distinct. He is, perhaps, about to answer some speech, or to attack some measure, of Sir Robert Peel. He goes on in level strain, uttering a few of the most obvious commonplaces of apology or of deprecation, till the idea of mediocrity grows irresistibly upon your mind. Yet the House seem to listen anxiously—they would not do so if they did not know their man. Wait a little. A cheer comes from around him; it bears in it the effeminate laugh of Mr. Ward, the deep bassoon note of Mr. Warburton, the shrill scream of Mr. Sheil, the loud, hearty shout of Mr. Wakley, and the delighted chorus of the Radicals and manufacturers. Nay, even on the opposite side, the "point" has not been without its effect, as many a suppressed titter testifies. All the level commonplaces, it seems, was but the stringing of the bow; at the moment when least expected, the cool, prepared marksman has shot his arrow of keen and polished sarcasm at Sir Robert Peel, whom it has fished, if not transfixt. You follow the speaker a little longer, now fairly interested in him, even tho opposed to his opinions, and you find that he has more of those arrows in his quiver. And then he proceeds, during a speech of perhaps an hour and a half, developing various charac-

teristics of his mind; now earning approval by his enlarged and statesmanlike views, now lowering himself to the level of the various prejudices of his party; alternately compelling respect and admiration or provoking something like contempt; now rousing his own side to cheers against their opponents, and now stimulating those opponents to laugh at or suspect their own leaders; but always exhibiting power, self-possession, tact, skill, parliamentary and political knowledge, command of language, and felicity of diction, surpassed by but few of the distinguished men of the day.—FRANCIS, *Orators of the Age*, p. 48. (H., 1871.)

1072. SAINT PAUL, ELOQUENCE OF.—"And I," says Saint Paul to the Corinthians, "when I came to you, came not with excellency of speech or of wisdom, declaring to you the testimony of God, for I determined to know nothing among you, save Jesus Christ and Him crucified." (1 Corinthians, ii:1, 2.) Every preacher ought to adopt these words of Paul; they are the Christian preacher's motto; he is to know nothing but Jesus Christ. The meaning is that to him "there is no other name given among men, whereby they can be saved." (Acts, iv:12.) This is the meaning; for, in any other sense, Saint Paul knew many other things. As to eloquence and philosophy he did not pride himself on brilliancy here; but he used his abilities to the uttermost to be clear, persuasive, convincing. We find in him every essential of the orator. If he is sometimes unpolished while yet powerful, shall we hence infer that he is powerful because he is unpolished? Is it not enough to say that whatever there is of want of polish in him, is, as far as it extends, an addition to his power? Be as unpolished as he was, not however of premeditated design (for nothing were more absurd than premeditation here), be as unpolished as he was, but press argument as he did, and we shall be content. But if to imitate, or rather to parody him, you make yourself a barbarian, you need do nothing more to show that there is no necessary connection between barbarism and power. The matter is to be powerful; attain to this in whatever way you please. If mere instinct makes you eloquent (I mean an eloquence coherent, sustained, instructive), we will excuse you from art; we do not pursue the longer road for the sake of the length; we shall be content if you reach the end of the road; but will you reach it? That is a question, or rather it is not one. Will you do as well, working at hazard with

scattered forces, as in concentrating them? Will the fire be as warm if you have taken no care to collect into the brazier the scattered coals which, apart from each other, are extinguished and dark? Will you do as well without meditation as with it, without purpose as with it, without combination as with it? Now, all this is art, and art is nothing else.—VINET, *Homiletics; or, The Theory of Preaching*, p. 41. (I. & P., 1855.)

1073. SATIRE AND SARCASM, DANGERS OF.—Never say anything unpleasant when it can by any possibility be avoided. It is to be regretted that witty satire and keen retorts are so generally relished. Many persons seem to be under the impression that without sarcasm social intercourse must of necessity be dull. It is indeed too frequently believed that all wit must cut as well as shine. The temptations to indulge in this form of rudeness are consequently to many irresistible. They learn that a single sarcasm or a stinging reply promptly conceived and well expressed often establishes a reputation. If they look into the past, they find that many men of letters, statesmen, and artists, who would otherwise have been forgotten, still live in anecdotes which do credit to their heads, but very little to their hearts. They observe, too, that all manner of faults are corrected or punished by wit, and that people who would otherwise become social plagues, are frequently held in check by the fear of pointed ridicule. But unfortunately very few observe the degree to which the abuses of witty sarcasm out-balance its benefits. The majority of all quarrels and ill-feelings spring from this source. Where impertinence is once crushed by wit, it is a hundred times goaded to insolence and revenge. In nearly all instances of "deserved castigations" by pointed repartee, it will be found they might have been avoided, without a sacrifice of dignity, in some manner far more creditable to the intelligence of the one replying. And it should be borne in mind that very few persons who have once become notorious for keen retorts fail to become positive nuisances. Having brought down with a single shot some one who is fair game, they end by setting up an "infernal machine" against the whole world. It has been said that by strictly avoiding the temptation to use slang, we end by discovering not only more correct, but even far more striking expressions as an equivalent. So it will be found that by refraining from satire and sarcasm, wit, far from being diminished, greatly increases its real power and value.

Even when it is absolutely necessary to reply to insolence with a retort, and when the happiest form of a cutting answer promptly suggests itself, you should remember that it is always possible to retain the wit and administer the reproof in a manner which expresses your disinclination to inflict pain. Such triumphs of skill and kind-heartedness indicate a degree of nobility which deeply impresses everyone whose admiration is worth winning.—CARLETON, *The Art of Conversation*, p. 40. (C., 1867.)

1074. SAURIN, JACQUES.—This famous French Protestant preacher of the seventeenth century, was born at Nismes in 1677. He studied at Geneva and was appointed to the Walloon Church in London in 1701. The scene of his great life work was, however, the Hague, where he settled in 1705. He has been compared with Bossuet, tho he never attained the graceful style and subtlety which characterize the "Eagle of Meaux." The story is told of the famous scholar Le Clerc that he had long refused to hear Saurin preach, on the ground that he gave too much attention to mere art. One day he consented to hear him, on the condition that he should be permitted to sit behind the pulpit where he could not see his oratorical action. At the close of the sermon he found himself in front of the pulpit, with tears in his eyes. Saurin died in 1730.

1075. SELF-COMMENDATION, USE OF.—In raising a favorable impression of the speaker or an unfavorable one of his opponent, a peculiar tact will of course be necessary, especially in the former, since direct self-commendation will usually be disgusting to a greater degree even than a direct personal attack on another: tho, if the orator is pleading his own cause, or one in which he is personally concerned, as was the case in the speech of Demosthenes concerning the "Crown," a greater allowance will be made for him on this point, especially if he be a very eminent person and one who may safely appeal to public actions performed by him. Thus Pericles is represented by Thucydides as claiming directly, when speaking in his own vindication, exactly the qualities (good sense, good principle, and good will) which Aristotle lays down as constituting the character which we must seek to appear in. But then it is to be observed that the historian represents him as accustomed to address the people with more authority than others for the most part ventured to assume. It is by the expression of wise, amiable, and

generous sentiments, that Aristotle recommends the speaker to manifest his own character; but even this must generally be done in an oblique and seemingly incidental manner, lest the hearers be disgusted with a pompous and studied display of fine sentiments; and care must also be taken not to affront them by seeming to inculcate, as something likely to be new to them, maxims which they regard as almost truisms. Of course, the application of this last caution must vary according to the character of the persons addressed; that might excite admiration and gratitude in one audience, which another would receive with indignation and ridicule. Most men, however, are disposed rather to overrate than to extenuate their own moral judgment, or at least to be jealous of any one's appearing to underrate it.—*WHATELY, Elements of Rhetoric*, p. 131. (L. G. R. & D., 1867.)

1076. SELF-CONFIDENCE.—Stability of position, facility of change, and general grace of action, depend on the right use of the feet. The motions of children are graceful because prompted by nature. See how the different passions affect their countenances; what a pity they are not kept on in this way, without being led by their teachers into captivity to bad habits. Keep your mind collected and composed; guard against bashfulness—which will wear off by opposition. One generally has confidence in doing anything with which he is familiar. Assurance is attained by: first, entirely mastering your subject, and a consciousness that what you have to deliver is worth hearing; second, by wholly engaging in it, mind intent on it, and heart warmed with it. Never be influenced by approbation or disapprobation: master yourself—but how can you unless you know yourself?—*BRONSON, Elocution, or Mental and Vocal Philosophy*, p. 236. (J. P. M. & Co., 1845.)

1077. SELF-CONFIDENCE AND EARNESTNESS.—Earnestness shows a man to be really convinced as to the truth of what he utters—that he is anxious to convince his hearers—to impress their minds with right ideas, and to instruct them in what, at all events, he thinks to be the truth. Earnestness keeps up the attention of the hearers; and hides a multitude of defects in the speaker. It stimulates to thought and action, rouses the energies, and fires the soul. To the speaker it gives confidence, which leads to greater clearness of view, and to the hearers it gives determination and hope. For the

speaker it secures a hearing, and excites in the minds of the hearers meditation and resolve. It is something that is contagious, spreading from breast to breast till the whole assembly becomes moved, as it were, by one impulse. Who does not feel his soul fired with zeal when listening to some earnest, soul-stirring speech from one who throws both heart and soul into the words which he is giving utterance to? Who does not feel that the lowest depths of his being have been stirred, and that a new impulse, either for good or for evil, has been given him?—*ANON, The Public Speaker*, p. 84. (J. N. & Co., 1860.)

1078. SELF-CONFIDENCE AND POWER.—Confidence purifies and elevates the delivery, and communicates itself to the audience. For when the speaker fully believes that his thought is good, and ought to have weight with the audience, this conviction releases him from the anxiety and torment of fear lest he should fail, or make a fool of himself, and thus tends to purify his elocution from the vices with which the expression of these feelings must otherwise load and enfeeble it. Unaffected therefore by this cause of embarrassment and distraction, he is free to throw all his faculties and energies into the proper work of delivery; and he is inspired with courage and hope, which naturally impart fulness and depth to his tones, breadth and significance to his inflections, clearness to his articulation, propriety and force to his emphasis, and dignity and grace to his gestures and manner. This confidence also enables him to expect, and by expecting to engage the attention and sympathy of his audience, by which his elocution is still further elevated and purified. Besides this, his own appreciation of what he has to say tends to communicate itself to them by all the secret channels of sympathy, so that they are insensibly led to receive it with a like appreciation. But all this is power in delivery. The want of such confidence has the opposite influence. It renders it almost impossible for the audience to feel any confidence in what is said, even tho it be composed of the most eloquent sentiments that oratory or poetry ever produced. For if the speaker himself does not think it worthy of being spoken, how can he deliver it so as to impress them with the feeling that it is worthy of being heard? In spite of himself, in every tone and inflection of his voice, in his articulation, emphasis and gesture, he can not fail to reveal, express, and impress upon the audience, his own leading

state of mind, which in this case is that of condemnation of what he is delivering; and thus he leads them to condemn it. Add to this the torment of anxiety and fear, or rather the conviction that he is making a fool of himself; the consequent withdrawing of his faculties from the proper work of delivery; and all the vices of elocution which the inevitable expression of such a state of mind implies, render it simply impossible to speak with any power. His conscious feebleness of thought makes him feeble in delivery.—MCLVAINE, *Elocution*, p. 53. (S. A. & Co., 1874.)

1079. SELF-CONFIDENCE ESSENTIAL.—Power in the thought gives that rational confidence to the speaker which is essential to power in delivery. In order to deliver a discourse with power, the speaker must believe that there is power in it. The importance to the speaker of a rational confidence in himself, and in what he has to say, is such that it might well be treated as an independent and original source of power. Whoever has compared his own delivery when inspired with such confidence with what it becomes when he is conscious of having none but feeble thoughts to express, will be at no loss to appreciate the truth and force of this statement. Clergymen have abundant experience of it, in the fact that they find it almost impossible to preach old sermons with anything like the freshness and power of a first delivery. This is especially the case when the preacher himself has made any considerable mental progress in the meantime, unless the discourse has been carefully worked over, and brought up, in matter and form, to his advanced stage of development and culture.—MCLVAINE, *Elocution*, p. 53. (S. A. & Co., 1874.)

1080. SELF-CONFIDENCE, HOW TO DEVELOP.—Let the speaker be sensible that, if self-possessed, he is not likely to fail; that after faithful study and preparation, there is nothing to stand in his way but his own want of self-command. Let him heat his mind with his subject, endeavor to feel nothing, and care for nothing, but that. Let him consider, that his audience takes for granted that he says nothing but what he designed, and does not notice those slight errors which annoy and mortify him; that in truth such errors are of no moment; that he is not speaking for reputation and display, nor for the gratification of others by the exhibition of a rhetorical model, or for the satisfaction of a cultivated taste; but that he

is a teacher of virtue, a messenger of Jesus Christ, a speaker in the name of God; whose chosen object it is to lead men above all secondary considerations and worldly attainments, and to create in them a fixed and lasting interest in spiritual and religious concerns—that he himself, therefore, ought to regard other things as of comparatively little consequence while he executes this high function; that the true way to effect the object of his ministry is to be filled with that object, and to be conscious of no other desire but to promote it. Let him, in a word, be zealous to do good, to promote religion, to save souls, and little anxious to make what might be called a fine sermon; let him learn to sink everything in his subject and the purpose it should accomplish—ambitious rather to do good, than to do well—and he will be in a great measure secure from the loss of self-command and its attendant distress. Not always—for this feeble vessel of the mind seems to be sometimes tossed to and fro, as it were, upon the waves of circumstances, unmanageable by the helm and disobedient to the wind. Sometimes God seems designedly to show us our weakness, by taking from us the control of our powers, and causing us to be drifted along whither we would not. But under all ordinary occurrences, habitual piety and ministerial zeal will be an ample security. From the abundance of the heart the mouth will speak. The most diffident man in the society of men is known to converse freely and fearlessly, when his heart is full and his passions engaged; and no man is at a loss for words, or confounded by another's presence, who thinks neither of the language nor the company, but only of the matter which fills him. Let the preacher consider this, and be persuaded of it—and it will do much to relieve him from the distress which attends the loss of self-possession, which distils in sweat from his forehead, and distorts every feature with agony. It will do much to destroy that incubus, which sits upon every faculty of the soul, and palsies every power, and fastens down the helpless sufferer to the very evil from which he strives to flee.—WARE, *Hints on Extemporaneous Preaching*, p. 249. (G. K. & L., 1849.)

1081. SELF-CONFIDENCE IN BUSINESS SPEAKING.—Let the man who would succeed in business build his confidence to the highest degree. Let him be strong and valiant in the most difficult undertakings. Let him be eager to assume new and larger responsibilities. Let him keep his

counsel, while doing his work faithfully and well. Let him stand proud and erect, with fearthought crushed beneath his feet. Let him realize the inexhaustible power within him that awaits development. Let him cultivate all he can of courtesy, cheerfulness, regularity, promptitude, and determination. Constantly let him affirm "I am, I can, I will, I must, I dare," and no height will seem too great for him. This invincible resoluteness has been the conquering spirit of all highly successful men. This should be the ruling ambition of every noble soul.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 218. (F. & W., 1910.)

1082. SELF-CONFIDENCE IN SPEAKING.—A want of proper confidence is one great reason why so many with superior talents for offhand speaking seek refuge in their notes. They try, and fail. Instead of copying the school-boy motto, "Try, try again," and thus reaping the fruition of their hopes, they give up—conclude that they have no talents for the work, and sink to mediocrity and tameness, when they might have been brilliant in the field of true oratory. The possession of confidence while speaking secures respect and deference. The congregation can pardon timidity at the beginning, for then their minds are fixt on the speaker, and his shrinking seems to be but a graceful exhibition of modesty and good sense. But after he has once begun, their minds are on the subject, and they associate him with it. If he is dignified, respectful, and confident, they listen attentively and feel the weight of his words. This is far different from bluster and bravado, which always injure the cause they advocate, and produce a feeling of disgust toward the offender. The first seems to arise from a sense of the dignity of the subject; the second from an opinion of personal importance—an opinion no speaker has a right to entertain when before an audience, for in the very act of speaking to them he constitutes them his judges. He may have confidence in his own power to present the subject faithfully, and he will speak with only the more force and certainty if he is well assured of that, but he must not let it be seen that he is thinking of himself or trying to exhibit his own genius. A speaker needs confidence that he may avail himself of the suggestions of the moment. Some of the best thoughts he will ever have will be out of the line of his preparation, and will occur at a moment when there is no time for him to weigh them.

He must reject them immediately or begin to follow, not knowing whither they lead, and this not in thought alone, but in audible words, with the risk that they may bring him into some ridiculous absurdity. He can not even stop to glance ahead, for the least hesitation will break the spell he may have woven around his hearers, while if he rejects the self-offered idea, he may lose a genuine inspiration. A quick searching glance, that will allow no time for his own feelings or those of his hearers to cool, is all that he can give, and it is necessary in that time to decide whether to reject the thought or follow it with the same assurance as if the end were clearly in view. It requires some boldness to do this, and yet every speaker knows that his very highest efforts, thoughts that have moved his hearers like leaves before the wind, have been of this character. It also requires some confidence to begin a sentence, even when the idea is plain, without knowing how it is to be framed or where it will end. This difficulty is experienced very often in speech even by those who are most fluent. A man may learn to cast sentences very rapidly, yet it will take some time for them to pass through his mind, and when he has finished one, the next idea may not have fully condensed itself into words. To begin, then, with this uncertainty and go on without letting the people see any hesitation, demands a good deal of confidence in one's power of commanding words and forming sentences. Yet a bold and confident speaker feels no uneasiness on such occasions. Sometimes he will prolong a pause while he is thinking of the word he wants, and hazardous as this appears, it is really safe, for the mind is so active when in the complete possession of its powers that, if necessary, as it seldom is, something extraneous can easily be thrown in that will fill up the time until the right term and the right construction are found. This necessary confidence can be cultivated by striving to exercise it, and by assuming its appearance where the reality is not. Let a person make up his mind that he will become an extempore speaker and patiently endure all failures and mistakes that follow, and he will thus avoid the wavering and shrinking and questioning in his own mind that otherwise distress him and paralyze his powers. If he fail, he will be stimulated to a stronger and more protracted effort. If he succeed, that will be an argument upon which to base future confidence, and thus, whatever is the result, he is forwarded on his course.—PITTENGER, *Oratory Sacred and Secular*, p. 62. (S. R. W., 1869.)

1083. SELF-CONSCIOUSNESS IN SPEAKING.—No man will speak long with any interest when he thinks about himself. You may have the very best of sermons, but if your boot pinches or you have a painful corn, you will think about the boot and about the corn, and not about the sermon. A man needs to be brought out of himself as much as possible. You must relieve him from all manner of external embarrassment. Put a man where he is liable, as I have been, standing on the head of a barrel at a political meeting, to go through, and what will he think of? Now, on a little narrow platform one can walk backward and forward, to be sure, but if he go toward the edges ever so little, he is in fear of stumbling off. Yet even that is better than a box-pulpit. What has that to do with preaching? What do you want with it? What is it for? This evil is not confined to pulpits merely, but to all places where a speaker has to address a large body of men. I think the matter so important, that I tell the truth, and lie not, when I say that I would not accept a settlement in a very advantageous place, if I were obliged to preach out of one of those old-fashioned swallow's nests on the wall.—BEECHER, *Yale Lectures on Preaching*, p. 72. (J. B. F. & Co., 1872.)

1084. SELF-CONTROL OF SPEAKER.—The consciousness of power is itself a source of power. This consciousness of reserved force applies to thought, feeling, and utterance. It is practically the same thing as the consciousness of power. A very large proportion of the power in delivery, which is exerted by great orators, results simply and directly from this consciousness of power, or from the sense of security inseparable from it, which they have acquired by successful practise. Feeling that they carry within them, while speaking, abundant resources of thought, emotion and utterance, which are as yet untouched, they are enabled to exercise that rational self-confidence which is essential to the employment of their faculties in the proper work of delivery. It enables the speaker to forecast his emphatic passages and words, to graduate the amount of force and time which may be appropriate to the several parts of the discourse, to manage his pauses and transitions with their proper effect, and to speak with due deliberation and right emphasis. This consciousness of power, or reserved force, in its natural manifestation, produces upon the audience a great effect. For the feeling of security in the speaker awakens a corre-

sponding feeling of security in them. They follow him with confidence, who leads them with confidence. They follow him with expectation, because he seems to be leading them into a region of inexhaustible abundance, of which as yet they have had only glimpses from a distance. When they see that he is rather restraining than exerting himself, they feel the greater interest in, and ascribe a higher value to what he actually says than they would if they saw that he was giving out, at every step, all that there was in him. Their imaginations are more excited, and their sensibilities are more deeply affected, by what is veiled or held back, than they would be if all were openly and fully exprest. For in elocution, as in rhetoric, partial and judicious suppression is one of the most powerful forms of expression.—MCLVAIN, *Elocution*, p. 166. (S. A. & Co., 1874.)

1085. SELF-DEVOTION IN SPEAKING.—It is not by essays of reasoning, any more than by the sword, that the moral world is to be swayed. A little knowledge, much sound sense, and much more heart—that is what is requisite to raise the great mass, the people, and to cleanse and purify them. To be able to reason is human, very human, and one who is a man and nothing more may possess that ability as well as you, perhaps in a higher degree. But to love, to devote one's self, to sacrifice self, is something unearthly, divine, possessing a magic power. Self-devotion, moreover, is the only argument against which human malevolence can find no answer. . . . You may employ the most splendid reasonings, clothed in the grandest phraseology, and yet the mind of man will readily find wherewith to elude them. Who knows but that French wit, by one malicious word, may not upset all at once your elaborate structure of arguments? What is required in sacred eloquence is something new, something unexpected. Ask you what it is? It is love; for, loving, you will surprize, captivate: you will be irresistible.—MULLOIS, *The Clergy and the Pulpit*, p. 29. (The C. P. S., 1867.)

1086. SELF-MASTERY OF THE SPEAKER.—The easy, self-possessed speaker imparts composure by his very manner. His flowing speech and unconstrained action cause his thoughts to glide easily into the mind. His unembarrassed and natural utterance finds its way immediately to the sympathies of his audience: persuasion dwells on the very accents of his voice; he seems to

mold the mind at will: he secures the attention by winning both ear and eye: his hearers follow the strain of his remarks without effort; their complacency with the speaker predisposes them to receive the truths which he inculcates. An easy, unconstrained style, in speaking, is more dependent on culture and practise than is any other trait of elocution. Attention and diligence, however, are the only conditions on which a speaker can become effectually master of himself, as to outward manner. Early education, if it were what it should be, would mold all cultivated men into habitual ease in expression, from their first attempts at speaking, in boyhood. But our present arrangements at school and college do not call the individual into practise often enough to allow him to feel at home in the act. The process of criticizing, too, whether it is performed by the teacher, or devolved on the speaker's class-fellows, is customarily limited to the indication of some prominent faults, after the exercise is over. This practise may prune and repress and chill; but it never can inspire and guide and develop and warm and invigorate. Its usual effect is to restrain and embarrass. The student feels, in the exercise of declamation, that he is speaking before critics, for the express purpose of being criticized. He knows he is not uttering his personal feelings to sympathetic listeners; and his reserve of manner betrays the fact of his conscious condition. He studies coolness and correctness, rather than earnestness and warmth. He shuns the natural glow of feeling and expression, and quenches rather than cherishes the spirit of eloquence.—RUSSELL, *Pulpit Elocution*, p. 79. (D., 1878.)

1087. SELF-POSSESSION IN SPEAKING.—Speak very slowly and deliberately, with careful pauses. This is at all times a great aid to a clear and perspicuous statement. It is essential to the speaker, who would keep the command of himself and consequently of his hearers. One is very likely, when, in the course of speaking, he has stumbled on an unfortunate expression, or said what he would prefer not to say, or for a moment lost sight of the precise point at which he was aiming, to hurry on with increasing rapidity, as if to get as far as possible from his misfortune, or cause it to be forgotten in the crowd of new words. But instead of thus escaping the evil, he increases it; he entangles himself more; and augments the difficulty of recovering his route. The true mode of recovering himself is by increased deliberation. He must pause,

and give himself time to think. He need not be alarmed lest his hearers suspect the difficulty. Most of them are likely to attribute the slowness of his step to any cause rather than the true one. They take it for granted that he says and does precisely as he intended and wished. They suppose that he is pausing to gather up his strength. It excites their attention. The change of manner is a relief to them. And the probability is that the speaker not only recovers himself, but that the effort to do it gives a spring to the action of his powers, which enables him to proceed afterward with greater energy.—WARE, *Hints on Extemporaneous Preaching*, p. 242. (G. K. & L., 1849.)

1088. SELF-RELIANCE INDISPENSABLE TO THE SPEAKER.—The self-reliance indispensable for the highest success in public speaking keeps the speaker superior to his surroundings, and never allows his surroundings to get the upper hand of him. He is not to fail because his audience does. Let the audience be ever so small, and the circumstances ever so disheartening, he is to "come up smiling" and go through his performance with the best credit to himself—or, rather, to his art. This is the art spirit, and the more we are possest with it the higher the quality of our success, whatever be its quantity. The best training for speaking well under the most favorable circumstances is speaking as well as you can under the most disadvantageous circumstances.—SHEPPARD, *Before an Audience*, p. 58. (F. & W., 1888.)

1089. SELF-RESPECT AND SELF-CONFIDENCE.—Self-respect is the very basis of self-confidence. If a man makes little of himself, others will make still less of him. If he fail to observe the conventionalities he may easily suffer in the estimation of others. Obsequiousness is wholly distasteful, and instantly writes a man down as inferior. It is possible to be gentle without being effeminate. Gentleness is controlled strength. A strong personality does not move in jerks, but in curves, and its consciousness of power frees it from the necessity of going on exhibition. Violence is weakness. It is an admission of inferiority, and repels where it aims to control. Anger is an enemy to self-confidence. It dissipates a man's forces and lessens his influence with others. It leads him at length to discouragement.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 113. (F. & W., 1910.)

1090. SELF-RESTRAINT IN SPEAKING.—Never show annoyance before an audience. Preachers have lost their pulpits, lawyers their cases, and lecturers their second invitation in consequence of speaking unadvisedly with their lips. "Little boy," said the preacher, "if you don't stop see-sawing your head, I'll come down there and cut it off." He wished one minute after, and has wished all his life since, that he had allowed the youngster to see-saw to his head's content. Better that the boy should kill the sermon than the preacher should kill himself. The teeth of one lecturer were set on edge by the interruptions of an inebriated hearer, and the audience applauded the lecturer. But the lecturer, not content with his victory, alluded again and still again to the interruption long after it had ceased, and the audience turned against the lecturer, who was finally hissed. Never put yourself in the wrong with an audience. It has every advantage of you. It has many heads to your one. Keep your audience on your side in every case of speaker against some one hearer. This is where the speaker needs self-restraint and tact.—SHEPPARD, *Before an Audience*, p. 130. (F. & W., 1888.)

1091. SELF-TEACHING IN SPEAKING.—Fortunately, by the method of self-teaching your discomfiture will be known only to yourself. Better to break down in a private room than in a public meeting. The chairs will not jeer you; shame will not be added to disappointment. Try again. You can afford ever so many failures in this arena. Briefly review the argument or plan of the speech, and then renew the effort. Mark wherein you fail; if it is that you forget the order of the subjects or can not marshal your thoughts in orderly fashion, or if your words do not come readily or in right array. If it be that the scheme of the discourse fades away from your mind, you should assist the memory by making a very brief sketch of the successive subjects upon a slip of paper—suggestions merely of two or three words—and keep this before you ready to assist you in a moment of distress and using it without scruple. Even the most practised orators may resort to this help, and most of them do so. If the fault is in the flow of the words, there is no such remedy—indeed, I can suggest none to you but practise. And so with the orderly array of words. This, too, is partly a gift of nature, but to be vastly improved by cultivation. Even where nature is defective, labor and long practise will usually cure the defect, as

may be seen at the bar, where it is of continual occurrence that men, who at the beginning appeared to be almost wanting in words and who were unable to put the simplest thought into the plainest language, by much practise become correct and easy, if not positively fluent, speakers.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 217. (H. C., 1911.)

1092. SELF-TRAINING IN SPEAKING.—Altho you may be wanting in the capacities needful to a great orator, you may certainly train yourself to be a good speaker—that is to say, you may learn to express your thoughts aloud, in language that makes them clearly intelligible to your audience and in a manner that is not painful to them. The foundation of the art of speaking is, of course, the possession of ideas to be spoken. A speech can not be constructed without thoughts of some kind to be expressed in words. You must fill your mind with ideas somehow. Wanting these, it is useless to attempt the art. Having them, the utterance of them, both in language and delivery, is to some extent a matter of training. The power of words is, indeed, denied to some men, tho they are few. More frequently the voice is defective. In other cases, nature has made gracefulness of manner impossible. But these, tho essential to oratory, are not necessary to speaking, and you may become a very tolerable speaker, tho wanting in some, or deficient in all, of the qualities I am about to describe. Therefore, I exhort you not to be dismayed by seeming obstacles at the beginning. Be resolute in self-training; proceed persistently, in spite of repeated failure; fear not to break down; measure your faluts, and put them to mending; be earnest and unwearied in the pursuit of your object and you will assuredly attain it. The uses of the art, its advantages to all men, but especially to a lawyer, need no description. They must be patent to you, for everywhere you see men who have risen to the highest place solely by virtue of this accomplishment. In a free country it must ever be so. The man who can express powerfully what others feel but are unable to express, wields the united power of all the minds of whom he is the exponent. There is no such personal influence as that enjoyed by the orator, for he not only implants his thoughts in other men, but directs them to action. The man who can stand up and speak aloud to an assembly a single sentence intelligibly has a faculty that sets him in power and efficiency far above his fellows.—Cox, *The Arts of Wri-*

ting, *Reading, and Speaking*, p. 194. (H. C., 1911.)

1093. SENATE, ORATORY OF THE.

—Many zealous members of Parliament, ambitious for fame, have set themselves to the assiduous study of the art of oratory; but by neglecting the apparently insignificant exercise of it, they have failed to win the prize for which they have striven. They have toiled hard to learn how to compose a speech and how to speak it, but they have neglected the less showy art of talking on a matter of business in a business-like way. Inasmuch as this latter is required fifty times for once that an opportunity offers for an oration, they break down at the beginning of their careers and acquire an ill repute as bores, which not even a good speech will afterward suffice to remove. By far the greater part of a senator's work is mere talk, conducted amid a babel of tongues and listened to by no ears but those of the reporters. This will appear to be extremely easy, until you try it. Then you will find that to stand up and just say what you have to say in the fewest words, and sit down when you have said it, is about the most difficult performance of a speaker. When you have trained yourself to do that well, you will have advanced far toward becoming an orator. Therefore, to this you should sedulously direct your first endeavors. The art of doing this is to do it without art. The common fault is an attempt to do it too well, trying to pick words and turn sentences where these are not required and indeed are out of place. The best rule for your guidance appears to me to be this: forget that you are "on your legs"; suppose that you are sitting down and desire to make a communication to your neighbor on the other side of the table. As you would address him, so you should address "the House" in those conversational dialogs that necessarily occupy so much of its time and in which the greater portion of its actual business is transacted. You would not talk across the dinner-table in phrases or in formal sentences. That would be discouraging, not talking—and what can be more disagreeable? Neither should you talk so in the House when it is in conversation. The best practise for educating yourself to this is to act the part in your study at home—sitting first, then standing, until you have schooled yourself not to change your manner with your position. If you still find the propensity adhering to you in your place in Parliament, do not be disheartened, but persevere. You will conquer at last, and you

will know when you have conquered by the wonderful ease of which you will be conscious as soon as you have learned to substitute sensible talking for misplaced speech-making.—Cox, *The Arts of Writing, Reading and Speaking*, p. 237. (H. C., 1911.)

1094. SENTENCE, ARRANGEMENT OF THE.

—The maxim that the word which bears the most important portion of the idea contained in the sentence, should be stationed at its head, so easily practised in Latin, is subject in English to such numerous and insuperable obstacles that it can not even be prescribed as a general rule. But so great is its efficacy in imparting animation and energy to the thought, that, whenever ardent sentiment is to be uttered, the speaker will find nothing more instrumental to the purpose than its employment. Several of the most eminent English writers at the close of the seventeenth century attempted to approximate the construction of their language to the idiom of the Greek and Latin; and the same attempt, tho under different shapes, has been renewed by later writers within our own memory. But in language, as in all other things the use of which is universal, reason seldom controls, and must generally submit to the authority of usage. Languages are formed by a succession of casualties, rather than by any system of philosophical arrangement. Each of them is remarkable for some traits of character peculiar to itself; and no human genius or exertion can entirely transmit to one the features of another. . . . From his familiarity with the classic languages, Milton discovered the power of this principle to govern the composition of sentences; and there is no other writer in the language, from whom so many examples may be drawn of forceful expression, effected by the appearance of the most emphatic word in the front. Hence it is that the style of his prose has so generally been noted, and sometimes so ignorantly censured, for the frequency of its inversions. But in his poetry, and especially that poem which warrants his proudest pretensions to immortal fame, he has enjoyed and exercised a much freer latitude in the application of the principle, than he could venture to assume in prose. Not only because the latitude of inversion in all languages is much greater for poetry than for prose, but because by the introduction of blank verse, as the measure of his poem, he acquired a new instrument for the position of emphatic words in front. He not only was enabled to invigorate his thoughts by exhibiting occasionally the strong

word at the head of the sentence; but he multiplied the use of this artifice, by presenting it in the front of the line, where its effect is equally striking, and where he could more frequently and more easily sweep away from before his frontispiece the rubbish of articles, auxiliaries, pronouns, and prepositions. Thus, then, by combining in your consideration the genius of your language with the natural order of utterance for the expression of feeling, and with the particular thought you are desirous of expressing, you may form an excellent general rule which will direct you how to settle the arrangement of every sentence. If you address only the understanding of your hearer, if the process you are performing be directed only to his judgment, if the recipient mind be cool, and unwilling to be roused from its tranquillity, the regular, grammatical arrangement of the words should be steadily observed. Inversions to express ideas of this character would be as incongruous as it would be to use apostrophe, interrogation, or any other figure of ardent passion to demonstrate a proposition in Euclid. But are you speaking to the heart? Are you grappling with the feelings of your auditor? Would you seize the strongest holds of his affections, and with the hand of a master guide him by the uncontrollable impulsion of his own will? Invert the order of your sentences. Give to your phrase the arrangement of nature. First utter that which you first feel; and the conspicuous word will derive energy from its location, in proportion to the wideness of its departure from that usual order which you have habituated your hearer to expect in the coolness of your discourses to his reason.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 201. (H. & M., 1810.)

1095. SENTENCE, CLOSE OF THE.—

The tones and heights at the close of a sentence ought to be diversified, according to the general nature of the discourse and the particular construction and meaning of the sentence. In plain narrative, and especially in argumentation, the least attention to the manner in which we relate a story, or maintain an argument, in conversation, will show that it is more frequently proper to raise the voice than to let it fall at the end of a sentence. Some sentences are so constructed that the last words require a stronger emphasis than any of the preceding; while others admit of being closed with a soft and gentle sound. Where there is nothing in the sense which requires the last sound to be elevated or emphatic, an easy fall, suffi-

cient to show that the sense is finished, will be proper. And in pathetic pieces, especially those of the plaintive, tender, or solemn kind, the tone of the passion will often require a still greater cadence of the voice. But before a speaker can be able to lower his voice with propriety and judgment at the close of a sentence, he must be able to keep it from falling, and, to raise it, with all the variation which the sense required. The best method of correcting a uniform cadence is frequently to read select sentences in which the style is pointed and frequent antitheses are introduced, and argumentative pieces or such as abound with interrogatives.—ENFIELD, *The Speaker*, p. 23. (J., 1799.)

1096. SENTENCE, CLOSING INFLECTION OF A.—

The popular or common direction—drop your voice at the end of a sentence—is illogical and false; and is the cause of a very general bad habit with young readers, and one which they seldom shake off in after-life except under good instruction, that of letting the voice sink in pitch and tone and fulness on the concluding word or words of every sentence; the effect of which is that the last words of a sentence which are essential to complete the whole sense, and without which the auditor can only guess at the speaker's meaning, are not heard at all; or, if even heard, are deprived of all force by the listless manner in which they fall from the mouth. This is, of all things, to be avoided. The last words of a sentence are as important as the first; indeed, they are generally more so; therefore, let them have always full enunciation and weight in delivery, or your meaning will be imperfect and uncertain. The inflection proper to the close of a sentence depends upon the form or nature of that sentence, whether it be affirmative, negative, or interrogative, or whether the full sense be complete or suspended, for, as a principle, the rising inflection is the mark of incomplete sense, as the falling inflection denotes the close or completion of the sense of a sentence, and the inflection required is regulated by the condition of the sense.—VANDENHOFF, *Art of Elocution*, p. 79. (S. & S., 1851.)

1097. SENTENCE, COMPLETION OF THE.—

A speaker will at first be apt to get into the middle of a sentence and then find himself utterly unable to complete it grammatically. Under these circumstances, he will probably be inclined to adopt one of two alternatives; either he will go on and finish it in the best way he can, putting

grammar for the time on one side, or he will go back and begin the whole sentence again. The objection to the first plan is that he will get into a fluent, but loose, slovenly way of speaking, which will be much more readily formed than got rid of; and to the second, that he will acquire a habit of hesitation and uncertainty, which would make any man intolerable to listen to. In addressing an audience, a speaker must adopt one or other of these plans of getting out of such a difficulty; but in practise it will be as well to remember the old adage, that "prevention is better than cure." With this view, the student may begin by reading so small a portion of the narrative that he will necessarily adopt as nearly as possible the construction of the author; after which, by taking several sentences together, this similarity of order and expression, tho still apparent, will become less marked. Thus, simple as the process may appear, the first lesson will have been taken in that accuracy of thought and expression which is generally supposed attainable only by our most gifted speakers, and not by them until after many years of comparative failure.—HALCOMBE, *The Speaker at Home*, p. 10. (B. & D., 1860.)

1098. SENTENCES, FORMATION OF.

—Always be careful to write, habitually; not sermons, necessarily; essays, analyses, articles for papers, lectures if you like—whatever most attracts you to the use of the pen. You will need the constant discipline of such writing to enable you to form sentences rapidly and securely—sentences which shall be firm, well-proportioned, consistent, complete. Nothing is more absolutely fatal to the impression of a spoken discourse than a succession of halting, broken-backed sentences. They are like broken-winged birds, hindering the flight of the whole flock; almost like broken rails on the track, which fling the entire train into a heap. When subject and predicate, protasis and apodosis, are jumbled together in inextricable confusion, or are hopelessly disjointed from each other, no one will long try to follow the speaker. At the beginning of every sentence one should be able to look to the end of it, that he himself may be carried on, and his hearers with him, with ease and steadiness, to its foreseen conclusion.—STORRS, *Preaching Without Notes*, p. 47. (D. M. & Co., 1875.)

1099. SENTENCES, RECASTING.—It is a useful admonition to young writers, with a view to what has lately been said, that they should always attempt to recast a sentence

which does not please, altering the arrangement and entire construction of it instead of merely seeking to change one word for another. This will give a great advantage in point of copiousness also, for there may be, suppose, a substantive which, either because it does not fully express our meaning or for some other reason, we wish to remove but can find no other to supply its place; but the object may perhaps be easily accomplished by means of a verb, adverb, or some other part of speech, the substitution of which implies an alteration of the construction. It is an exercise accordingly which may be recommended as highly conducive to the improvement of style, to practise casting a sentence into a variety of different forms.—WHATELY, *Elements of Rhetoric*, p. 209. (L. G. R. & D., 1867.)

1100. SENTENCES, STRENGTH OF.

—The attractiveness of sentences, and their consequent power to enchain attention and awaken impulse, depends upon their strength and harmony. As words are strong in proportion to the vividness with which they picture ideas to the mind, so sentences are strong whenever the arrangement of their words accomplishes the like result. Strength is attained by the omission of redundant words and ornamental phrases, by the exclusion of trivial and unnecessary incidents and qualifications, by avoiding the repetition of the same idea in other words of the same sentence, and by the judicious use of particles. Strength is increased by placing the principal words where as pronounced they will be most impressive, by arranging the members of the sentence in a progressive order from the weaker to the stronger with the strongest last, by inserting qualifying phrases at the beginning or in the middle of the sentence rather than at the end, by making antithetic sentences alike in language and construction, and by closing every sentence with an important and emphatic word.—ROBINSON, *Forensic Oratory*, p. 243. (L. B. & Co., 1893.)

1101. SENTENCES, THE CONSTRUCTION OF.

—In respect to the construction of sentences, it is an obvious caution to abstain from such as are too long, but it is a mistake to suppose that the obscurity of many long sentences depends on their length alone. A well-constructed sentence of very considerable length may be more readily understood than a shorter one which is more awkwardly framed. If a sentence be so constructed that the meaning of each part can

be taken in as we proceed, tho it be evident that the sense is not brought to a close, its length will be little or no impediment to perspicuity; but if the former part of the sentence convey no distinct meaning till we arrive nearly at the end, however plain it may then appear, it will be, on the whole, deficient in perspicuity; for it will need to be read over, or thought over, a second time, in order to be fully comprehended, which is what few readers or hearers are willing to be burdened with. Take as an instance such a sentence as this: "It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, tho not greater than the object deserves, that the habit can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as that of another." This labors under the defect I am speaking of, which may be remedied by some such alteration as the following: "The habit of examining your own conduct as accurately as that of another, and judging of it with the same impartiality, can not be acquired without a degree of patient attention and persevering diligence, not greater indeed than the object deserves, but greater than the generality are willing to bestow." The two sentences are nearly the same in length, and in the words employed; but the alteration of the arrangement allows the latter to be understood clause by clause, as it proceeds. The caution just given is the more necessary to be insisted on, because an author is apt to be misled by reading over a sentence to himself, and being satisfied on finding it perfectly intelligible, forgetting that he himself has the advantage, which a hearer has not, of knowing at the beginning of the sentence what is coming in the close.—WHATELY, *Elements of Rhetoric*, p. 171. (L. G. R. & D., 1867.)

1102. SENTENCES, VARIOUS KINDS OF.—A complex sentence may consist of several members, each of which contains within itself a distinct and complete sense. A rhetorical period, however complicated, keeps the meaning suspended until the whole sentence is completed. A complex, loose sentence may be compared to a mathematical triangle or square, enclosing a given space within three or four distinct lines, connected together by junction at particular points. A period is a like space, enclosed within one circumscribing line, which begins and ends within itself. The style in loose sentences belongs to every species of prose composition. The periodical style is appropriated peculiar-

ly to oratorical works; and is there adapted only to certain parts of discourse. The period may be compared to a consolidated union; the complex, loose sentence to a confederation. The latter consists of several propositions, concurring to the composition of one principal thought; perhaps with no other cement than contiguity of place or a connecting particle. The former has all its members grappled together, so that they can not suffer avulsion without ruin. In the loose sentence the several propositions concur only by community of effort. In the period there is not only community, but unity of effort to the same effect. It will hence appear why the construction of the period is so much more elaborate than that of loose sentences. For the formation of these the mind is occupied only with one operation. It produces separately every proposition; and proceeds in succession from one to another. But to constitute the period, the mind is at once busied with various materials, and with the mechanism of their adjustment. There is a double labor of intellect; and the adaptation of the materials to each other requires time, perhaps more than the selection of the materials themselves. The period is peculiarly adapted to the concentration of thought. And as it is the only species of complex sentence which can possess the merit of absolute unity, it has all the energy which naturally belongs to that quality.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 233. (H. & M., 1810.)

1103. SEQUENCE IN SPEAKING, LOGICAL.—It is easy enough in the silence of the closet, pen in hand, to elaborate a plan to be committed to paper, and polished at leisure. But this plan must pass from the paper to the head, and be there established in divisions and subdivisions, according to the order of thoughts both as a whole and in detail; which can not be well done, and in a sure and lasting manner, unless the mind keeps the ideas linked by their intimate, and not by their superficial relations—by accidental or purely external associations, such as are formed by the imagination and the senses. In a word, there must reign between all the parts of the plan an order of filiation or generation; which is called the logical connection. Thus, the logical connection is the product of the intelligence which intuitively perceives the connection of ideas, even the most removed and the most profound; and of the reason which completes the view of the intelligence, by showing on the one hand connection by a chain of intermediary ideas,

and on the other the order of this connection, by means of reflection, and unites them in a thought to be presented, or an end to be attained.—BAUTAIN, *Art of Extempore Speaking*, p. 22. (S., 1901.)

1104. SERENITY OF TEMPER IN SPEAKING.—In relation to the preservation of good humor by speakers, when engaged in delivering an argument or address, it will occur to every observer of the active scenes of life, with what a gracious welcome an advocate or politician, who may be indifferent in other respects, but who presents himself before the body he may be addressing with perfect good humor, is universally received. A jury or popular assembly will not only yield to a speaker of this description a very evident share of their attention, but they also indicate by their good-natured smiles that they are willing to meet him more than halfway to gratify his wishes. And if they should not be borne away by the charge of a judge, or by some circumstance which exerts an imperative control over their judgments, the jury will yield their verdict, and the popular assembly will render their votes to the good-humored speaker. It is observable, too, how quickly an assembly of any description contracts the dark hues which are painted on the surface of the manners and character of a speaker which exhibits either anger or a peevish humor when he rises to speak. They feel almost as adverse to his interests and wishes as if he was angry with them, and instead of indulging any wish to oblige him, they feel a disposition to punish him for his implied aggression on good manners and good feelings, by sternly withholding the benefit he seeks. Advocates and politicians of this description may succeed, but their success will prove the fruit of accident, perseverance, or of some peculiar impediment in the opposing side; it will not certainly be the legitimate or necessary result of their displays of bad temper, for these are calculated to darken the prospects of success in all the enterprises of life, which possess any claims to intrinsic value.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 211. (H. & B., 1860.)

1105. SERMON, AIM AND PLAN OF THE.—A plan is necessary to every sermon. A rude mass of brick, lumber, mortar, and iron, thrown together as the materials chance to be furnished, does not constitute a house, and is worthless until each is built into its appropriate place, in obedience to

some intelligent design. A sermon must be constructed in a similar manner. It may contain much that is good, or useful, or striking, and be replete with sparkling imagery, and full of ideas that will command the attention of the audience, and yet completely fail. The only safe method is to have a well-defined plan marked out from beginning to end, and to work according to it. It is always better to have this plan previously constructed. Sometimes when we speak on a subject we have often thought over, its whole outline will flash upon us in a moment, and we will speak as well as if we had employed months in preparation. But such cases are rare exceptions. The man who attempts, on the spur of the moment, to arrange his facts, draw his inferences, and enforce his opinions, will find the task very difficult, even if his memory promptly furnishes all the necessary materials. Every discourse, of whatever character, should have a subject and an object. A sermon requires a text also, and these three constitute the foundation upon which it is built. We will consider them separately. A good plan can not be constructed without an object in view. Why is it that at a particular time a congregation assembles, and sits silent while a man addresses them? What is his motive in standing up before them and asking their attention? Many of the people may have been drawn together by the slightest influences, but the minister, at least, should be actuated by a noble purpose. If he has a clear aim before him, it will tend powerfully to give unity and consistency to his discourse, and prevent him from falling into endless digressions. It will bind all detached parts together, and infuse a common life through the whole mass. We can not be too careful in the selection of such a ruling object, for it will affect the whole superstructure.—PITTINGER, *Oratory Sacred and Secular*, p. 69. (S. R. W., 1860.)

1106. SERMON, APPLICATION OF A.—Of all parts of a sermon, application is the most difficult to a beginner, owing to his want of knowledge of the world. He may speak well and forcibly on his main subject, he may argue closely on any point, unfold a doctrine, or declare a precept in an impressive manner; but when he comes to the application, he will be at a loss how to anatomize the human heart—how to classify his hearers' maladies, and prescribe for each case. The study of the Scriptures will help him—for human nature is the same now as when they were delivered; the study of his own heart will give him a clew to that of

others; still it is impossible that he should know much of the hearts of men. This sort of knowledge requires much thought and experience, and will be best derived from intercourse with those whom he has to instruct. It is from what he sees in them, and learns from them in sickness and health, and amidst their joys and sorrows, and ordinary occupations, that he will obtain a practical knowledge of the intricacy and deceitfulness of the human heart, the subterfuges of sin, the wiles of Satan, the doubts and misgivings, and struggles even of good Christians. Let any minister of ten years' standing read over some of his earlier sermons, and he will discover the truth of what I have remarked—that when he composed them he possessed but a scanty knowledge of the human heart. He will find that he has gained a fund of experience and power of application, since they were composed. He will learn that open vice, against which he used to inveigh, requires much less frequency of assault than secret sin; that fair pretences are not to be trusted; nor knowledge, even of the simplest truths, assumed. He will find that many doctrines, at which once he almost shuddered, are not so unscriptural as he then imagined; that he learned the character of many, from their enemies rather than themselves; and that he often attacked a phantom which had no existence, while the real enemy escaped his notice. He will become aware that all men, even those whom he most admired, are prejudiced; and that those whom he learned to suspect and condemn are in reality, perhaps, as sincere and well-informed as himself. In short, if he be not very deficient in observation, he will find that his sermons admit of a much more extensive and searching application, nay, often a very different one from what he at first imagined.—GRESLEY, *Letters to a Young Clergyman*, p. 248. (D. & Co., 1856.)

1107. SERMON, DESIGN OF A.—The design of a sermon may be to persuade to a certain duty, or class of duties. The mind's action here is, obviously, to discover appropriate motives. The preacher will, of course, consider the nature of the duty, its relations to the individual, to society, to God, to time, to eternity. The age and character of the hearers are to be taken into account; their amount of information, and the frequency with which they have been plied with motives. Perhaps it will here be particularly desirable for the preacher, as a means of suggesting suitable considerations, to select from among his hearers individuals with whom he may

imagine himself in conversation on the given subject, employing such motives as he would judge specially suited to their circumstances and habits of thinking. By such a selection of individuals, he would be able to divide the assembly into small groups, and adapt his motives to their respective characters and conditions. Besides the particular benefit here contemplated, of thus, in imagination, dividing the assembly, namely, the stimulating of his invention in devising topics of persuasion, his preaching would in consequence become marked by a winning respectfulness and friendliness, and become possessed of the eminently desirable quality of seeming to grow out of the very congregation he addresses.—RIPLEY, *Sacred Rhetoric*, p. 66. (G. K. & L., 1849.)

1108. SERMON, DIVISIONS IN A.—On the quality of divisions in a sermon, two rules may suffice: (1) The several arguments, or terms of the treatment, should be really distinct from each other. The proper unfolding of any one should not involve, or anticipate, the ideas which belong to a succeeding one. The different parts ought not thus to run into each other; but the writer, as he proceeds from part to part, should feel that he is entering on new ground and presenting new, tho connected, thoughts. The several arguments, or items of the treatment, should have each a similar relation to the subject proposed. Each one being distinct from every other, should resemble every other in being alike referable to the common point. If there are two or more main branches, these should be alike connected with the trunk; and the subordinate branches, each with its proper main branch. The confounding of genera and species will thus be avoided; and preliminary matter, which would be introduced before entering on a discussion, because it affects the whole discussion, and not a mere part of it, will not constitute one of the particular divisions. Thus, too, homogeneity will be preserved throughout, and all the parts will be properly connected, as bearing on a common point. In the case of an argument which consists of several steps, each step preparing the way for the following, and the strength of the whole showing itself in the last, this second rule is, of course, not applicable; that is, when the several steps of the argument are viewed separately, and not in combination, as jointly composing an argument.—RIPLEY, *Sacred Rhetoric*, p. 76. (G. K. & L., 1849.)

1109. SERMON, EFFECTIVE DEVELOPMENT OF A.—Having selected his subject in view of the special dispositions, capacity, and necessities of his audience; having collected his materials, and arranged them in such a way as to secure the essential quality of unity for his discourse; having, in his exordium, introduced that subject in a becoming manner, and, by means of his division, marked out its leading members or parts, the preacher proceeds to establish the great truth which he has laid down as the basis of his sermon. In the first place, he imparts to his audience that amount of clear, solid, and practical instruction on the matter in hand which his experience points out to him as necessary or useful for them. He then proceeds to confirm his propositions by solid proofs. He may prove each point of his discourse from Holy Scripture, the Holy Fathers, the motives of Faith, and from reason. He may amplify each source of proof in the manner described, and, more especially, by the use of comparisons, examples, etc., drawn either from Sacred or Profane History, or the ordinary circumstances of life. When necessary or useful, he will refute the objections which may be advanced against either his proposition or his proofs; and, finally, since the whole aim and object of his preaching is to render his hearers better men, he will make a practical application of the subject to their special necessities and wants. This application may be either reserved until the conclusion of the argumentation, or it may be introduced at the close of each point of the discourse, or it may even be brought forward at any part of the instructive or argumentative portions of his sermon where the preacher deems it peculiarly appropriate or telling.—*POTTER, Sacred Eloquence*, p. 260. (Fr. P. & Co., 1903.)

1110. SERMON, FORMAL DIVISIONS OF A.—Some preachers are in the habit of making at the beginning a formal division of their subject, and telling you, beforehand, all that they are going to say. Others object to this practise—first, because it has too formal an air; and, secondly, because it too much anticipates the subject, and takes away from the interest. If the main object of a sermon were that it be remembered, both a formal division and a recapitulation would be indispensable. But the main object in a sermon is not, so strictly speaking, that it be remembered, as that it be understood at the time, and leave behind a permanent impression—an impression, not so much of the arguments, as of the conclusion. If you can

leave your point firmly and practically impressed on your hearers' minds, it is of little comparative importance whether they remember all your argument or not. However, division will often be found very useful to make a sermon understood, and, through that, to make the requisite impression. When the subject is difficult and intricate, it may be well on this account to distinguish its parts; but, when the subject is so simple as to be understood without formal division, it should be omitted as needless, and on other accounts objectionable. Yet, tho you may not choose formally to divide the whole subject, it may sometimes be found desirable to divide, or to number, a part of your discourse. You may say, for instance: "There are two points to which I would here call your particular attention"; or you may, if you please, make a division of the main body or argument, and then proceed to something new in the application. For it is often both useful and interesting to bring out some new and striking matter for which the hearers were unprepared. I do not like a sermon divided thus: "First, I shall show you so and so; secondly, so and so: then endeavor to apply it to your hearts, or improve it to your edification." What is the use of this last announcement? This ought to come as a matter of course.—*GRESLEY, Letters to a Young Clergyman*, p. 212. (D. & Co., 1856.)

1111. SERMON, GREAT ESSENTIALS OF A.—I have ventured to think that good men sometimes preach bad sermons, but I do not forget that bad men will never preach good ones. Without real love of God and man, the congregation will at last discover that the warmth that perhaps for a moment deceived them is but the crackling of thorns under the pot, and the ornaments of speech are but as a wreath of artificial flowers round the livid face of a corpse. "The only source of unction in preaching," it has been well said, "is the spirit of regeneration and of grace." It is a gift that is spent and lost, unless we renew this sacred fire, which must always be kept burning; and that which preserves it is the cross within the soul—self-denial, prayer, and penitence. For a race of great preachers we should have to seek in vain in this Church and generation. But we thank Almighty God that there are many whose teaching is eagerly received by large congregations; and, now as ever, the true success is not to the eloquent and poetical preacher, but to him who shows the true unction from above, and whose words, often the simplest and least adorned, bear on them

no mark of distinction but this—that they are intended to win souls for Christ.—THOMSON, *Homiletical and Pastoral Lectures*, p. 101. (A., 1880.)

1112. SERMON, HOW TO IMPART INTEREST TO THE.—Study, above all things, to render your instructions interesting to the hearers. This is the great trial and mark of true genius for the eloquence of the pulpit; for nothing is so fatal to success in preaching as a dry manner. A dry sermon can never be a good one. In order to preach in an interesting manner, much will depend upon the delivery of a discourse; for the manner in which a man speaks is of the utmost consequence for affecting his audience; but much will also depend on the composition of the discourse. Correct language and elegant description are but the secondary instruments of preaching in an interesting manner. The great secret lies in bringing home all that is spoken to the hearts of the hearers, so as to make every man think that the preacher is addressing him in particular. For this end, let him avoid all intricate reasonings; avoid expressing himself in general speculative propositions, or laying down practical truths in an abstract metaphysical manner. As much as possible, the discourse ought to be carried on in the strain of direct address to the audience; not in the strain of one writing an essay, but of one speaking to a multitude, and studying to mix what is called application, or what has an immediate reference to practise, with the doctrinal and didactic parts of the sermon.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 312. (A. S., 1787.)

1113. SERMON, OBJECT OF A.—A sermon must meet the thoughts which occupy men's minds. A bad effect is produced when such thoughts find a response only in the leading articles of newspapers, or in reviews and periodicals. But when he who dispenses the Word of God shows that he is acquainted with the doubts and difficulties of his hearers, and is able to solve or to remove them, he is at once placed on a high vantage ground for commending the truth which he has to deliver. Let us take for an instance the subject of modern progress. It is in all men's minds—on all men's lips—and is often connected with serious misgivings as to the claims which a religion professing to have made no progress in the matter of its teaching can have upon the attention and obedience of men of the nineteenth century. If the preacher goes carefully into this sub-

ject, analyzes it accurately, and draws distinctions which can not be gainsaid, it will be easy for him to secure the thoughtful attention of his hearers while he gratefully acknowledges all that modern progress has really effected, but shows that its results touch only what is outward and superficial; that while, for instance, the art of printing has vastly multiplied the power of producing copies of a poem, the power of making poetry has not been increased; that while the electric current sends tidings from remote regions in as many hours almost as it formerly took months, yet the essential character of the tidings is the same that it ever was—touching the same human feelings as before; that while science, to use the eloquent words of one of her greatest sons, "can triumph over the waves of the sea, she has no secret for calming the disquietudes of ambition"; and, therefore, because the deep cravings of the heart and the trials of the soul remain the same, we need the same gospel which was wanted by our fathers, and those of the old time before them. It seems to me that those who feel that we meet their thoughts about such matters are likely to listen more confidently and reverently when we speak to them of "Jesus Christ, the same yesterday and to-day and forever."—RYAN, *Homiletical and Pastoral Lectures*, p. 30. (A., 1880.)

1114. SERMON, ORDER OF A.—There should be order in the sermon, and the ideas should be linked together, and should mutually support each other. But it should not be laid down as an invariable rule always to follow those categorical divisions which necessarily cut up a truth into two or three parts, these to be cut up again into two or three sections of truth, giving the speaker the air of a man who is amusing himself with pulling a machine to pieces, and then putting it together again. The Fathers did not ordinarily follow that course. Indeed, all discourses can not be so subdivided; for not every subject will bear it without losing much of its interest. . . . Most sermons seem to be modelled on the same pattern, so much so that the hearer is disposed at the very outset to remark: "I have heard that already twenty times over, set forth just in the same way. What use is there in my listening to it again?" This is one drawback, in addition to the consideration that it is not prudent to take the audience into your confidence as to the conclusion to which you intend to lead them. . . . Or another listener will say: "Alas! we are still at the second sub-

division of the first part. What a long sermon it will be!" He is seized with ennui, and then farewell to all feeling of interest in the Divine word, and to all hope of any benefit to be derived from it.—MULLOIS, *The Clergy and the Pulpit*, p. 121. (The C. P. S., 1867.)

1115. SERMON, READING THE.—The man who reads, does, strictly speaking, only demonstrate his ability to read what is before him. What he reads may be his own digested knowledge, or it may be an undigested composition, or it may be a mere copy of another man's work. But even in those cases where the minister reads what is strictly his own, he is only reading, not teaching. What a man reads, he wrote when he was alone in his study. The mere fact that originally, it was written, and not spoken, implies a different structure of sentences, and a different sequence of thought. What is spoken is not always adapted for reading, and what is written is still more seldom adapted for speaking. The circumstances which give its character to the composition in each case are widely different. In one case it is the expression of the thought of a solitary thinker, who is under no strong present impulse to consider any one but himself, or anything but what is intelligible to his own mind. What is said in the other case is the result of a highly conscious feeling that other minds are at the moment in contact with your own mind. You feel that they are following you; you feel their wants at the moment in the matter before you. The congregation do, in fact, in a large degree, shape your course, and give its color to your expression, and its tone to your language. You know that they are thinking with you; and this affects your thought and the form it outwardly assumes. This is one of the necessities of teaching. What is written in solitude can hardly ever be in harmony with the thoughts of the congregation. It is the transcript of, probably, the midnight thoughts of the writer. Some portions of it may possibly have been adapted from the works of others, some may have been extorted from a weary or unwilling brain; and when it is read there is little or no power of adjusting it to the requirements of the moment.—ZINCKE, *Extemporary Preaching*, p. 17. (S., 1867.)

1116. SERMON, RULE FOR COMPOSING A.—Let me mention one rule for the composition of the sermon which appears to me to be the most important of all. It is, to take time. Begin in time and get done in

time—this, I often say to myself, is the whole duty of a minister. The reason why so many of our sermons are crude in thought, unbalanced in the arrangement of the materials, destitute of literary beauty, and unimpressive in delivery, is because they are begun too late and written too hurriedly. The process of thinking especially should be prolonged; it is not so important that the process of writing should be slow. It is when the subject has been long tossed about in thought that the mind begins to glow about it; the subject itself gets hot, and begins to melt and flash, until at last it can be poured forth in a facile but glowing stream. Style is not something added to the thought from the outside. It is simply the beauty of the truth itself, when you have gone deep enough to find it; and the worst condemnation of a careless and unattractive style is that it does the truth injustice.—STALKER, *The Preacher and His Models*, p. 116. (A., 1891.)

1117. SERMON, THE OPENING OF A.—The two most important, and at the same time the most difficult, sentences in a sermon are the first and the last. Of these the last is the more difficult of the two. The first will frequently supply the keynote to all that is to follow; while it suggests the object of the discourse, or brings at once into prominence some fact or thought which is material to the preacher's purpose, and which he therefore desires that the congregation should bear in mind. The sentence that is to do this in the most appropriate manner for the whole of what is to follow, can seldom be hit upon when one first sits down to write a sermon; but it will always readily present itself to the mind when the whole subject has been completely grasped, and not only its aim, but the way in which each part contributes to that aim, distinctly made out. When all this stands clearly and palpably before the mind's eye, the point from which the preacher is to start will suggest itself. This is so certainly the spontaneous result of knowing what one is about, and has to do, that in extempore preaching the beginning of a sermon may generally be left to the moment of delivery. In actual composition, therefore, the first paragraph will generally be most to the purpose if written last, because it is properly the result of what all the rest happens to be. The preacher will know the precise point from which he is to set out when he knows the exact point he is to make for, and the ground he is to go over.—ZINCKE, *Extemporary Preaching*, p. 87. (S., 1867.)

1118. SERMON, TONE OF THE.—Let us write in the spirit of prayer. Let our sermon be real; let it be full of charity; let it be serious, grave, earnest, confident of attention, authoritative, and yet tender and sympathizing, and respectful—for respect is due to the humblest audience. Above all, let Christ be the sun and center of it, attracting all men's eyes and hearts, and shedding His blessed light throughout. "We preach Christ crucified, unto the Jews a stumbling-block, and unto the Greeks foolishness; but unto them which are called both Jews and Greeks, Christ the power of God, and the wisdom of God."—HUERTLEY, *Homiletical and Pastoral Lectures*, p. 155. (A., 1880.)

1119. SERMON, WEAKENING OF THE.—Unity, indeed, is of great consequence in every composition; but in other discourses, where the choice and direction of the subject are left to the speaker, it may be less in his power to preserve it. In a sermon, it must be always the preacher's own fault if he transgress it. What I mean by unity is, that there should be some one main point to which the whole strain of the sermon shall refer. It must not be a bundle of different subjects strung together, but one object must predominate throughout. This rule is founded on what we all experience, that the mind can fully attend only to one capital object at a time. By dividing, you always weaken the impression. Now this unity, without which no sermon can either have much beauty, or much force, does not require that there should be no divisions or separate heads in the discourse, or that one single thought only should be, again and again, turned up to the hearers in different lights. It is not to be understood in so narrow a sense; it admits of some variety; it admits of underparts and appendages, provided always that so much union and connection be preserved as to make the whole concur in some one impression upon the mind. I may employ, for instance, several different arguments to enforce the love of God; I may also inquire, perhaps, into the causes of the decay of this virtue; still one great object is presented to the mind; but if, because my text says, "He that loveth God, must love his brother also," I should, therefore, mingle in one discourse arguments for the love of God and for the love of our neighbor, I should offend unpardonably against unity, and leave a very loose and confused impression on the hearers' minds.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 308. (A. S., 1787.)

SERMON.—See also *Preaching, Speaking*.

1120. SERMONS, ADVANTAGES AND DANGERS OF WRITTEN.—Many considerations have been urged for and against written and unwritten sermons; and there are advantages in both kinds, and both have their disadvantages; so that a true system would seem to require sometimes one mode, and sometimes the other. My own experience teaches me that my sermons should sometimes be written, but more often unwritten. A written sermon will be more like to be orderly. It can contain a greater variety of material than one will be apt to carry in his memory, or to introduce with skill in an extemporaneous discourse. It may abound with finer lines of thought, employ a more skilful analysis, and deal with more subtle elements. It may be made more compact, move in straighter lines, and with cleaner execution. But, on the other hand, it is liable to be uttered with stale fervor. It is likely to be devoid of freshness, to lack naturalness, by the substitution of purely literary forms, and to be deficient in flow and power. This will be especially true of the sermons of mercurial, versatile men, whose feelings and thoughts, endlessly changing, can not long fit themselves to the mold of the sermon in which they have been exprest, so that, whatever may have been the inspiration of the composing hour, the delivery will be artificial. Cautious natures—men who think slowly and express themselves with a sort of fastidious conscientiousness—will find the written form of sermon adapted to their nature. The responsibility of preaching is very much alleviated, in tender and sensitive minds, by the consciousness that the sermon is all prepared, and that little or nothing is left to the contingencies of the hour of speaking.—BEECHER, *Yale Lectures on Preaching*, p. 212. (J. B. F. & Co., 1872.)

1121. SERMONS, READING OF.—With regard to the pulpit, it has certainly been a great disadvantage that the practise of reading sermons, instead of repeating them from memory, has prevailed in England. This may, indeed, have introduced accuracy, but it has done great prejudice to eloquence, for a discourse read is far inferior to an oration spoken. It leads to a different sort of composition as well as of delivery, and can never have an equal effect upon any audience. Another circumstance, too, has been unfortunate. The sectaries and fanatics be-

fore the Restoration adopted a warm, zealous, and popular manner of preaching, and those who adhered to them in after times continued to distinguish themselves by somewhat of the same manner. The odium of these sects drove the Established Church from that warmth which they were judged to have carried too far into the opposite extreme of a studied coldness and composure of manner. Hence, from the art of persuasion, which preaching ought always to be, it has passed in England into mere reasoning and instruction, which not only has brought down the eloquence of the pulpit to a lower tone than it might justly assume, but has produced this further effect, that by accustoming the public ear to such cool and dispassionate discourses, it has tended to fashion other kinds of public speaking upon the same model.—BETON, *Art of Public Speaking*, from *Complete Orator*, p. 116. (W. L. & Co.)

1122. SERMONS, SHORT.—What can be said in ten or seven minutes? Much, much more than is generally thought, when due preparation is made, when we have a good knowledge of mankind, and are well versed in religious matters. . . . Have not a few words often sufficed to revolutionize multitudes, and to produce an immense impression? The harangues of Napoleon only lasted a few minutes, yet they electrified whole armies. The speech at Bourdeaux did not exceed a quarter of an hour, and yet it resounded throughout the world. Had it been longer, it would have been less effective. In fifteen weeks, with a sermon of seven minutes every Sunday, one might give a complete course of religious instruction, if the sermons were well digested beforehand. If, then, you wish to be successful, in the first place fix the length of your sermon, and never go beyond the time; be inflexible on that score. Should you exceed it, apologize to your audience for so doing, and prove in the pulpit of truth that you can be faithful to your word.—MULLOIS, *The Clergy and the Pulpit*, p. 101. (The C. P. S., 1867.)

1123. SERMONS SHOULD BE VERTEBRATE.—For purposes of real instruction, sermons must be vertebrate. When you see and admire a horse moving vigorously and easily along the road, you do not see his bones and muscles; but you know that if the bones and muscles were not there, and disposed, too, and fitted in a very orderly manner, there would be nothing to admire. So in a good sermon there must be a skeleton,

tho the skeleton need not be seen. By all means, make use even of abundant drapery, if you please; but be sure that there is a true skeleton underneath. The richest drapery placed upon a mere stick is only a scarecrow. It is quite a mistake to suppose that the poor and the ignorant do not feel the power of order in that which is address to them. They do feel the power, tho they may not understand the reason.—HOWSON, *Homiletical and Pastoral Lectures*, p. 61. (A., 1880.)

1124. SERMONS, SOURCES OF MATERIAL FOR.—In collecting materials for sermons from the Bible, we have various helps in the form of concordances, lexicons, and commentaries. Each of these aids may be indispensable on any given occasion; but the best preparation for obtaining materials from the Bible is that intimate and familiar acquaintance, both with individual passages and the general scope of its books, which results from the habitual and careful study of it, and from having our spirit deeply imbued with its sentiments by making it our chief manual of devotion. Every part of the inspired volume should, by these methods, be rendered familiar, so that authorities, illustrations, and phraseology may readily occur to us of the very kind we need. This must be, of course, the growth of time; and from the very earliest period of preparation for the ministry, the Bible should be copiously employed, as a book both for the intellect and the heart, with a view to its subserving the preacher's object. The more we study the Bible with the true spirit of scholarship and devotion, as a book both of sacred literature and of divine authority, the more shall we find it an inexhaustible treasury of thought and of imagery.—RIPLEY, *Sacred Rhetoric*, p. 68. (G. K. & L., 1849.)

1125. SERMONS, WRITTEN AND EX-TEMPORE.—It is useless to deny that the method of writing in full and reading, possesses many and great advantages. It secures time for the consideration of every thought. If the mind fags, the writer can pause until it is rested and begin again; and in this way all the ideas and expressions that occur for several days can be concentrated into one sermon. Then it can be revised, and the language improved to an indefinite extent, and the sermon, in its completeness, laid away for future use. But there are great disadvantages. Such a sermon may, by solidity of thought, and brilliancy of expression, command approval, but it will seldom move

and sway the people. The very idea that all has been written out, and is merely read, will tend powerfully to neutralize its effects. We may remonstrate against that if we will, and declare that our sermons should be judged by their substance, but this does not abate the preference of our auditors. They will retort, with truth, that they can read even better sermons at home, and dwell on them at their leisure. What they want in preaching is the living sympathy and guidance of the preacher; his soul burning and glowing, and thus lighting up other souls; his eye beaming on theirs; his clear, far-seeing mind, excited by the magnetism of truth, and appealing to their hearts with an earnestness that will take no denial. This fills the popular ideal of preaching, and no elaboration, no word music will atone for the want of it. Men of great genius may succeed otherwise, but the mass of speakers can not.—PITTINGER, *Oratory Sacred and Secular*, p. 14. (S. R. W., 1869.)

1126. SERMONS, WRITTEN, DELIVERED FROM MEMORY.—The written sermon delivered from memory must always be, to a certain extent, stiff and formal. The extemporary sermon, on the other hand, is delivered with an earnestness which proves that we speak the language of conviction, and with a warmth which goes at once to the hearts of our hearers. The preacher who delivers from memory a sermon which he has written, always has, with some rare exceptions, the appearance of a school-boy repeating a task, more or less perfectly, since it is very uncommon, indeed, to find anyone who thoroughly overcomes this almost inevitable inconvenience of such a system. The extemporary discourse is delivered in such a natural manner as gains the confidence of our hearers, diverts their attention from the mere form of our matter, and turns it full upon its substance, thus disposing them to profit more deeply and efficaciously by our instruction. The preacher, being released from the necessity of keeping a constant and strained watch upon the mere words of his discourse, lest he forget them, and with them lose the whole thread of his argument, is at once more free and more vigorous in his action. He is able to give the rein to his zeal and yet keep it within due limits. His words, springing immediately and on the spur of the moment from his heart, are living and full of energy. The warmth with which he is animated imparts to his figures and his sentiments an earnestness, reality, and depth, which they would have acquired

from no amount of mere technical study.—POTTER, *Sacred Eloquence*, p. 106. (Fr. P. & Co., 1903.)

1127. SHERIDAN, RICHARD BRINSLEY, QUALITIES OF.—Wraxall, in his *Posthumous Memoirs*, vol. 1, 36-8, gives the following description of Mr. Sheridan's person and manner of speaking in his best days, before intemperance had begun its ravages on his body or mind: "His countenance and features had in them something peculiarly pleasing, indicative at once of intellect, humor, and gayety. All these characteristics played about his lips when speaking, and operated with inconceivable attraction, for they anticipated, as it were, to the eye the effect produced by his oratory on the ear, thus opening for him a sure way to the heart or the understanding. Even the tones of his voice, which were singularly mellifluous, aided the general effect of his eloquence, nor was it accompanied by Burke's unpleasant Irish accent. Pitt's enunciation was unquestionably more imposing, dignified, and sonorous; Fox displayed more argument, as well as vehemence; Burke posset more fancy and enthusiasm; but Sheridan won his way by a sort of fascination. He posset a ductility and versatility of talents which no public man in our time has equaled, and these intellectual endowments were sustained by a suavity of temper that seemed to set at defiance all attempts to ruffle or discompose it. Playing with his irritable or angry antagonist, Sheridan exposed him by sallies of wit, or attacked him with classic elegance of satire, performing this arduous task in the face of a crowded assembly without losing for an instant either his presence of mind, his facility of expression, or convulsed his hearers with laughter while the object of his ridicule or animadversion was twisting under the lash. Pitt and Dundas, who presented the fairest marks for his attack, found by experience that tho they might repel, they could not confound, and still less could they silence or vanquish him. In every attempt that they made, by introducing personalities or illiberal reflections on his private life and literary or dramatic occupations, to disconcert him, he turned their weapons on themselves. Nor did he, while thus chastising his adversary, alter a muscle of his own countenance, which, as well as his gestures, seemed to participate and display the unalterable serenity of his intellectual formation. Rarely did he elevate his voice, and never except in subservience to the dictates of his judgment, with the view to produce a corre-

sponding effect on his audience. Yet he was always heard, generally listened to with eagerness, and could obtain a hearing at almost any hour. Burke, who wanted Sheridan's nice tact and his amenity of manner, was continually coughed down, and on those occasions he lost his temper. Even Fox often tired the House by the repetitions which he introduced into his speeches. Sheridan never abused their patience. Whenever he rose, they anticipated a rich repast of wit without acrimony, seasoned by allusions and citations the most delicate, yet obvious in their application.—*GOODRICH, Select British Eloquence*, p. 404. (H. & Bros., 1853.)

1128. SHERIDAN'S MANNER OF SPEAKING.—Sheridan's maiden speech in parliament was delivered on the 20th of November, 1780. The House listened to him with marked attention, but his appearance did not entirely satisfy his friends. Woodfall, the reporter, used to relate that Sheridan came up to him in the gallery, when the speech was ended, and asked him, with much anxiety, what he thought of his first attempt. "I am sorry to say," replied Woodfall, "that I don't think this is your line. You would better have stuck to your former pursuits." Sheridan rested his head on his hand for some minutes, and then exclaimed, with vehemence, "It is in me, and it shall come out of me!" He now devoted himself with the utmost assiduity, quickened by a sense of shame, to the cultivation of his powers as a speaker; and, having great ingenuity, ready wit, perfect self-possession, and a boldness amounting almost to effrontery, he made himself at last a most dexterous and effective debater.—*BETON, British Orators and Oratory*, from *Complete Orator*, p. 47. (W. L. & Co.)

1129. SILENCE AND RESERVE.—There are men who carry taciturnity to rudeness. Speech it is said is golden and silence is silver, but such persons turn it to brass. Many young men encourage in this manner a natural defect of moodiness and surliness, thinking that it gives them an air of dignified reserve. There could be no greater mistake. When a person has given you no positive cause for desiring to drop his acquaintance, you are guilty of great rudeness in compelling him to bear the entire burden of conversation. It is an ill-bred assumption of superiority, and of cynical indifference to others, such as can find no place either in the heart or manners of him who would per-

fectly acquire the humane art of conversation. To endeavor to create an impression of dignity by mere silence is a confession that the outward appearance is not sustained by the intellect. There are, however, many persons, and singularly enough the majority of them are women, who are silent in society and avail themselves of every art to create the impression that their silence is the result of courteous attention, when in fact they have nothing to say. Among weak and shallow persons of their own caliber their tongues will fly rapidly enough, but with strangers and especially with all who are out of their own "set," they are afflicted with a most disagreeable dumbness, varied by little "flurries" of mere shallow "talk." It is remarkable that people of this kind when they eventually find their tongues, are extremely apt to employ them in sustaining differences of opinion and arguments, which leave on the whole an unpleasant impression. With such persons an accomplished conversationalist may at least practise patience and display good temper. He will often make a highly favorable impression on them, and be afterward astonished to learn it, when no word at the time indicated his success. Should he persistently return to the charge, he can not fail to achieve a complete victory.—*CARLETON, The Art of Conversation*, p. 130. (C., 1867.)

1130. SIMILE.—The simile differs only in form from the comparison. The term "simile" turns the mind on the object to which the theme is likened as the prominent thing. In the simile, accordingly, the representative object is presented as the leading theme; and then represented as the subordinate one. In the comparison, on the other hand, the represented object is made the leading theme. Thus, a comparison would be in this form: "As when the thunder rolls in peals; the lightning glances on the rocks; spirits ride on beams of fire; and the strength of the mountain-streams comes running down the hills; so was the voice of battle." In the simile, the representative object would be presented as the leading theme; as, "Thou hast seen the sun retire red and slow behind his cloud; night gathering round on the mountain; while the unfrequent blast roared in narrow vales. At length, the rain beats hard, and thunder rolls in peals. Lightning glances on the rocks, spirits ride on beams of fire, and the strength of the mountain-streams comes roaring down the hills. Such was the noise of battle." Differing thus slightly, the simile and the comparison are

very commonly confounded.—DAY, *The Art of Discourse*, p. 322. (C. S. & Co., 1867.)

1131. SIMILE, PURPOSE OF.—Like, in some respects, to metaphors are similes, but not so forcible a mode of expression. Simile is more suited to the argumentative and measured part of a discourse, metaphor to those parts where the one is warm and impassioned. Similes are used, like metaphors, for the purpose of exalting, degrading, or otherwise modifying, the idea on which you are dwelling. Thus, in the first Psalm, it is said of the righteous, "He shall be like a tree planted by the water side, that will bring forth his fruit in due season. His leaf also shall not wither, and look, whatsoever he doeth it shall prosper. As for the ungodly, it is not so with them; but they are like the chaff which the wind scattereth from the face of the earth." One of the most beautiful similes perhaps found in any sermon is the following from Jeremy Taylor, in a sermon on Prayer. "So have I seen a lark rising from his bed of grass, and soaring upward, singing as he rises, and hoping to get to heaven, and climb above the clouds; but the poor bird was beaten back by the loud sighing of an eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest, than it could recover by the libration and weighing of its wings, till the little creature was forced to sit down, and pant, and stay till the storm was over; and then it made a prosperous flight, and did rise and sing, as if it learned music and motion of an angel, as he passed sometime through the air about his ministries below. So is the prayer of a good man."—GRESLEY, *Letters to a Young Clergyman*, p. 130. (D. & Co., 1856.)

1132. SIMILE, USE OF.—Steam-engines and railroads are a common topic of conversation nowadays, and form a rich source from whence to derive matter for stirring similes and for profitable instruction. For example, you wish to point out the necessity of mastering the passions, and of restraining them by the laws of God. The heart of man may be likened to a steam-engine of terrific power, which we should mistrust, and which requires to be under the most vigorous control. Look at the locomotive confined within its iron furrows. It is a wonderful thing; it approximates distances, develops commerce, and contributes to the welfare of man. There is much in it to call forth gratitude to a beneficent Providence. But look at it when thrown off the line. O

God! what do I hear and see? I hear the most piercing and heart-rending screams; I see blood flowing, limbs broken, heads crushed; and I turn from the spectacle, and almost curse the inventor. . . . In like manner, the heart of man, when restrained by the law of God, is worthy of all admiration; it begets the noblest and sublimest virtues, and scatters the blessings of a good example all around. It brings joy and gladness to the domestic hearth, rendering all those happy who love it; and on seeing such results, I am proud of being a man. But once beyond the bounds of that law—thrown off the rails, as it were—O God! what do I hear and see? I hear bitter lamentations, the harrowing cries of mothers, wives, and children. I see vice, and crime, and shame mantling on the brow of those who indulge therein; and at the sight of so much misery and degradation I am tempted to utter imprecations, and almost blush that I am a man.—MULLOIS, *The Clergy and the Pulpit*, p. 174. (The C. P. S., 1867.)

1133. SIMPLICITY AND ART.—The simplest truths, when communicated powerfully, come to us warm and living from the speaker's soul. Sometimes a single sentence uttered in this manner goes deep into the hearer's heart and teaches more than could be gathered in hours from the written page. There is not an atom to spare in the works of nature, and its greatest structures are its simplest. Simplicity is the highest and the most enduring of all qualities. It is the mean of extremes, and exactly answers to its end. The orator should have his language red-hot with passion, but everything like effort should disappear, and even the most exciting expressions should be given with a smooth, severe simplicity that is delicate as well as energetic.—FROBISHER, *Voice and Action*, p. 23. (I. B. & Co., 1867.)

1134. SIMPLICITY, MEANING OF.—A fallacy lurks under the unmeaning phrases which are often bestowed upon simplicity. We love simplicity as much as any of its eulogists can do, but we should probably differ about the meaning of the word. While some men talk as if to speak naturally were to speak like a natural, others talk as if to speak with simplicity meant to speak like a simpleton. True simplicity does not consist in what is trite, bald, or commonplace. So far as regards the thought, it means not what is already obvious to everybody, but what, tho not obvious, is immediately recognized, as soon as propounded, to be true and striking.

As it regards the expression, it means that thoughts worth hearing are expressed in language that everyone can understand. In the first point of view, it is opposed to what is abstruse; in the second, to what is obscure. It is not what some men take it to mean, threadbare commonplace, expressed in insipid language. It can be owing only to a fallacy of this kind that we so often hear discourses consisting of little else than meager truisms, expanded and diluted till every mortal ear aches that listens. We have heard preachers commence with the tritest of truths—"All men are mortal"—and proceed to illustrate it with as much prolixity as tho they were announcing it as a new proposition to a company of immortals in some distant planet, brought with difficulty to believe a fact so portentous, and unauthenticated by their own experience.—*Edinburgh Review*, October, 1840.

1135. SIMPLICITY IN PREACHING.

—A popular sermon will be essentially simple. Without aiming at high-flown language, or without descending to what is low or mean, it will express plain thoughts in plain words. And simplicity of speech possesses this great advantage to commence with: while it can easily be made to please all men, it is certain to benefit all. Moreover, unless spoken language possess this quality, it will fail, at least so far as regards the majority of hearers, in the very first essential of speech; for it is not enough, where others are concerned, that our words be in harmony with, and express our ideas: they must be rigorously adapted to the capacity and intelligence of our hearers. But it is quite certain that, so far as the masses are concerned, all abstract ideas, all ingenious reflections, all learned discussions, are totally out of place. If we would speak to the hearts of the people, we must speak simply, and be content to express simple thoughts in simple words. We must try, in one sense, to descend to their level, to see things as they see them, and to feel them as they feel them. And hence it is that really popular preachers have always been so much addicted to the use of metaphors, comparisons, etc. When these comparisons are drawn from actual, present, or visible things, they have a wonderful influence, more especially if they be striking and popular, in assisting the people to comprehend and appreciate what we say. This is the way in which our Divine Lord taught the people. Altho He possess all the treasures of the Divine Science—altho He was the very source and fountain of Infinite Wisdom itself—we

shall probably be surprized, on looking through the Scriptures, to find how seldom He argued or reasoned, and how frequently He instructed and taught. In this, as in all things else, He is the model and the exemplar of the priest.—*POTTER, The Spoken Word*, p. 194. (M. H. G. & Son, 1880.)

1136. SIMPLICITY OF SPEECH.—

Plain speech should be coupled with plain thought. The thoughts which we serve as starting points should always be simple, natural, and popular. The people do not understand abstractions or the speculations of reason, which are to them a strange language. You should start from the known to lead them to the unknown. That is the mathematical and logical method. You must begin with sensible, visible, and, above all, with actual things, in order to draw them gently toward spiritual and invisible things, and to the life that is to come. By adopting this course, you may conduct them far onward, and elevate them to great heights, even to the sublimest aspirations of heart and soul.—*MULLOIS, The Clergy and the Pulpit*, p. 169. (The C. P. S., 1867.)

1137. SINCERITY ESSENTIAL IN SPEAKING.—

The position of him who defends truth without being convinced of it, is worse, on this account, than the position of one who defends error, believing it to be truth. The latter perhaps cuts the knot which he thinks to untie; but his position is true; he is in a state of liberty and of ease; he is not troubled to adjust his thought and the truth to each other, to insert a crooked blade into a straight scabbard. He, on the contrary, whose thought is out of harmony with itself, undertaking to reconcile two adversaries that never can be in agreement, error which he defends and truth which he cannot avoid recognizing, is to be pitied both in defending the one and in recognizing the other. Obligated to be partially true, in his use of language, he experiences perpetual embarrassment, which he endeavors to disguise by the elaboration of words, by industrious dexterity in giving turns to expression, by stealthy subtlety in connecting things together. In all this there is nothing favorable to perspicuity which has its life in freedom, in decision, and in unity. Now, a discourse can no more be eloquent with obscurity than a figure be striking in the dark. A sophist may be eloquent, but only when he is sincere.—*VINET, Homiletics; or, The Theory of Preaching*, p. 372. (I. & P., 1855.)

1138. SINCERITY IN SPEAKING.—

The greater the art, the greater, too, often is the sincerity. Indeed, it would not be difficult, tho it would be invidious, to point out a few glaring instances where the least honest men are the most successful speakers both in parliament and in public. The reason is obvious: careless about the truth, and thinking only of the immediate expediency or effect of what they utter, they are the more free to study the character of their audience, to pamper their appetite, season their intellectual food, and thus, by pandering and flattery, to gain the ascendancy over them. On the other hand, it may fairly be urged, that insincerity in public speakers is almost a matter of necessity, as public opinion is now constituted. It may appear a hazardous assertion, but it is true, as applied to the great majority of distinguished public men, that they have two characters and two sets of opinions; one for the initiated, and another for the public. By the latter, affairs are supposed to be under the influence of moral agencies; the others know too well that the real power is of a much more material nature. Too often, while a minister is laying down principles, he is all the while counting votes, and how they are to be obtained. But put all sinister influence out of the question, and still the double face is too often resorted to. Public leaders are often in advance of those whom they lead, yet they dare not always let this be known. Too often they are compelled to enunciate, not their own real opinions, but the opinions which they know will find favor with those whom they address. They have one opinion for themselves, and another for their party.—FRANCIS, *Orators of the Age*, p. 14. (H., 1871.)

1139. SINCERITY OF SPEECH.—Dis-simulation, however much on its guard, will betray itself, nor can the faculty of elocution ever be so great as not to stumble and hesitate in some measure when the heart gives the lie to the mouth. A bad man indeed must speak otherwise than as he thinks; but a virtuous sincerity of speech will never be lacking to good men, nor will invention of the best things, their minds being also adorned with wisdom's precepts; and this invention, tho it may be destitute of the little charms of art, yet is sufficiently embellished by native beauty, because whatever is recommended by the mark of virtue, can not fail to be accompanied with persuasion. Therefore, let youth, nay, every stage of life, for no time is late for upright intention, attend and labor to attain this with all the powers

of their mind: perhaps at length they may compass it. For if nature is no impediment to the union of honesty and eloquence in the same person, why may not someone be able to attain both? And why may not everyone hope to be this person? If we do not find sufficient vigor of genius for the purpose, yet, whatever our progress may be, we shall certainly be the better for having made the attempt.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 358. (B. L., 1774.)

1140. SINGING EXERCISE RECOMMENDED.—

The voice, like the mind, is improving, expanded, and conducted to its highest reach of perfection, by an almost infinite range of appliances; and among the exercises which conduce to its improvement, the exercise of singing deservedly takes a high rank. The daily practise of singing communicates to the voice volume and expansion, invests it with energy where it is feeble, corrects its hoarseness, deepens its tones, and grafts upon it in the exercise of speaking a portion of that melody and sweetness which attaches to some of its notes in singing. The introduction of vocal music in the exercises of many primary schools, as a branch of discipline essential to the perfect development of the pupil, can not be too highly commended. For, independent of the aid which it yields to the voice in subsequent life, it is a powerful auxiliary to health, in augmenting the vigor of the lungs, in promoting freedom of respiration, and in yielding a healthful tone to the whole system of the physical functions.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 45. (H. & B., 1860.)

1141. SITTING DOWN, ART OF.—

You must acquire another art, much more difficult than you would think it to be—the Art of Sitting Down. How few speakers have mastered this! How few know when to stop, or how to stop! How often do we see those who have spoken well mar the effect of all that has gone before by an unhappy ending! They wind up feebly, or, which is worse, they do not wind up at all. They appear to be coming to a close, but just when we expect them to sit down they start off again upon some new path and wander about drearily, perhaps repeating this process many times, to the sore trial of the patience of the audience and withal are further than ever from the end they seek. Strive to avoid such a calamity. Better any defect at the close than a protracted ending. If you have not got up a formal climax, content

yourself with stopping when you have said what you have to say, even altho it may not be with the flourish you desire. If you do not win a burst of applause, you will give no offence. You will obtain credit for good sense, at least, if not for eloquence, and certainly the former is the more useful faculty for the vast majority of purposes for which the art of speaking is required to be exercised in the business of life. Even with professional orators, such as statesmen and lawyers, for once that a formal oration is demanded, a sensible speech is required twenty times.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 247. (H. C., 1911.)

1142. SLUGGISHNESS, CONSTITUTIONAL, IN THE SPEAKER.—The late Lord Clarendon was a marked instance of failure in public speaking, from a deficiency in the self-reliance indispensable for public speaking, especially for that of public men who would create and mold public opinion. "His merits," we are told, "were half hidden, and his usefulness greatly marred by a constitutional sluggishness which, while it saved him from errors, cheated him of brilliant victories and some prizes. In his whole career, perhaps, no episode occurred at which his pulse seemed to beat faster than its wont. He had not the temperament that would have enabled him to make the most of his superior powers and splendid experience. A little more rapidity, and Lord Clarendon might have died Prime Minister." A little more slumber, a little more folding of the hands to sleep on the pulpit-desk, and you will—be an insurance agent! His lordship came of a slow-blood family. A little more consciousness of that fact, and a little more self-reliance and self-excitation in consequence, is what he needed—a little more turning of the will upon his "constitutional sluggishness," a little more knowing what he was about before an audience, without which no speaker can make the most of himself.—SHEPPARD, *Before an Audience*, p. 43. (F. & W., 1888.)

1143. SOMETHING TO SAY, HAVING.—Universally, a writer or speaker should endeavor to maintain the appearance of expressing himself, not as if he wanted to say something, but as if he had something to say: i.e., not as if he had a subject set him, and was anxious to compose the best essay or declamation on it that he could, but as if he had some ideas to which he was anxious to give utterance; not as if he wanted to compose (for instance) a sermon, and was desirous of performing that task satis-

factorily, but as if there was something in his mind which he was desirous of communicating to his hearers.—WHATELY, *Elements of Rhetoric*, p. 213. (L. G. R. & D., 1867.)

1144. SOMETHING TO SAY, HOW TO THINK OF.—As the public speaker should always be a student in public speaking, he will always be at work with all his will, energy, and memory, and his ear for rhetoric and elocution, improvising and extemporizing; he will always be thinking of something to say to the audience or audiences which he expects to address. An editorial friend says: "I never come upon a thought, fact, or incident without asking myself how I can get an article out of it." The speaker asks: How shall I utilize it for my audience? He should be the most alert-minded man in the world. He should get into the habit of picking up something from everybody, and everything, and everywhere. A robin should not be more indefatigable in gathering insects for her young. He should have the Dickens eye for seeing everything, and the Dickens knack for turning everything to account.—SHEPPARD, *Before an Audience*, p. 133. (F. & W., 1888.)

1145. SOUTH, ROBERT.—Born in the borough of Hackney, London, England, in 1638. He attracted wide attention by his vigorous mind and his clear, argumentative style in preaching. Some of his sermons are notable specimens of pulpit eloquence. A keen analytical mind, great depth of feeling, and wide range of fancy combined to make him a powerful and impressive speaker. By some critics his style has been considered unsurpassed in force and beauty. What he lacked in tenderness was made up in masculine strength. He was a born satirist. Henry Rogers said of him: "Of all the English preachers, South seems to furnish, in point of style, the truest specimen of pulpit eloquence. His robust intellect, his shrewd common sense, his vehement feelings, and a fancy always more distinguished by force than by elegance, admirably qualified him for a powerful public speaker." South became prebendary of Westminster in 1663, canon at Oxford in 1670, and rector of Islip in 1678. An edition of his writings was published in 1823. He died in 1716.

SPEAKER.—See *Orator, Preacher*, etc.

1146. SPEAKERS, HINTS FOR YOUNG.—Keep moderately quiet, or walk leisurely, if need be, three or four hours be-

fore speaking, but do not get wearied in any manner. It is well to keep in the open air as much as is conveniently possible. Eat substantially at meals, even the last, before speaking. Let the final meal be taken at least two hours before the effort, and touch nothing after that time—not even a glass of water. If a sense of thirst, or parched mouth comes on, rinse the mouth several times and perhaps swallow not more than a tablespoonful, but by no means ice water. Be sure and have the teeth brushed and cleanly. Sit, not walk about, at least twenty minutes before beginning. Do not talk to people before speaking—but think to self—rub hands to warm them. Before audience, pause—no hurry—easy and definite. Stand still generally—reason the language, modulate gestures to meaning, and warm into subject gradually.—FROBISHER, *Acting and Oratory*, p. 41. (C. of O. & A., 1879.)

1147. SPEAKING AFTER EATING.—

It is highly injurious to speak just after a hearty meal, for the digestive and mental powers can not operate well at the same time. The blood is drawn to the brain and throat at such a time when it is needed to warm the stomach to aid it in assimilating the food. The teeth should be kept clean as an aid to distinct articulation. It is well to brush them a short time before speaking. Have the clothing loose to allow a free circulation of the blood. Be especially careful about the neck; have the collar-band very loose, and never bandage nor muffle the throat. The muscles of the throat become soft and unelastic when kept from the air. A speaker absolutely needs them strong and firm, or he can not intone his syllables with accuracy and purity of sound.—FROBISHER, *Voice and Action*, p. 48. (I. B. & Co., 1867.)

1148. SPEAKING AND READING, CONTRAST BETWEEN.—

Every man utters himself with greater animation and truer emphasis in speaking than he does, or perhaps can do, in reading. Hence it happens that we can listen longer to a tolerable speaker than to a good reader. There is an indescribable something in the natural tones of him who is expressing earnestly his present thoughts, altogether foreign from the drowsy uniformity of the man that reads. I once heard it well observed that the least animated mode of communicating thoughts to others, is the reading from a book the composition of another; the next in order is

the reading one's own composition; the next is delivering one's own composition memoriter; and the most animated of all is the uttering one's own thoughts as they rise fresh in his mind. Very few can give the spirit to another's writings which they communicate to their own, or can read their own with the spirit, with which they spontaneously express themselves. We have all witnessed this in conversation; when we have listened with interest to long harangues from persons who tire us at once if they begin to read. It is verified at the bar and in the legislature, where orators maintain the unflagging attention of hearers for a long period, when they could not have read the same speech without producing intolerable fatigue. It is equally verified in the history of the pulpit; for those who are accustomed to the reading of sermons, are for the most part impatient even of able discourses, when they extend beyond the half hour's length; while very indifferent extemporaneous preachers are listened to with unabated attention for a full hour. In the former case, there is a certain uniformity of tone, and a perpetual recurrence of the same cadences, inseparable from the manner of a reader, from which the speaker remains longer free. This difference is perfectly well understood, and was acted upon by Cecil, whose success as a preacher gives him a right to be heard, when he advised young preachers to "limit a written sermon to half an hour, and one from notes to forty minutes." For the same reason, those preachers whose reading comes nearest to speaking are universally more interesting than others. Thus it is evident that there is an attractiveness in this mode of preaching which gives it peculiar advantages. He imparts greater interest to what he says who is governed by the impulse of the moment than he who speaks by rule. When he feels the subject, his voice and gesture correspond to that feeling, and communicate it to others as it can be done in no other way. Tho he possess but indifferent talents, yet if he utter himself with sincerity and feeling it is far pleasanter than to listen to his cold reading of what he wrote perhaps with little excitement, and delivers with less.—WARE, *Hints on Extemporaneous Preaching*, p. 106. (G. K. & L., 1849.)

1149. SPEAKING AND READING, DIFFERENCE BETWEEN.—

What is often termed fine reading seems to convey, in addition to these, a kind of admonition to the hearers respecting the feelings which the composition ought to excite in them: it ap-

pears to say, "This deserves your admiration—this is sublime—this is pathetic, etc." But speaking, *i.e.*, natural speaking, when the speaker is uttering his own sentiments, and is thinking exclusively of them, has something in it distinct from all this: it conveys, by the sounds which reach the ear, the idea, that what is said is the immediate effusion of the speaker's own mind, which he is desirous of imparting to others. A decisive proof of which is that if any one overhears the voice of another, to whom he is an utter stranger—suppose in the next room—without being able to catch the sense of what is said, he will hardly ever be for a moment at a loss to decide whether he is reading or speaking; and this, tho the hearer may not be one who has ever paid any critical attention to the various modulations of the human voice. So wide is the difference of the tones employed on these two occasions, be the subject what it may. The difference of effect produced is proportionably great: the personal sympathy felt toward one who appears to be delivering his own sentiments is such that it usually rivets the attention, even involuntarily, tho to a discourse which appears hardly worthy of it. It is not easy for an auditor to fall asleep while he is hearing even perhaps feeble reasoning clothed in indifferent language, delivered extemporaneously, and in an unaffected style; whereas, it is common for men to find a difficulty in keeping themselves awake, while listening even to a good dissertation, of the same length, or even shorter, on a subject, not uninteresting to them, when read, tho with propriety, and not in a languid manner. And the thoughts, even of those not disposed to be drowsy, are apt to wander, unless they use an effort from time to time to prevent it; while, on the other hand, it is notoriously difficult to withdraw our attention, even from a trifling talker of whom we are weary, and to occupy the mind with reflections of its own.—WHATELY, *Elements of Rhetoric*, p. 222. (L. G. R. & D., 1867.)

1150. SPEAKING AND TALKING.—

People in general are too apt to confound the two words *to talk* and *to speak*, employing each term indifferently for the others as if they both meant the same thing. But they really mean two very different things. There are people who talk very well, even charmingly, but who at the same time speak abominably. Do you want a proof? Just go to almost any lawyer's office, and enter into conversation with him. His delivery, simple, natural, effective, leaves nothing to be de-

sired. Follow him into court and listen to him as he addresses the "Gentlemen of the jury," and launches off into his carefully prepared speech. He is no longer the same man. You listen in surprise. What has become of all the fine qualities that have just now so charmed you? They have vanished into thin air. He had been natural, he is now emphatic; his talking tones had been true, his speaking tones are false—you know you may speak false just as you may sing false.—LEGOUVÉ, *The Art of Reading*, p. 73. (L., 1885.)

1151. SPEAKING AND WRITING

CONTRASTED.—Talk differs from writing or a speech in this, that it is a broken and not a continuous stream of thought. Talking implies the participation of others in the discourse. If you have all the talk to yourself, it is not talking but declamation or preaching; that is to say, it is not an interchange of thoughts, but merely the utterance dogmatically of your own ideas. The manner of talking is as different as the matter. You assume unconsciously the colloquial tone, which does not assert or affirm but suggests, submits to consideration, puts an argument interrogatively, as if to say, "Do you think so?" "Is not that right?" "Are you of the same opinion?" "What say you to it?" thus stimulating conversation by inviting the free expression of differences. You do not say of any proposition that "it is so," but that "such is your view of it," "so it seems to you," and you ask if your companions "agree with you." Necessarily your sentences are short, your words are expressive rather than select. The perfection of talk is brilliant dialog. Set yourself to write on the same subject; how different will be the framework! You desire to express the same thoughts. At once your mind falls into another mood. Now you discourse without let or hindrance; you have it all your own way; you do not look for interruption nor invite dissent; you make assertions, you pursue a course of argument, you say, "it is," or "it is not"; the stream of thought flows on continuously until it is exhausted. In accordance with these features of your thoughts is the composition of the language in which they are expressed. Your thoughts are distinctly conceived, your words are well weighed, your style is formal; you arrange your words in a different order and are studious of the strict rules of composition, for that which is to be read permits of transpositions forbidden to that which is to be spoken. But if you speak upon the same subject, altho you desire to express

the same thoughts, you will naturally do so in a different fashion. If you were to speak as you had written, you would probably be unintelligible to half your audience and uninteresting to all; your discourse would appear intolerably starched, dogmatical, and dry. The reason of this is that the mind of the hearer must follow the words of the speaker as fast as he utters them. Unless those words convey the thought at once, without sending the mind backward or forward in search of it, it falls by the way, or, what is worse, it is misunderstood. The reader can pause to reflect, he can re-peruse any passage not instantly intelligible; but if the listener does not seize it on the instant of its expression by the speaker, it is lost to him altogether without hope of recovery.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 200. (H. C., 1911.)

1152. SPEAKING, ARRIVING AT A DESTINATION IN.—There are persons who speak for a whole hour, within sight of their subject, and yet can not manage to enter it. Sometimes, again, they get at it when they ought to be taking leave of it—that is, when their time is exhausted. Hence, interminable orations which tire the hearer without either instructing or moving him; the orator wears himself out in utter futility, and his toil is fruitless. He has plunged into a quagmire; the more he struggles, the deeper he sinks; he flounders right and left to find his road and recover solid ground, and if he gains it, it is covered all over with the mud through which he was waded. Horace says: "he who has begun well, has half done his work." This is perfectly applicable to the orator who has well got into his matter, and who, after having clearly laid down his subject, attacks it full front, and takes up understandingly the thread of his ideas. He has then nothing to do but to suffer his skiff to float along; the very current will carry it on to the destination, and the strokes of his oars, and the breeze in his sails, will be so many accessorial means of propulsion. But if he is out of the current, and, still more, if he is against the current, should the breeze fail him or prove adverse, the more he rows the less he advances. He will lose time and trouble, and fill with uneasiness or with pity those who watch him from the shore.—BAUTAIN, *Art of Extempore Speaking*, p. 251. (S., 1901.)

1153. SPEAKING, DIFFERENT KINDS OF.—Would we learn the rules of a serious, effectual eloquence from St. Aus-

tin? He follows Cicero in distinguishing three different kinds of speaking. He says we must speak submissively, in a humble, familiar way; mildly, in an engaging, soft, insinuating manner, to make people love the truth; and nobly; that is, in a lofty, vehement strain, when we would captivate men and rescue them from the dominion of their passions. He adds that the only reason for using such expressions as may please people is because there are few men reasonable enough to relish such truths in a discourse as are quite dry and naked. As for the sublime and vehement kind, he would not have it florid, "nor embellished with the ornaments of speech, but rather full of the most pathetic emotions. For the speaker, following the impulse of his thoughts, does not industriously study the beauties of elocution, but naturally uses such as rise from the subject itself." The same father observes that a man who fights resolutely with a sword, enriched with gold and jewels, uses these arms, without regarding the value of them, because they are fit for fighting. He adds that God had permitted St. Cyprian to use some affected ornaments in his letter to Donatus, that posterity might see how much the purity of the Christian doctrine had corrected this superfluous vanity, and brought him to a more grave and modest eloquence.—FÉNELON, *A Letter to the French Academy*, p. 221. (J. M., 1808.)

1154. SPEAKING, EXTEMPORE.—Men of fruitfulness in thought, of ardor in feeling, courageous men, who are helped by a sense of difficulty and danger, will be roused by the necessity of exertion, and find their best powers of eloquence developed by their face-to-face dealing with an audience. If a minister tarries long in the same place, and would carry his people over a broad field of instruction, it would be almost impossible but that he should either write his important sermons, or prepare careful briefs, which will demand scarcely less labor. Yet unwritten sermons are undoubtedly better adapted to the ten thousand varying wants of the community than are written ones. There are certain states of mind of transcendent importance in preaching, which never come to a preacher except when he stands at the focal point of his audience and feels their concentrated sympathy. No man who is tied up to written lines can, in any emergency, throw the whole power of his manhood upon an audience. There is a freedom, a swiftness, a versatility, and a spiritual rush which come to no man but him whose thoughts are free

from trammels, and who, like the eagle, far above thicket and forest, and in the full sunlight, has the whole wide air in which to make his flight. The essential necessity is, that every preacher should be able to speak, whether with or without notes. Christ "spake." Peter, on the day of Pentecost, did not put on his specs and read; nor did any other Apostle when called on to preach. One's message to his hearers should be so delivered as to bring his personality to bear upon them; he should be in free communion with his audience, and receive from them as well as give to them. There are a thousand shades of thought reflected from the faces of people. There are a thousand slight modifications of statement which one will make as he proceeds, after seeing and feeling the effect of what he has already said. There are points of application which can not be imagined until he stands before his people. A sermon should be carefully arranged, and the material thoroughly digested. But, as in a great battle elaborately planned, a hundred contingencies will change the detail of its execution, or even the whole plan of it, so, in a sermon, a man should be prepared for all the emergencies which may occur. For, in every sermon, the preacher should propose to himself definite ends to be gained. A sermon is not like a Chinese fire-cracker, to be fired off for the noise which it makes. It is the hunter's gun, and at every discharge he should look to see his game fall. The power is wasted if nothing be hit. There are a thousand situations where a written sermon would be impossible. There are multitudes in every congregation to whom the more elaborate style of the written sermon is uncongenial. A written sermon is apt to reach out to people like a gloved hand. An unwritten sermon reaches out the warm and glowing palm, bared to the touch.—BEECHER, *Yale Lectures on Preaching*, p. 213. (J. B. F. & Co., 1872.)

1155. SPEAKING, EXTEMPORE, ADVANTAGES OF.—The extemporizer has a capital advantage over the reader and the reciter, in that at all times he is ready to expound, defend, illustrate, or enforce his opinions. He can speak in the shop or in the drawing-room as readily as upon the rostrum, in courts of justice, halls of legislation, or in the pulpit; and every conversation in private the better prepares him for what may be demanded of him in public. Whereas, many a profound and elegant writer is mute without his manuscript, and many an impressive and convincing declaimer is un-

able, in conversation, to vindicate or elucidate his sentiments.—BUCKLEY, *Extemporaneous Oratory*, p. 23. (E. & M., 1898.)

1156. SPEAKING, EXTEMPORE AND WRITING.—We must never do more writing than we do speaking extempore. Thus weight will be preserved in what we say, and that light facility, floating, as it were, on the surface, will thereby become heavier and run deeper. Just so vine-dressers cut off the shortest roots of a vine, which may draw it to the surface of the ground, that the lower roots may gain strength by striking deep. And for all I know, both exercises, under the direction of care and study, may be a mutual help to each other, so that by writing we may speak with more exactness, and by speaking, write with more ease. We ought to write as often as we can, and if not at leisure for so doing, we should meditate, but if neither can be done, the orator must use his best endeavors to guard against surprise and to keep his client from appearing to be without assistance. Some orators, who have had much business on their hands, usually wrote little more than the principal heads, and the exordium; other points they fixt in their memory by meditation only, and to anything coming up suddenly they replied extempore. I greatly approve of those short annotations which may be held in the hand, and upon which it is allowable now and then to cast one's eye. I can not say that I like to note down all the heads of that on which we are to speak. This security begets a remissness of thought during the action, and tears asunder, and deforms, the discourse. I think, indeed, that nothing ought to be written when we stand to speak extempore. For being called back to that which we have set down in writing, hinders us in trying our present fortune; and the mind fluctuating between both, when it loses sight of what is written, can not well recover itself by seeking after something new.—ANONYMOUS.

1157. SPEAKING, EXTEMPORE, CONCENTRATED STUDY OF.—He who proposes to himself the art of extemporaneous speaking, should have constant regard to this particular object, and make everything co-operate to form those habits of mind which are essential to it. This may be done, not only without any hindrance to the progress of his other studies, but even so far as to promote them. The most important requisites are rapid thinking, and ready command of language. By rapid thinking I

mean the power of seizing at once upon the most prominent points of the subject to be discussed, and tracing out, in their proper order, the subordinate which connect them together. This power depends very much upon habit; a habit more easily acquired by some minds than by others, and by some with great difficulty. But there are few who, should they have a view to the formation of such a habit in all their studies, might not attain it in a degree quite adequate to their purpose. This is much more indisputably true in regard to fluency of language. Let it, therefore, be a part of his daily care to analyze the subjects which come before him, and to frame sketches of sermons. This will aid him to acquire a facility in laying open, dividing, and arranging topics, and preparing those outlines which he is to take with him into the pulpit. Let him also investigate carefully the method of every author he reads, marking the divisions of his arrangement, and the connection and train of his reasoning. Butler's preface to his *Sermons* will afford him some fine hints on this way of study. Let this be his habitual mode of reading, so that he shall as much do this, as receive the meaning of separate sentences, and shall be always able to give a better account of the progress of the argument and the relation of every part to the others and to the whole, than of merely individual passages and separate illustrations. This will infallibly beget a readiness in finding the divisions and boundaries of a subject, which is one important requisite to an easy and successful speaker. In a similar manner, let him always bear in mind the value of a fluent and correct use of language. Let him not be negligent of this in his conversation, but be careful ever to select the best words, to avoid a slovenly style and drawling utterance, and to aim at neatness, force, and brevity. This may be done without formality or stiffness, or pedantic affectation; and when settled into a habit is invaluable.—WARE, *Hints on Extemporaneous Preaching*, p. 232. (G. K. & L., 1849.)

1158. SPEAKING, EXTEMPORE, DIS-ADVANTAGES OF.—Extemporaneous preaching has, if exclusively practised, injurious tendencies. The great danger is, that it may wean those who thus practise it from the pen; that instrument which Cicero regarded as the best help in forming a good style for oratory, as well as for other purposes, and the disuse of which can hardly but be fatal to an educated man. Without careful writing, a minister, who must so fre-

quently address assemblies, is in danger of contracting sameness of thought and expression. As he becomes familiar with his public duties, facility of execution may degenerate into carelessness, and he may cease to feel, in regard to them, that pressure which would call into action his best powers. Honorable proofs might be adduced, that these dangerous tendencies, closely connected with this method as they may seem, are not essential to it. They can be obviated by fixt determination; more particularly by writing a just proportion of discourses, whether to be preached from the manuscript or otherwise, and by impressive views of the dignity and sacredness of the preacher's office.—RIPLEY, *Sacred Rhetoric*, p. 173. (G. K. & L., 1849.)

1159. SPEAKING, EXTEMPORE, EFFECTIVENESS OF.—The prophets of old, who rebuked kings and a rebellious and idolatrous people, were far more eloquent than if they had stood up and read a carefully written essay on the majesty of Jehovah and the sin of idolatry. How august their character appears, as we picture them to ourselves, standing on one of Canaan's hills, and fulfilling their mission to a degenerate people! The dignity of their office inspires them with confidence; the nature of their mission supplies them with words; the responsibility of their message makes them earnest; and all these combined makes them truly eloquent. Backed by the greatest authority, intrusted with the most solemn and important declaration of God to man, and guided and directed in the very words they were to utter, it may be thought that these are no fair examples. We need not be particular on this point; since history and the world contain numberless examples, we can well afford to give others. And, without citing the names of such men as Burke, Sheridan, or Mirabeau—who, we think, would have appeared very commonplace had they used a manuscript or been burdened with notes in making their orations—what will be thought of many of those warriors of old when addressing their legions—such, for instance, as Hannibal? Those who wish to see a specimen of what ancient oratory was, should read his address to his soldiers when on the banks of the Po, and before engaging with the Romans, as recorded by Livy. The whole speech will amply repay for the trouble of reading it. We think it no mere proclamation, written and circulated among the troops; but we can picture the gallant general to our minds as he stands on some rising eminence, with thousands of veteran soldiers around him, who

are straining every attention to catch the words of their beloved leader. And we can fancy the shouts of applause, or the cry for revenge, which would at times break forth from the assembled host, as their leader, in terms of the highest eloquence, appealed to their feelings, their patriotism, or their valor, and urged them on to revenge, to victory, or death. In what glowing terms he describes their deeds of valor; with what art he pictures their present dangers; with what pathos and feeling he appeals to their respect for him, their leader and spectator of their warlike acts; with what indignation and contempt he portrays the cruelties of their enemy, their unjust demands, and the indignities which had been put upon his own beloved people and country! Moved by such eloquence, address in such terms, and that, too, by one who had often led them on to victory and conquest, we can almost fancy we hear them cry out in shouts of applause, and in terms similar to those of the Athenians when address by Demosthenes, "Let us march against" the Romans. "Let us fight for our country," "Let us conquer or die!" No doubt Hannibal had studied his subject, and the best mode of rousing the feelings of his soldiers; and, therefore, we see him coming fully up to the mark as an orator. This is no isolated example. Ancient and modern history, civilized, and even savage life, contain many instances of a similar kind. And in the Church, the bar, the army, the senate, and in private life, at all periods and in most countries, there have been men who, understanding the wants of their times, and being duly sensible of the mission they had to fulfil and of the work they had to do, have given every attention to the circumstances by which they were surrounded; have rightly studied their subject; and then, without manuscript or notes, have gone and delivered what they had to say in a natural, clear, forcible, and, therefore, eloquent manner. We consider the custom of reading manuscripts in public, or depending entirely upon notes, as being far more artificial than natural.—ANON, *The Public Speaker*, p. 70. (J. N. & Co., 1860.)

1160. SPEAKING, EXTEMPORE, HINTS FOR.—If it so happened that we were obliged to speak in public without any preparation, then would we have occasion for an extraordinary presence of mind, and our whole attention being engrossed by things, we should, for the present, relax somewhat in the care of words if it were not practicable to attend to both. At such a time a slower pronunciation, and a manner of

keeping our words, as it were, in suspense, would afford time for reflection; but this must be so managed that we may seem to think, and not to hesitate. So we do when we are sailing out of port if the wind drives us forward and our rigging is not yet quite ready; afterward, as we proceed, we lay our cables in order and hoist our sails for a favorable gale. It is better to act in a like manner with our speech, rather than to deliver ourselves up at once to a torrent of useless words and suffer ourselves to be swept away, as it were, by a storm.—ANONYMOUS.

1161. SPEAKING, EXTEMPORE, INTEREST IN.—When the audience have the opportunity of following the thoughts of the speaker, as they germinate and spring up in his hand, and grow, and put forth their branches, leaves, blossoms, and fruit, they feel an interest in the whole process, which they can not feel when they know that everything has been "cut and dried" beforehand. And this interest of the audience reacts, by sympathy, to quicken all his faculties, and clothe his delivery with power. When the thoughts of the speaker thus originate, and take on their peculiar forms, in presence of the audience, they naturally adapt themselves to the varying moods and states of mind, and to the different degrees of excitement, manifested by the audience, much more perfectly than is possible when they have all been written out beforehand. Hence the style in extempore speaking is commonly less abstract and involved, more simple and direct, than in other kinds. This directness of style naturally prompts to directness of speaking. The speaker more easily maintains himself in the consciousness of speaking directly to the people before him, and secures all the benefits which flow from this source of power in delivery.—MCLVAINE, *Elocution*, p. 127. (S. A. & Co., 1874.)

1162. SPEAKING, EXTEMPORE, INTERPOLATION IN.—I suppose the best thinkers can hardly interpolate a written sermon with occasional short extempore periods, still less could they alter its subject as they go on; the possessing such power would be the best proof of a man having a real gift for extempore speaking. And yet how many clergymen, who read their sermons week after week, will tell you that they often introduce any matter which strikes them at the moment. Truly, may we say, that if in our country villages there are many "mute, inglorious Miltons," in our country parsonages

there are many "mute, inglorious Chrysostoms!" It is the fact of most men having experienced the great difficulty of thus interpolating their written sermons with extempore matter that prevents them attempting extempore speaking altogether. Every speaker would tell them that the first three minutes during which he thus speaks costs him a greater mental effort than the whole half hour or more which succeeds. It is the "getting under weigh" which is difficult. What must it be, then, when a man has to "get under weigh" some half dozen times, as he does when he is altering a sermon as he goes on? A favor of thus concluding a sermon without reference to a manuscript, we might also argue, on the old adage, that "all's well that ends well," and that an earnest practical exhortation will bring home the main part of the subject which might before have been little appreciated by his hearers. Those who have ever adopted this plan will understand the effect which the changes from reading to speaking irresistibly produces upon a congregation; the instantly riveted attention, and the silence of expectation, showing that the first points toward making some impression upon them has thus been gained. Another advantage of this method is, that it allows a man to begin extempore speaking gradually; he need only speak for two or three minutes after he ceases reading, or he may go on to any length which time and circumstances admit.—HALCOMBE, *The Speaker at Home*, p. 27. (B. & D., 1860.)

1163. SPEAKING, EXTEMPORE, NECESSARY QUALIFICATIONS FOR.

—By necessary qualifications we understand that perfect self-possession, that accurate and expedite knowledge, and that readiness of speech which is the fruit of much practise in writing more than anything else, which fit a man to speak in public without the previous labor of having written his discourse and committed it to memory. As a particle of practise is often more useful than a page of precept in such matters as this, it may not be out of the way to refer to the training through which I put the students of our college who are under my care in this branch of their education. It is briefly this: after having, during a space of two years, applied themselves to the study of the principles of composition and elocution, and gone through a course of English literature, the whole accompanied by continual practise in writing, my pupils enter upon the study of "sacred eloquence," properly so called. This continues for three years. During the whole of

this time, in addition to the formal lectures which he receives on the principles of sacred eloquence, each student is obliged to write, once in three weeks, a short sermon. The subject of this sermon is appointed by the professor, and it must be written carefully and in accordance with the rules of eloquence. A certain number of these sermons (as far as time permits) are read in public by their authors, and have to undergo the criticism of the professor. They are all, without exception, collected by him, to be examined at his leisure, and are returned to his pupils with such remarks appended as he may think it useful or necessary to make. It will be seen at a glance that this supposes a very formidable amount of writing on the part of my pupils. I do not, of course, expect that these sermons will be of much practical utility to the young missionary in his after-career; altho positive matter, carefully collected and arranged, can never be useless. Sermons written in college will, from the circumstances of the case, nearly always want that element of practical application which can alone render a discourse living and efficacious. But what I do expect is that this constant practise of writing will give them so great a facility, not only in the use of language, but in the orderly arrangement of matter and ideas, that they will be able, very early in their missionary career, to take up the practise of extemporary preaching, and to discharge it in such a manner as will be satisfactory to their superiors, creditable to themselves, useful to their people, and worthy, at least in some humble measure and degree, of the God whose ministers they are. And I may add that, as a general rule, I have every reason to be satisfied, not only with the diligent application of my pupils to this branch of their studies, but also with the measure of success which rewards their zealous efforts.—POTTER, *The Spoken Word*, p. 15. (M. H. G. & Son, 1880.)

1164. SPEAKING, EXTEMPORE, OBJECTIONS TO.—

Gerard, in his *Treatise on the Pastoral Charge*, has the following passage on this subject: "He [the extempore speaker] will run into trite, commonplace topics; his compositions will be loose and unconnected; his language often coarse and confused; and diffidence, or care to recollect his subject, will destroy the management of his voice." At the same time, however, he admits that "it is very proper that a man should be able to preach in this way, when it is necessary; but no man ought always to preach in this way." To which deci-

sion I have certainly nothing to object. Mason, in his *Student and Pastor*, says to the same effect, that "the inaccuracy of diction, the inelegance, poverty, and lowness of expression, which is commonly observed in extempore discourses, will not fail to offend every hearer of good taste." Dinouart, who is an advocate for recitation from memory, says that "experience decides against extempore preaching, tho there are exceptions; but these are very few; and we must not be led astray by the success of a few first-rate orators." Hume, in his *Essay upon Eloquence*, expresses an opinion that the modern deficiency in this art is to be attributed to "that extreme affectation of extempore speaking, which has led to extreme carelessness of method." The writer of an article on the Greek Orators, in the *Edinburgh Review*, observes, that "among the sources of the corruption of modern eloquence may clearly be distinguished, as the most fruitful, the habit of extempore speaking, acquired rapidly by persons who frequent popular assemblies, and, beginning at the wrong end, attempt to speak before they have studied the art of oratory, or even duly stored their minds with the treasures of thought and language, which can only be drawn from assiduous intercourse with the ancient and modern classics."—WARX, *Hints on Extempore Preaching*, p. 213. (G. K. & L., 1849.)

1165. SPEAKING, EXTEMPORE, ORIGINAL INVESTIGATION FOR.—It is necessary for the professional extemporizer to have settled opinions. To do this he must reflect and examine for himself, since neither a prejudice nor a prepossession is an opinion. Habitual reserve is fatal to eloquence, and the public will resent it. There can not be convictions without opinions, and he who touches an opinion which is the root of a strong conviction will paralyze himself if he attempts to avoid the necessity of expressing the conviction, or to utter such an opinion otherwise than in the accents of conviction. If it be supposed—in view of the progress of ideas and the contributions of invention and discovery—that one must be continually reinvestigating, it should be remembered that an instantaneous perception with respect to subjects already thoroughly investigated will determine in most instances the bearing and weight of an additional consideration or fact. A master of the principles upon which our constitution rests, having carefully considered the arguments in favor of a monarchy and all that can be adduced in favor of a republic, need not consume his

time reading new books upon the subject. The institutions under which he lives justify themselves daily to him. He who has settled his religious faith, and as he acts upon it receives a confirmation of his fundamental ideas, a supply for the needs and a remedy for the maladies of his moral nature, need not disturb himself nor allow others to do so; if principles are advocated that directly tend to vice, he is capable of antagonizing them without reinvestigation.—BUCKLEY, *Extempore Oratory*, p. 110. (E. & M., 1898.)

1166. SPEAKING, EXTEMPORE, POWER OF, OFTEN NECESSARY.—Suppose that something bright, some new idea, should spring up while we are speaking, should we so scrupulously adhere to what we have written as not to make room for it? An oration, however elaborately composed, is not to be so highly prized as to give no admission even to a gift of fortune—the contrary is evident, by our often inserting a sudden afterthought in what we have written. All exercise of this kind should, therefore, be so ordered that we might easily digress from, and return to, it at pleasure; for if, on the one hand, our principal care ought to be to come prepared from home, in order to speak in public; on the other, it would be an evident piece of folly to reject a gift which the circumstances of time offers for our service. Let our thoughts and meditation be so far prepared that fortune may not leave it in her power to frustrate, but to help us. It will be so if strong and faithful memory makes whatever we have meditated on to flow from us with an air of security, yet unless this meditation is well digested, and sinks deep into the mind, we shall show pain and embarrassment in expressing ourselves, just as if we depended solely upon memory; and if this should be the case, I would prefer an extempore rashness to incoherence and suspension of thought. Nothing has a worse effect than an unseasonable recollection. When eager to recall the ideas which fly from us, we lose those which present themselves, and seek things rather from memory than from our subject.—ANONYMOUS.

1167. SPEAKING, EXTEMPORE, PRACTISE IN.—One of the best exercises for the student of extempore speech is to accustom himself to make short speeches aloud, while he is alone, and put his ability to frequent test while gaining articulate flexibility. He may stand in his own room, arrange some chairs as an audience, and speak

upon a current topic selected from his daily newspaper. His aim should be to secure fluency rather than perfection. There is no better way than this for acquiring the ability of "thinking on one's feet." In many men this is the one thing lacking. They can speak well at home or in business, but if suddenly called upon to stand on their feet and address a number of persons, their thoughts as suddenly leave them. This art, let it be remembered, can be acquired only through the most diligent practise.—KLEISER, *Great Speeches and How to Make Them*, p. 82. (F. & W., 1911.)

1168. SPEAKING, EXTEMPORE, PREFERENCE FOR.—The ability to speak extempore is the greatest advantage we receive from our studies, and, as it were, a very simple reward for our long and painful labor. He who has not acquired it will do well, in my opinion, to renounce the duties of the bar, and employ the talent of writing which remains to him rather upon something else. For I can hardly believe that a man of integrity would profess to assist those who should want his help, when he was incapable of assisting them in any imminent danger. Such behavior would be not unlike that of a pilot who should show a weather-beaten ship a harbor at a distance where it could not enter but in a calm. There are, indeed, very many and pressing occasions for pleading without preparation, either before magistrates, or when a cause is brought to trial before the day fixt for it; and if there be then an absolute necessity of saving only a good citizen, but a parent, a friend, who implores the help of our ministry, and is likely to be ruined unless at that instant assisted, shall we stand mute, ask for time, and seek retreat and silence until words are fabricated in his defence, are committed to memory, and our voice and lungs are prepared for pleading? No sufficient reason, I think, can be given why an orator should be unprepared in any emergency. How must it fare with him when he is to answer an opponent? Often what we have supposed to be the opponent's view of the matter, and against which we have calculated our speech, we find ourselves much mistaken in, and suddenly the whole cause is changed. As a navigator shifts his manner of steering according as the winds set in upon his ship, so an orator must shift about according to the diversity of causes he has to plead. Of what effect would so much practise in writing be, so much reading, and so long a course of study, if the same difficulties re-

mained that occurred in the beginning? That man indeed must be thought to have labored in vain, who is constantly obliged to put himself to the same pains. I do not make these reflections that the orator should prefer extempore speaking, but that he occasionally might speak so.—ANONYMOUS.

1169. SPEAKING, EXTEMPORE, PREPARATION FOR.—It is chiefly when you have to extemporize that you must take the most care of your division, and of the nice allotment of all the parts of your plan; one of the disadvantages of extemporization, and perhaps the greatest disadvantage, being diffuseness, slowness, and digressiveness, when you trust to the inspiration of the moment, excitement of speaking—for you can not always command the result amidst the mass of words and the distractions of the imagination. You will obviate this danger, as far as may be, by strongly determining beforehand the proportion of the various parts; and this so clearly and so strikingly as never to lose sight of it while speaking, and thus to be constantly recalled to it, and to recall the hearer athwart the digressions, episodes, or sudden developments which may present themselves, and which are not always to be excluded; nay, sometimes amidst the emotions of sensibility or the transports of passion, into which by the torrent of extemporization the orator may be hurried. Let the plan of the speech, then, be traced with a firm hand, distributed with exactitude, and rightly proportioned in all its members, and then it will be an immense help to the speaker whom the suddenness and adventurousness of extemporization invariably agitates more or less. He will then abandon himself with greater confidence to his inspirations and to the tide of words, when he feels a solid ground well known to him beneath his feet; and is aware of all its advantages and inconveniences, if he remain always mindful of the end he has in view and of the way which leads to it.—BAUTAIN, *Art of Extempore Speaking*, p. 204. (S., 1901.)

1170. SPEAKING, EXTEMPORE, RECOMMENDATION OF.—You have fears as to your ever becoming an extemporaneous preacher, and I shall confine myself to practical advice. Many who have excelled in this way have had fears like yours. My counsel is, that you boldly face the obstacles, and begin *ex abrupto*. The longer you allow yourself to become fixt in another and exclusive habit, the greater will be your difficulty in throwing it aside. Some of the au-

thors whom I respect recommend a beginning by gradual approaches; such as committing to memory a part, and then going on from that impulse. This is what Cicero illustrates by the fine comparison of a boat which is propelled by its original impulse, and comes up to the shore even when the oars are taken in. Others tell you to throw in passages extemporaneously amidst your written materials; as one who swims with corks, but occasionally leaves them. Doubtless many have profited by such devices; yet if called on to prescribe the very best method, I should not prescribe these. Again, therefore, I say, begin at once. When a friend of mine, who was a pupil of Benjamin West, once inquired of the celebrated Gilbert Stuart, then at work in London, how young persons should be taught to paint, he replied: "Just as puppies are taught to swim—CHUCK THEM IN!" No one learns to swim in the sea of preaching without going into the water. Such observation as I have been able to employ suggests the following reason for the advice which I am giving you: The whole train of operations is different in reading or reciting a discourse and in pronouncing it extempore. If I may borrow a figure from engines, the mind is geared differently. No man goes from one track to the other without a painful jog at the "switch." And this is, I suppose, the reason why Dr. Chalmers cautions his students against every attempt to mingle reading with free speaking. It is not unlike trying to speak in two languages, which reminds me of what a learned friend once observed to me in Paris, concerning the Cardinal Mezzofanti; that this wonderful linguist, when he left one of his innumerable tongues to speak in another, always made a little pause and wet his lips, as if to make ready for going over all at once. It requires the practice of years to dovetail an extemporaneous paragraph gracefully into a written sermon.—ALEXANDER, *Thoughts on Preaching*, p. 141. (S., 1862.)

1171. SPEAKING, EXTEMPORE, SPECIAL ADVANTAGES OF.—Extemporaneous preaching, when adequate mental preparation has preceded, has great advantages over preaching from a manuscript. It is the mode which nature prompts. It immediately arrests attention, and excites interest, on the part of the hearers. It secures to a skilful speaker a ready command of his audience. It will sometimes give a man of slender ideas and poor attainments, and even under disadvantages, a superiority to another man with whom, in regard to sterling quali-

ties, he could not sustain a moment's comparison, but who has not the power of freely addressing an audience. Besides, a minister's duties are often so numerous, and, for their best fulfilment, require, in addition to mental activity, such a compass of knowledge, that the ability without a written sermon will aid him in extending his studies, and in avoiding hasty and careless composition. The consideration is also important, that unless ministers cultivate this power, they must fail, on many occasions, to exert their proper influence. Particularly is this talent necessary for those whom Providence calls to preach elsewhere than in the pulpit and to regular assemblies; missionaries, for instance, and those pastors who, besides attending to their own flocks, have occasion to preach in destitute villages, or neighborhoods.—RIPLEY, *Sacred Rhetoric*, p. 172. (G. K. & L., 1849.)

SPEAKING, EXTEMPORE.—See also *Preaching, Extempore*.

1172. SPEAKING, FIRST ATTEMPTS AT PUBLIC.—We can not, under any circumstances, expect a man to become even a moderately good speaker at once, or without long practise and experience, and there would be no surer way of preventing men ever attaining to excellence in this particular than to refuse them a certain amount of indulgence as beginners; or, in other words, to consider it presumptuous in them to speak at all, until they could speak well. It would be an absurdity only equalled by that of the somewhat over-anxious mother who refused to let her son go into the water until he should have acquired the art of swimming. Accordingly, this indulgence is given to most men, and they are not considered presumptuous if their first efforts at public speaking are not crowned with complete success. But, unfortunately, there is a very large body of men from whom this indulgence is necessarily, tho perhaps too arbitrarily, withheld. I mean the clergy. They must begin well, or never begin at all—the slightest hesitation, the least verbal or grammatical inaccuracy, the smallest wandering from the subject, will call down upon them the severest criticism for presuming to do that for which they are not fully qualified; and yet there is no class of men to whom a facility of speaking is so absolutely indispensable, not only in the church, in the cottage, and in the sick room, but on numberless public occasions, where they are obliged to be present, and are invariably expected to have something to say.

How, then, is the clergyman to begin extempore speaking? Separated from the opportunities of that companionship in labor which lightens it of half its toil, with no one whose advice he can ask, or upon whose experience he can rely, met at the outset by difficulties which have too long been considered insurmountable, how shall a young clergyman set to work to remedy this defect in his education? Let him make his first attempt at extempore speaking in his schools. Inclination and duty will alike lead him occasionally to address the children, tho only for a few minutes; and there is no reason why such opportunities should be multiplied and turned to good account for the purpose of which we are now treating. The great thing will be for a man not to despise his audience, children tho they may be, but to think over what he is going to say, and try to speak as correctly as he would wish to do on any more public occasion. Should he succeed in arresting the attention of his audience, for even five or ten minutes, he may congratulate himself on his success; for, tho it may be tolerably easy by discipline to keep a large body of children from actual playing or whispering, it requires a real interest to be created to keep them from that perpetual motion so characteristic of childhood.—HALCOMBE, *The Speaker at Home*, p. 22. (B. & D., 1860.)

1173. SPEAKING FROM FULL LUNGS.—Have a reserve force of air in the lungs to use when needed. This is somewhat difficult at first, but the power will come with practise. The observance of this rule will make the mere act of speaking easier and much less exhaustive. It gives the speaker a better command of his own powers, prevents hoarseness, puts him at his ease, and affords resources in case of the climax or of a sudden burst of eloquence so effective in extemporaneous speaking.—CONWELL, *Conwell's System of Oratory*, p. 18. (H. N., 1892.)

1174. SPEAKING, IMPORTANCE AND DANGER OF PUBLIC.—He who feels the importance and the danger of speaking, who has any notion of what the orator ought to be, any notion of all that he needs to accomplish his task, the obstacles he must surmount, the difficulties he must overcome, and, on the other hand, how slight a matter suffices to overthrow or paralyze him—he who understands all this can well conceive also that he requires to be breathed upon from on high in order to receive the inspira-

tion, the light, fire, which shall make his discourse living and efficacious. For all life comes from Him who is life itself, life infinite, life eternal, inexhaustible, and the life of minds more still than of bodies, since God is spirit. It is but just, therefore, to pay Him homage for what He has vouchsafed to give us, and to refer to Him at the earliest moment the fruit or glory of what we have received. This is the more fitting, because there is nothing more intoxicating than the successes of eloquence; and in the elation which its power gives, owing to a consciousness of strength, and the visible influence which one is exercising over one's fellow-creatures, one is naturally prone to exalt oneself in one's own conceit, and to ascribe to oneself, directly or indirectly, wholly or partially, the effect produced. One should beware of these temptations of pride, these illusions of vanity, which are invariably fatal to true talent.—BAUTAIN, *Art of Extempore Speaking*, p. 289. (S., 1901.)

1175. SPEAKING, IMPROMPTU.—When called suddenly to address an audience, without any previous preparation, the speaker, whilst rising slowly to his feet, must select his subject, and determine in his own mind the object which he aims to effect. These prerequisites will commonly be suggested by the occasion, and hence will demand but little reflection. At the same time, he must fix upon a topic for his introduction, and construct his first sentence. Whilst delivering this as slowly as possible, in order to gain time, he must forecast, to some extent, at least, his next sentence. Thus making his way slowly through his introduction, he must be occupied also in shaping his proposition, analyzing his subject, and arranging by co-ordination and subordination, the principal heads, and secondary topics of his whole discourse; and all this, with strict reference to the object which he aims to accomplish. If he succeed in doing this by the time he comes up to the enunciation of his proposition, he may feel himself comparatively safe for a good speech. During the discussion, whilst delivering each sentence, he must construct the next, and so with the successive paragraphs. At the same time, he must select his words, and must keep his mind running on ahead, correcting defects in his analysis, perfecting the arrangement of his topics, and forecasting his peroration. Simultaneously he must be more or less engaged in studying the audience, and in efforts to fix their attention, and enlist their sympathies. Now to carry on all these processes

at one and the same time, even if there were nothing else to do, would seem to be well-nigh impossible. Yet such is the prodigious activity of the mind, under the stimulus and excitement of this kind of speaking, that, wherever it is highly successful, they are all, and many more, carried on as sub-processes, for the most part unconsciously, in strict subordination to the principal or leading operations, which properly belong to the delivery or expression of the thoughts and sentiments.—McILVAINE, *Elocution*, p. 117. (S. A. & Co., 1874.)

1176. SPEAKING, INFLUENCE OF COMPETITION IN.—There is scarcely an instance recorded in the annals of debate where a speaker of acknowledged celebrity commenced and ended life in a part of the world where his energies could not receive a rousing impulse from the contact of powerful competition in political or forensic strife. A fresh traveler in the walks of professional life, without competition, has no stern necessity imposed upon him to force him into the labors of acquisition; he has nothing to do to keep himself from being crushed by the incumbent weight of a superior mental force—he has no contentions with superior minds to engage in, which will sharpen and develop his powers of thought and of debate—he is in precisely the same condition as a swordsman who is without an opponent to contend with but desires to both preserve his previous acquisitions and extend his improvement. In such a situation the progress of a speaker toward perfection must be inevitably suspended, like that of every other votary of intellectual duties, who has nothing but the abstract love of excellence to spur him onward.—McQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 304. (H. & B., 1860.)

1177. SPEAKING, INTEMPERATE.—A passionate style tends always to defeat itself. Like anything else that is overwrought, it invites reaction. It disgusts, it shocks, it wearies, it amuses, according to the mood of the hearer. Practically it is weakness, not strength. Why is it that we are often inclined to laugh at an angry man? Shrewd politicians understand that one way to defeat an opponent is to fret his good nature, and let him defeat himself. Make a man furious in debate, and you make him harmless. Entice a man into a duel, and he is politically dead, whether the bullet reaches him or not. Daniel Webster in middle life was a model of self-possession, and therefore of power.

His habit was to restrain himself under the provocation of debate; never to be tempted by them into petty skirmishes with opponents; to wait till the great principles involved could be reached, and then to handle them, rather than the men who denied them. In his old age he lost prestige in this respect, and with a corresponding loss of power. The English Parliament used to laugh at Edmund Burke's most solemn adjurations, because they exceeded the dignity of self-collected speech. Lord Brougham was more frequently defeated by his own petulance than by the argument of his opponents.—PHELPS, *English Style in Public Discourse*, p. 218. (S., 1910.)

1178. SPEAKING, MEMORITER.—The memoriter speaker generally rejoices in long poetical quotations and labored combinations of words, the effect of which is particularly unfortunate, being sufficient of itself to keep up the feeling in the hearer that he is merely listening to a formal recitation. If the speaker is not aware of his faults, they are liable to become habitual; so that even when he is really speaking on the impulse of the moment he will fall into the same style, and thus lose the effect generally incidental to extempore speaking. One difficulty attending memoriter speaking is, that the attention is likely to be concentrated upon words and periods rather than upon the whole subject, so that often on coming to the end of a sentence the speaker will have lost the thread of his argument, and there will be a total blank presented to his mind. He will be much in the same position as that often indicated in conversation by the familiar exclamation: "What in the world was I talking about!" This difficulty must be met either by copious notes, or, better still, by the power of extemporizing, which, enabling him to enlarge for a few moments on the last idea which he has put forward, will give him time for thought, and infallibly recall to his mind the lost thread of his argument. Under these circumstances, the great thing will be for the speaker, having anticipated the probability of such an occurrence, to retain perfect self-possession, and not to let his audience perceive that he is at a loss; inasmuch as if he once makes his hearers nervous, their nervousness will infallibly react upon himself, and thus increase his difficulty tenfold. The best way, however, to avoid falling into such a dilemma at all will be for the speaker to abandon himself to his subject, and to make even his memoriter speaking, in some sort, a spontaneous effort; if what he has previously written

and studied has been exprest in simple and natural language, it will then be difficult for him to help reproducing it in nearly the same terms. Not so, however, if he has indulged in mere rhetorical ornament, or loose, unconnected argument; in this case, the effort must necessarily be a purely mechanical one, and proportionally difficult and hazardous.—HALCOMBE, *The Speaker at Home*, p. 69. (B. & D., 1860.)

1179. SPEAKING, MEMORITER, ADVANTAGES OF.—Men, who by nature and cultivation possess a ready memory, and who can in a short time fix a sermon in mind sufficiently for preaching it, without the dread of failing to recall their language, may advantageously employ this method; particularly when, as is, perhaps, generally the case, this facility of memory is conjoined with a ready perception of rhetorical propriety, or with a sort of instinctive power to avoid errors of language and of delivery. Such men, however, need not depend on memory for every word; they can exercise their inventive power and avail themselves of new thoughts while in the act of preaching. The mass of preachers, not possessing so ready and retentive a memory in regard to language, would not find this mode sufficiently practicable. The duties of a pastor, also, are too numerous, and, from the necessity of the case in most situations, too difficult, to be brought within an exact arrangement, to allow him opportunity, every week, for committing discourses to memory. The time, likewise, which this would ordinarily consume, would be better spent in the general culture of the mind. Besides, the reciting of a sermon from memory by one who has not readiness of recollection is unfavorable to emotion; it lacks that freshness which is essential to eloquence; it is too mechanical. Such a man is constantly in danger of becoming anxious about mere words; and should his memory on any occasion fail him, he can not easily recover himself. He can not safely allow himself to be stimulated by any interest which his hearers may manifest; nor is he able to vary his language in any passages, even should he perceive this to be necessary. He is a slave to his memory, under a sort of compulsion to pass from sentence to sentence, according to the order in which the words lie in his mind. Not only is this method, in the case of a man not endowed with a ready memory, unfavorable to emotion; it makes him liable, also, to adopt unmeaning gestures, and to contract an unnatural expression of countenance; it exposes him to lifeless mo-

notony, or to unseemly tones, or to a declamatory style of preaching. A modified form of memoriter preaching, however, deserves to be mentioned, which is well exemplified both in our own country and elsewhere. The sermon is written; a particular analysis of it is lodged in the memory; perhaps a few passages, as the introduction, or some specially important parts, may be almost verbally fixt in the mind; but for the language, in delivery, the preacher trusts, mostly to the spontaneous action of his mind in properly clothing the thoughts with which it has been charged, or to the unlabored recurrence, more or less extensively, of his written expressions. Nor does he trust in vain. Memory performs its office; and all the powers of his mind are busily at work.—RIPLEY, *Sacred Rhetoric*, p. 167. (G. K. & L., 1849.)

1180. SPEAKING, MEMORITER, OBJECTIONS TO.—There are many objections to a written speech. In the first place, you are dependent upon your memory, and if that should fail your discomfiture is complete—you break down altogether! Few memories are so perfect as to preserve their power when the mind is otherwise disturbed. The fear of failure is very likely to be the cause of failure. A simple word forgotten produces alarm and hesitation, and while you are trying to recall that word others fade away and in the accumulated confusion a whole sentence disappears. You hesitate, you stammer, you try back—in the hopeless chaos you are lost. From this danger the speaker of a written speech is never safe; it may occur at any moment, and the result is always humiliating. But there is another objection to written speeches—they can never be effective; for this reason, that they are projected by a process altogether different from that of an extempore speech. What you have first written, then committed to memory, and now proceed to deliver by the lips, you utter by a process that is little better than mechanical. The memory is the only mental faculty engaged in the operation, and your whole attention is concentrated upon the work of recalling the words you have learned. This process within you is distinctly manifested to your audience. It is betrayed in face, in tone, in gesture, and your speech, wanting soul, fails to move soul. But when you speak from the prompting of your intellect, the whole mind is engaged in the operation. You say what you think, or feel at the moment of utterance, and therefore you say it in the tones and with the expression that nature prompts, without an effort on

your part. It is a law of our being that mind is moved by mind. There is a secret sympathy by which emotion answers to emotion and your feelings stir the like feelings in your fellowman. But no feigned emotions, however skilfully enacted, can accomplish this. You may greatly admire the skill of the performer and look upon him with admiration as an artist, but you do not feel with him. Again, the language of a written speech is altogether different from extempore expression. The mind, when it discourses through the pen, throws itself, as it were, into a different attitude from that which it assumes when speaking through the lips. The structure of the sentences is different; the words are different; there is a difference in the array of the thoughts. Written composition is obedient to rules. There are certain conventional forms of expression so unlike the language of speaking that they betray themselves instantly to a practised ear. Altho an unskilled audience might not know the cause, the effect is shown in a sense of uneasiness and we complain of stiffness and dullness in the orator. Therefore, never write a speech, but only give it careful thought, and set down the heads of it in the order in which you propose to treat them.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 222. (H. C., 1911.)

1181. SPEAKING, MEMORITER, PREJUDICE AGAINST.—That memoriter speaking is at first both difficult and laborious we do not for a moment deny; but we assert that it is much less so than those who may have given it up on the first attempt can well imagine. There is not, perhaps, a greater difference between the ease and rapidity of touch in a finished musician, and the absurd awkwardness of the same person during the first few weeks of his novitiate in the art, than there is between the difficulty which a man will first experience in committing written matter to memory, and the facility which he will acquire by a few months' practice. There are, however, great and, we can not but think, unfounded prejudices against memoriter speaking; the unreality and deception which it is supposed to involve can only exist where the audience are unacquainted with the most rudimental principles of the orator's art. Many men, if they have thought upon a subject, can not help speaking more or less from memory, particularly those who, if I may so express it, have acquired the habit of thinking sentences. Just, in fact, as a person who has thought over an important letter will know,

almost word for word, what he intends to write before he puts pen to paper. Seeing, then, it is impossible to draw any line, and to say where the supposed deception finds place, the objections, if admitted at all, would hold good as regards all preparation for speaking—which is manifestly absurd.—HALCOMBE, *The Speaker at Home*, p. 67. (B. & D., 1860.)

1182. SPEAKING, MENTAL OPERATIONS IN GOOD.—(1) Those of invention and style, or of memory, or of reading. For according as we speak extempore, or memoriter, or from manuscript, we have either the processes of invention and style, with all the vast multitude of subordinate operations which these imply; or those of remembering what we have committed to memory; or those of taking in from the manuscript through the eye, the thoughts in which we have to deliver to others. (2) We have to keep steadily in view the object which we aim to accomplish in the minds of the audience. (3) We must have a perception and feeling of the meaning of each word in itself, and in all its grammatical relations and connections, at the very moment of speaking it. (4) We must ourselves be affected with the sentiment. For it is indispensable to success in oratory that our own hearts should be deeply and keenly affected with all the emotions and passions which we seek to enkindle in the hearts of others. (5) We must hold the audience in our mental grasp, in the full and strong consciousness that we are speaking directly to their minds.—MCILVAINE, *Elocution*, p. 23. (S. A. & Co., 1874.)

1183. SPEAKING, PRIMARY QUALIFICATIONS FOR.—The first qualification for attainment of the arts of speaking and writing is, therefore, having something to say—by which I mean that you must have in your mind definite thoughts to which you desire to give expression in words. Wanting these, it is useless to attempt to be a speaker or writer. Thoughts will not come just when you are pleased to call for them. It is necessary that you should cultivate a habit of thinking clearly and continuously—of thinking, too, your own thoughts—and you must do this not by vague fancies but by trains of ideas logically arranged and by accustoming yourself to think a subject through, instead of merely thinking vaguely about it. For what is a speech but thinking aloud? You pursue a train of thought, and, by putting it into words, you seek to conduct the minds of your audience through the same train of

thought to the same conclusions, and thus to make them share your emotions of convictions. To this end the aptest thoughts are nothing unless they can be expressed in words as apt. This is an art; this does not come by nature. Nature contributes something to it by certain special capacities with which she favors a few, and she sometimes sets a ban upon others by positive incapacity to think consecutively, to find words readily or to give them utterance in a pleasing manner. But even the most favored by nature require sedulous cultivation of their faculties. Thought can only come from much observation, much reading, and much reflection. Composition—by which I mean the choice of the fittest words and the arrangement of them in the most correct and graceful sentences—can be mastered only by long study and much practise. Every man who aspires to be a speaker must laboriously learn the art of composition, for that is the second stone of the edifice. I can give you no instructions for obtaining thoughts. They must arise from the natural or acquired activity of your mind, gathering ideas from all accessible stores. You must keep your eyes and ears open to receive all kinds of knowledge from all sorts of sources. Your information can not be too diversified. Observation will supply the most useful materials; reading, the most various; reflection, the most profound. But you must be something more than a mere recipient of impressions from without. These must be intimately revolved and recombined in other shapes as your own thoughts. Accustom yourself to think and give yourself time to think. There are many portions of the day which can be devoted to reflection without trying to make thought a business. If a man tells me that he habitually closes his book or lays down his pen, turns his face to the fire with his feet upon the fender and throws himself back in his easy-chair to think, he may say that he is thinking, and perhaps flatter himself with the belief that he is thinking; but I know that he is only dreaming. The time for real reflection is when you are taking that exercise in the open air which I trust you never neglect and which is as useful to the accomplishment of a speaker as any other training. At such seasons, prepare yourself by steady thought for that which is the next process in the acquisition of the art. And this is, writing. You must habitually place your thoughts upon paper, first, that you may do so rapidly; and, secondly, that you may do so correctly. When you come to write your reflections, you will be surprised to find how

loose and inaccurate the most vivid of them have been and what terrible flaws there are in your best arguments. You are thus enabled to correct them and to compare the matured sentence with the rude conception of it. You are trained by this practise to weigh your words and assure yourself that they precisely embody the idea you desire to convey. You can trace uncouthness in the sentences and dislocations of thought of which you have been unconscious before. It is far better to learn your lesson thus upon paper, which you can throw into the fire unknown to any human being, than to be taught it, in the presence of the public, by an audience who are not always very lenient critics.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 18. (H. C., 1911.)

1184. SPEAKING, PROLONGED.—It is a common fault of an extemporary speaker to be tempted, by finding himself listened to with attention and approbation, to go on adding another and another sentence after he had intended, and announced his intention, to bring his discourse to a close; till at length the audience, becoming manifestly weary and impatient, he is forced to conclude in a feeble and spiritless manner, like a half-extinguished candle going out in smoke. Let the speaker decide beforehand what shall be his concluding topic; and let him premeditate thoroughly, not only the substance of it, but the mode of treating it, and all but the very words; and let him resolve that whatever liberty he may reserve to himself of expanding or contracting other parts of his speech, according as he finds the hearers more or less interested, which is, for an extemporary speaker, natural and proper, he will strictly adhere to his original design in respect of what he has fixed on for his conclusion; and that whenever he shall see fit to arrive at that, nothing shall tempt him either to expand it beyond what he had determined on, or to add anything else beyond it.—WHATELY, *Elements of Rhetoric*, p. 112. (L. G. R. & D., 1867.)

1185. SPEAKING, PUBLIC, AND CONVERSATION.—The main point is for a man continually to ask himself how he would have spoken a particular sentence in conversation, and to study to acquire the same variety of intonation which he would then have used, being careful, however, at the same time, to avoid adopting a more colloquial style of speaking. This practise will, in some cases, be sufficient to make up for any want of instruction; more particularly if the speaker has any friend upon whose judg-

ment he can rely, and who will honestly tell him of his faults. Of the different kinds of voice, the bass will of all others be found the most difficult to bring under control; there seems a sort of specific gravity which, continually weighing it down, and confining it to a few deep notes constantly repeated, causes it to have a decidedly narcotic influence upon the hearers; and it is only when the speaker is entirely carried away by his subject, and gives utterance to the impassioned tones of deep feeling, that he ever realizes the power of the weapon at his disposal. Something may be done to remedy this defect by practising the higher notes of the voice in singing, and by taking care in reading, when it is more under control, to prevent it sinking too low; also, by thoroughly entering into the subject in hand, and so allowing the voice to be the exponent of every shade of feeling.—HALCOMBE, *The Speaker at Home*, p. 80. (B. & D., 1860.)

1186. SPEAKING, PUBLIC, AND CONVERSATION COMPARED.—

Should we use a conversational tone in speaking? This question has often been discussed, and altho there is a great difference of opinion, yet it seems to admit of satisfactory answer. The language of conversation is the language of nature, and therefore it should be the basis of speech. The same intonations that are used in it should be employed in every branch of oratory. But the manner of conversation is not always the same. The man who talks with a friend across a river would not use the same tones as if he held that friend by the hand. And if a man is speaking to a number at once, the very need of being heard will cause him to speak somewhat louder than in addressing a single person. With this exception, it might be safely laid down as a rule that a speech should be commenced in the same manner as we would speak to an individual. But should it be continued in that way? The orotund tone is calculated to make a deeper impression than a higher key, or a less degree of force. But there need be no solicitude about its employment. Begin as a man who is talking to his friends upon an interesting subject would do, and then, as the interest deepens, throw away all restraint of voice. Let it follow passion, and it will naturally fall into the way that will best express that passion. It will deepen into the thunder-roar when that is needed, and will become soft and pathetic at the right time.—PITTINGER, *Oratory Sacred and Secular*, p. 58. (S. R. W., 1869.)

1187. SPEAKING, PUBLIC, AND THE PRESS.—The press has had much to do with effecting the modifications which eloquence has undergone in modern days. The press presents man with a means of communicating with his fellows in another form than that in which, in ancient times, the man of thought required to meet, affect, and excite his comrades in life's pathways. While this opportunity has intensified the individual capacities of the soul, it has lessened the wholeness as well as the wholesomeness of intellectual efforts, and has divorced power from power; so that, in our day, we many times find the best writers of the age ineffective in speech, and our most effective speakers by no means the most thoroughly trained in the arts contributory to argumentative cogency, or accuracy of instantaneous verbal expression. Extemporaneousness is plenteous enough in the study or the editorial sanctum, but it is of a sort which can not throw itself out and off in the blaze of day, and among crowds. An almost superhuman intuitiveness regarding the causes or issues of events; an extraordinary power of precise thought and concise expression; a marvellous aptitude for popular exposition, are daily displayed in the leading articles of the great journals and periodicals; but the rapid pen quivers, and the trenchant mind is palsied by the mere personal congregating of the public to be address; and the man who could fling his thoughts down upon the broad expanded sheet before him with all but the speed of speech, will falter, and fall, and quail before an audience who wait upon him to expedite those very thoughts along the viewless atmosphere, at a public meeting. Introspection is too active in him, and his own consciousness is too much developed to permit the usual and requisite concentration of ideas to which habit inclines him; and the disturbing play of the outgoing emotions is too active and engrossing to allow him to use his whole faculty of thought upon the topic under consideration. An orator, on the other hand, feels a passivity and inertia of mind congealing and frost-fixing his whole intellect, unless the glow and animation, the living excitement and inducement of a crowd be before him. His thoughts can not be wrought to effectiveness unless his emotions are under the influences of a circle of anxious hearts ready to be subjected in turn to the control of his enthusiasm—unless an atmosphere of livingness environs him, into which he can impel the energy of an excited and exciting mind. Few have such perfect and unalloyed command of thought, feeling, pulse, frame,

physical habit, etc., as to enable them to give full scope to the actual effervescence of the intellect, and in the mere extemporaneity of their mental activity utter the impassioned thought which springs fresh-born from the spirit. The reticence of modern manners is against it. The cause of this may be said, in a great measure, to be the multiplication, in our times, of printed matter—matter to be read in quiet, and apart from the play and display of passions; and the consequent tendency in every mind to compare the spoken words with the written style to which we are all so much more accustomed. This comparison operates to cool and depress the emotions of the speaker, and to decline the hearers to judicality and calmness. It makes eloquence, in its ancient sense—outspokenness—less possible, and, therefore, more rare in modern than in ancient times.—NELL, *The Art of Public Speaking*, p. 12. (H. & W., 1868.)

1188. SPEAKING, REQUIREMENTS FOR SUCCESS IN.—To be a successful speaker, you must have something to say; you must be able to clothe what you desire to say in the best language and you must give utterance to that language in such fashion as to win and hold the attention of your audience. Books and reflection will supply thoughts; composition will enable you to put those thoughts into words; reading will teach you to express those words rightly. If you do these things well, you will be a great orator. It is not essential to success in speaking that you should attain proficiency in each of these acquirements. Many public speakers of high reputation fail in one or more of the accomplishments required for the highest oratory. This is a defect in them to be avoided so far as you can—not a manner especially to be imitated. Because one distinguished man hesitates in his speech, another is ungainly in action, a third does not frame a complete sentence, and a fourth is at a loss for words, you are not to deem yourself exempt from endeavors to avoid the faults into which they have fallen. They are not the less faults, not the less to be shunned. If you desire success, you must consent to learn what to do and what to shun, and strive earnestly to put in practise what you have so learned.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 57. (H. C., 1911.)

1189. SPEAKING, REQUISITES FOR GOOD.—There are three points of the first importance to a speaker, and if deficiencies are not to be called misfortunes, we

may rank them as great and generic faults. I mean the defects of the mind, of the ear, and of industry. Speech is intended to be the sign of every variety of thought and feeling. If, therefore, the mind of a scholar be not raised to that generality of condition, which can assume all the characters of expression, he will in vain aspire to great eminence in the art. If his mind is endued only with the diplomatic virtue of unruffled caution; if it is of that character which compliments its own dulness by calling energy violence, and draws out in reprobation at the vivid language of truth; if all its busy goings are but around the little circle of its own selfish schemes; if it has yet to hear, and never can be convinced, that success in every art is more indebted to the plans of sagacity, than to the perseverance of passion; if the mind, I repeat it, is of such a cast, its possessor may perhaps, by his assiduity, satisfy his own uncircumspect judgment and taste, but he can never reach the highest accomplishment in elocution. In speaking of the mental requisites for good reading, we must not overlook our frequent neglect to discriminate between strong feelings and delicate ones. The latter make the full and finished actor; and it is unfortunate for his art that endowments, which under proper cultivation insure success, are generally united with a modesty that retires from the places and occasions for displaying its merits; while the former in reaching but the coarse energy of passions, are able to figure on the stage, only as the outrageous Herod, the brazen Beatrice, and the Buffoon. The mind, with its comprehensive and refined discriminations, must furnish the design of elocution: the ear must watch over the lines and coloring of its expression. An ability to measure nicely the time, force, and pitch of sounds, is indispensable to the higher excellences of speech. It is impossible to say how much of the musical ear, properly so called, is the result of cultivation. There is, however, a wide difference even in the earliest aptitudes of this organ; and tho the means of improvement derived from analysis will hereafter increase the proportional number of good readers, and produce something like an equality among them, still the possession of a musical ear must, with other requisites, always give a superiority. I have more than once urged the importance of industry, the third general means for success. Neglect on this point may be considered as an egregious fault in a speaker, and it certainly is the most culpable. It is here placed on high ground, along with mental susceptibility and delicacy of ear,

those essentials which have been designated by the indefinite term "genius." In vain will the mind furnish its finest discriminations, or the ear be ready with its measures, if the tongue should not contribute its persevering industry. By a figure of speech that took a part for the whole of the senses, a happy penalty upon mankind, as it was early written, doomed the taste to be gratified by the sweat of the brow. The ear, too, can receive its full measure of delight only through the long labor of the voice.—Rusin, *The Philosophy of the Human Voice*, p. 464. (L. G. & Co., 1855.)

1190. SPEAKING TO BE HEARD.—

You must begin by measuring the space you are to fill. To do this there is no need to count by rule or to say to yourself, "those people are so many yards from me, I must raise my voice so much." There is no scale determining that such a tone is good for so many feet and such another for so many more. But there is something better than a rule to guide you. Nature teaches you. If you do not think about it, by a kind of instinct you proportion your voice to the distance from you of the person you address. If, therefore, you would be heard by the whole assembly, look at the most distant person and address him. In obedience to this law, the voice will adapt itself to the distance and, being heard by him, you must be heard by all. If, upon trial of this, you find that your voice still fails to be thrown so far, or that painful exertion is required on your part, you may know that there is some defect in the management of the voice, and you should proceed to search for it, with resolve to remove it. First, assure yourself that you are not too loud. There is a degree of loudness that both stifles your own voice and deafens your audience. If the making of the sound is an effort, you may be sure that you are too loud. Remember that you are seeking to convey to your audience articulate sounds, distinguished by the most delicate shades of sound, which disappear when the voice is raised beyond a certain pitch. The actors in the largest theaters do not speak loud, but they speak out, and they speak clearly, in a key slightly raised above that used in a room. This is your rule also. Speak up; speak out. Open your mouth; do not speak through your teeth or your nose; neither mutter, nor whine, nor snuffle. Take especial pains to shun these frequent faults, and invite some honest friend to tell you plainly if he can detect any traces of either in your manner. If he so find it, strive earnestly to shake off

such defects at the beginning, for they grow into incurable habits with formidable rapidity. Continue to consult your friend's ear until every trace of them shall be removed.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 228. (H. C., 1911.)

1191. SPEAKING, VALUE OF PUBLIC.—It is proper to consider the art (of rhetoric) as well in its nature as in its effects; to derive our inferences not merely from uses which have been made of it, but from the purposes to which it ought to be applied, and the end which it is destined to answer. The peculiar and highest characteristic which distinguishes man from the rest of the animal creation, is reason. It is by this attribute that our species is constituted the great link between the physical and intellectual world. By our passions and appetites we are placed on a level with the herds of the forest; by our reason we participate of the divine nature itself. Formed of clay, and compounded of dust, we are, in the scale of creation, little higher than the clod of the valley; endowed with reason, we are little lower than the angels. It is by inestimable privilege of progressive improvement, and is enabled to avail itself of the advantages of individual discovery. As the necessary adjunct and vehicle of reason, the faculty of speech was also bestowed as an exclusive privilege upon man; not the mere utterance of articulate sounds; not the mere cries of passion, which lie has in common with the lower orders of animated nature; but as the conveyance of thought; as the means of rational intercourse with his fellow-creature, and of humble communion with his God. It is by the means of reason, clothed with speech, that the most precious blessings of social life are communicated from man to man, and that supplication, thanksgiving, and praise are address to the Author of the universe. How vastly, then, with the great dramatic poet, may we exclaim,

"Sure, He that made us with such large discourse,

Looking before and after, gave us not
That capability and God-like reason,
To rust in us, unus'd."

A faculty thus elevated, given us for so sublime a purpose, and destined to an end so excellent, was not intended by the Supreme Creator to be buried in the grave of neglect. As the source of all human improvements, it was itself susceptible of improvement by industry and application, by observation and experience. Hence, wherever man has been

found in a social state, and wherever he has been sensible of his dependence upon a supreme disposer of events, the value and the power of public speaking, if not universally acknowledged, has at least been universally felt.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 13. (H. & M., 1810.)

1192. SPEAKING WELL, POWER OF.

—An assembly hanging on the words and thinking the thoughts of a single man, gives the speaker the most subtle kind of flattery, and he needs to beware how he yields to its influence or his fall will be speedy and disastrous. The triumphs of oratory are very fascinating. The ability to sway our fellow-men at will, to bind them with the strong chain of our thought and make them willing captives, produces a delirious and intoxicating sense of power. But this is very transient, and unless taken advantage of at the moment, to work some enduring result, it fades, like the beautiful cloud-work of morning, before the rising sun. Even during the continuance of a sermon, it is hard to maintain the influence of a happy moment. Persons not unfrequently give utterance to some great and noble thought, that echoes in the hearts of the audience, and the nameless thrill of eloquence is felt, but some irrelevant phrase or commonplace sentiment dissolves all the charm. To avoid this, the whole discourse must be of a piece, and rise in power until the object is accomplished.—PITTENGER, *Oratory Sacred and Secular*, p. 108. (S. R. W., 1869.)

1193. SPEECH, A FORMAL.—This is the set speech on a set subject, after formal notice, with time for preparation, when the speaker is expected to be prepared. The great occasions for these grand exercises are the bringing forward of a motion on a subject of high importance, or asking for leave to bring in a bill affecting weighty interests. The initiative being then with you, it is your business to put the House in possession of the history of the case—the facts, the arguments, the conclusions you deduce from them. In such an enterprise every resource of your art is open to you—nay, is required of you. You may appeal to the passions, to the sympathies, to the sentiments, to the reason, of your hearers. You may strive to convince or to persuade, to win or to warn. You can not be too eloquent, provided it be true eloquence. Your discourse should be a composition constructed with consummate art, on a definite plan, complete in all its parts and perfect as a whole. Commit the plan to paper, but only

the plan. Sketch in tabular array your course of argument, so arranged that the eye may catch in a moment the suggestion at any part where your memory may have failed you. If there are figures, or a quotation, set them out in full at their proper places. But write no more than this—unless it be the peroration—which high authorities have recommended, both by precept and example, as a proper subject for utterance from the memory. I am not quite satisfied that they are right. I doubt whether the transition from the language of extempore speaking to the very different structure of a written composition is not so manifest as to jar upon the ear and offend the taste. On the other hand, I admit the necessity for a striking close to a good speech, and that its effect is much heightened by rising gradually to a climax of thought and language. I acknowledge the extreme difficulty of accomplishing this by a single effort of the mind, without correction or choice of expressions. At all events, only great genius or intense emotion can extemporize such bursts of eloquence, and it will be safer for average men to prepare their perorations, writing them, correcting them, elaborating them, until they satisfy the taste of the author. But inasmuch as it is very difficult for any man to form a correct judgment of his own recent compositions, it would be desirable, if practicable, to call to your aid a judicious friend and submit the work to his criticism and correction before it is finally adopted and committed to memory.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 262. (H. C., 1911.)

1194. SPEECH, ART OF.—What were all the attributes of man, his personal accomplishments, and his boasted reason, without the faculty of speech? To excel in its use is the highest of human arts. It enables man to govern whole nations, and to enchant while he governs. The aristocracy of eloquence is supreme, and in a free country can never be subdued. It is the pride of peace and the glory of war; it rides upon the zephyr's wings, or thunders in the storm. But there is in eloquence, in painting, the life of the canvas, which breathes, moves, speaks, and is full of action: so is there in the dance, the poetry and music of motion, the eloquence of action, whose power consists in the wonderful adaptation of the graces of the body to the harmonies of mind. There is eloquence in every object of taste, both in art and nature; in sculpture, gardening, architecture, poetry, and music; all of which come within the scope and plan of the orator, that he may

comprehend that intellectual relation, that secret clause in the liberal professions which, connecting one with another, combines the influence of all.—Bronson, *Elocution, or Mental and Vocal Philosophy*, p. 163. (J. P. M. & Co., 1845.)

1195. SPEECH, BODY OF A.—You must have an argument and yet you must not appear to argue. The order of your thoughts must be logical, but you must shun the shape of logic. Your aim is to convince and to persuade. But conviction is not produced by close reasoning; it is the result of a pleasant mixture of facts and broadly-drawn deductions from them, which carry the listener's mind to your end, without consciousness on his part of the particular steps by which you have done so. In your own mind, you must have a distinct conception of the chain of reasoning by which you propose to travel to the conclusion. Your art will be shown in concealing this from the audience. The result is accomplished by a judicious mingling of narrative with argument, gaiety with gravity, humor with poetry, familiar talk with occasional flashes of eloquence. Variety is the soul of a speech, and is above all things to be studied—the skill of the great orator being shown in the direction of every phase of his discourse, however apparently divergent, to the proposition he is maintaining. Remember that nothing is so wearisome as monotony. We tire of too much eloquence, and a speech of brilliant sentences would be intolerable. Too many passages of the finest poetry pall upon the ear. You can not be kept constantly grinning, and how glad everybody is to escape from solemnity is shown by the wretched jokes that suffice to throw a court of justice into roars of laughter. In a speech, there is nothing more useful than interspersing of anecdote. Narrate some facts. There are many people in all companies who can understand nothing else. They can see little in an argument, but they can appreciate a fact. It so happened to somebody somewhere after he had done something. That settles the question in such minds, and they are not few. You win at least half your audience by a striking anecdote, perhaps utterly worthless as evidence to a reasoning mind, but it amuses and relieves the strained thoughts of even your more reflecting listeners. When occasion permits, throw in a little eloquence, but not too much nor too frequently. There is nothing in the art of speaking more difficult to manage than this. A flowery discourse is offensive to good taste, but a dash of poetry may be permitted when

you appeal to the feelings. In narrative, also, it is sometimes desirable to embellish description with pictorial language, and you may clothe sentiments in ornamental phrases. But these flights should never be long continued, and they should appear as accidents only, not as the substance of your discourse. The mention of pictorial language reminds me that a speech should be interspersed with pictures. You are aware that every human being, not an idiot, is competent to conceive a picture, while few are capable of comprehending an abstract idea and fewer still of following out a close-linked chain of argument. You may see this shown in a striking manner by children, who will listen intently to stories that paint pictures upon their minds and receive repetitions of the same story, however frequent, with even more than the interest felt in it at the first telling. A considerable portion of the grown-up people of all ranks and conditions are only "children of larger growth," and retain the childish love of pictorial narrative. You must submit to gratify this taste if you would please a miscellaneous audience. Tell them something in the way of a story, something you or some other persons have seen or done, painting with your words upon their minds a picture of the scene you are describing. Do not be afraid of staleness or repetition—it is wonderful how often audiences will laugh at the same jest and listen with interest to the same story. Thus, with a mixture of argument, narrative, poetry, eloquence, jest, and earnestness, you will compound the middle, or substance, of a speech.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 242. (H. C., 1911.)

1196. SPEECH, DEFECTS OF.—There are abundant faults to mar the freedom of nature; and the speaker who would be truly natural must watch vigilantly for them, and, when found, exterminate them without mercy. The sing-song tone, the scream, the lisp, the guttural and tremulous tones, must be weeded out as they come to the surface; and if the preacher's own egotism is too great to see them, or his taste not pure enough, some friend ought to point them out for him. At the bar, or in political life, the keen shaft of ridicule destroys such things in those who are not incorrigible; but in the pulpit they are too often suffered to run riot because the sacred nature of its themes prohibits ridicule, and causes every one to endure in silence.—PITTENGER, *Oratory Sacred and Secular*, p. 57. (S. R. W., 1869.)

1197. SPEECH, DIVISIONS OF A.—

The parts of a speech are two; for it is necessary to state the case about which it is, and to prove it. Wherefore for one, after stating, not to prove it, or to proceed to prove it without a previous statement, is out of the question: for whoever proves, proves something; and he who makes a previous statement, makes such statement with a view to subsequently proving it. And of these parts, the one is the statement, the other the proof; just as tho one were to make a division into problem and demonstration. But the divisions which they now usually make are ridiculous; for narration is a kind of peculiarity to judicial speeches alone; for how can there, in demonstrative and deliberative speeches, be any narration such as they speak of, or any reply, confutation of an adversary, or any peroration of points selected for display of character? But exordium, contrast of argument, and recapitulation, do then only occur in deliberative speeches when an altercation happens; for, considered as accusation and defence, they frequently admit these branches, but not in their character of a piece of advice. But the peroration, moreover, is not an essential of every judicial; for instance, if the speech be a short one, or the case easy to be remembered. For it is usual to detract only from what is prolix. The necessary divisions, then, are the statement and proof. The essential divisions then are these; but the greatest number are: exordium, statement, proof, peroration. The confutation of an adversary belongs to the proof; and the contrast of arguments is an amplification of one's own, so as to be a kind of branch of the proof; for one who does this proves something; but not so either exordium or peroration; but the latter refreshes the recollection. But should one draw distinctions with regard to these, that will be the case which the followers of Theodorus used to do, there will be a narration distinct from post-narration, and pre-narration, together with refutation, and post-refutation. But the writer should affix a title only after marking out a distinct species and difference, otherwise it becomes mere emptiness and trifling; just like Licymnius, who in his treatise gives the titles, irruption—digression—ramifications, etc.—ARISTOTLE'S *Rhetoric and Poetics*, p. 249. (B., 1906.)

1198. SPEECH, FACULTY OF.—

Speech is the distinctive attribute of humanity. This general truth needs no modification to meet the case of deafmutes. While, undoubtedly, individuals differ indefinitely in

the degrees to which they rise in the power of vigorous thought and of forcible expression, while there are geniuses here as in every other art, still it remains true that this faculty is subject to the laws which regulate all the various activities of our nature. The degree of excellence to be attained in discourse will depend on the training—on its mode and the degree to which it is carried. Orator *fit*—the orator becomes such. There is no such thing as a natural orator in the strict sense of the expression. The most eminent orators and writers have ever been those who have subjected themselves to the most thorough training. Patrick Henry, the most illustrious example of natural oratory, so far as there is any such, went through a course of training in his daily studies of human nature as drawn out by himself in his little shop, his everyday trials on his lingering customers of the power of words, his deep and enthusiastic investigations into history, and particularly his patient and continued study of the harangues of Livy and the elaborate translations he made of them, which, to say the least, is very uncommon. Dr. Barrow used to copy out the finest passages of classical and ecclesiastical writers, particularly Demosthenes and Chrysostom; and, we are told, "took infinite pains with his compositions, transcribing them over and over again." The secret history of every speaker and every writer who has attained great success would show them to have been diligent students in private, like William Pinkney, of Maryland, the most distinguished lawyer of his time, altho they may have done as Goodrich, in his "Recollections," says Pinkney did—"affect to rely chiefly on his native powers." Pinkney was once heard, he says, "about five o'clock of a winter morning, reciting and committing to memory, in his room, the peroration of a plea which he delivered the same day before the supreme court." Goodrich tells a similar anecdote of Daniel Webster, indicating the secret source of his oratorical power: "On a certain occasion Mr. Webster startled the Senate by a beautiful and striking remark in relation to the extent of the British empire, as follows: 'She has dotted the surface of the whole globe with her possessions and military posts, whose morning drum-beat, following the sun and keeping company with the hours, circle the earth daily with one continuous and unbroken strain of the martial airs of England.' On going out of the Senate, one of the members complimented Mr. Webster upon this, saying that he was all the more struck with it as it was evidently impromptu. 'You are mistaken,' said Mr. Web-

ster; 'the idea occurred to me when I was on the ramparts of Quebec some months since. I wrote it down, and rewrote it, and after several trials got it to suit me, and laid it up for use. The time came to-day, and so I put it in.'" High oratory is the result ever of study and laborious training.—DAY, *The Art of Discourse*, p. 17. (C. S. & Co., 1867.)

1199. SPEECH, INAPPROPRIATE.—I think the sight of a great assembly, and the importance of the subject an orator treats of, ought to animate him far more than if he were talking familiarly with his friends. But both in private, and in public, he ought always to act naturally. He should use some action when his words are moving; but when his expressions are quite calm and simple, there is no occasion to move the body, except it be in the gentlest manner. Nothing appears more shocking and absurd than to see a man very warm and active when he is saying the driest, coldest things. Tho he sweats himself, he chills the blood of his audience. Some time ago I happened to fall asleep at a sermon, as you know one is apt to do in the afternoon (and, indeed, in former times they preached but once a day, after the gospel in the morning service), but I soon waked and found the preacher in a very violent agitation, so that I fancied, at first, that he was pressing some important point of morality, but he was only giving notice that on the Sunday following he would preach upon repentance. I was extremely surprized to hear such an indifferent thing uttered with so much vehemence, and must have laughed out, if the regard I had for the place, and some other circumstances, had not restrained me. The pronunciation of these declaimers is exactly like their gesture; for, as their voice is a perpetual monotony, so there is a uniformity in their gesture which is no less nauseous and unnatural, and equally contrary to the good effect which one might expect from decent action.—FÉNELON, *Dialogs on Eloquence*, p. 94. (J. M., 1808.)

1200. SPEECH IN BIRDS.—When we compare the training to speech of deaf mutes with the training of parrots, we find that one and the same result is reached from two different starting-points. The former are deficient in conceptions of sound, but their organs of speech are constituted like those of their speaking teacher; by means of their human capacity of attention they can therefore be brought by careful and laborious training not only to form a conception of the particular movement of these organs that corre-

sponds to a seen character, but also to execute this movement and produce the required tone. Now, the feeling of movement experienced by the deaf mute during utterance forms for his memory in future the starting-point which his consciousness first repeats on meeting again with the character, and which then is followed with mechanical ease by the renewed execution of the movement. Of course, the modulation of speech so acquired will never quite lose the harshness proceeding from the want of a perception of the produced result. The bird under training, on the other hand, has the conception of the sound, but externally his organs are so unlike those of his human teacher that his animal intelligence finds the chief difficulty in guessing how the latter produces the sound, and how he himself must manage his differently constructed vocal organs in order to produce the same. Obviously this can be done only if the bird's organization is such that the tone-conception, in so far as it is at the same time stimulation of the nervous tract, acts directly on the vocal nerves, and at once effects for the bird what he could not of himself bring about. To the human child only this second mode of learning to speak is natural; it learns words not by watching the mouth, but through its vocal organs being directed by its conception of sound. Two things are remarkable: the extraordinary interest with which the child devotes himself to this working of his organs of motion, and at the same time the trouble which it costs him to become fully master of them. At a time when the motion of the other parts of the body is far behind the agility already attained by animals of the same age, there awakes—generally along with pantomimic movements—the effort to talk by means of the most marvelous curling of the lips, contortions of the mouth, and movements of the tongue; while usually the power of moving the palate and back parts of the cavity of the mouth is acquired later. By observing the phenomena, one can obtain ocular evidence of the working of a physiological impulse evidently here impelling the inner states of the general sense into this particular form of expression. And the difficulty which, nevertheless, is met with in bringing these movements wholly under control in no wise tends to weaken our conviction of an organic foundation for them. Just as the eyes, whose whole structure undoubtedly is adapted for the regular uniting of the rays of light, do not perform this office immediately after birth, nay, are scarce capable of discerning a faint gleam of light, so probably the delicate perception of dis-

tinctions in tones and sounds is not from the first present in perfection, but is gradually developed out of an indefinite susceptibility to sound in general. In proportion as its delicacy increases, the instinctive working of its stimulations on the vocal organs also becomes more distinct.—LOTZE, *Microcosmus*, p. 611. (T. & T. C., 1885.)

1201. SPEECH MAKING, PROCEDURE IN.—When, after hearing and understanding the nature of a cause, I proceed to examine the subject matter of it, I settle nothing until I have ascertained to what point my whole speech, bearing immediately on the question and case, must be directed. I then very diligently consider two other points: the one, how to recommend myself, or those for whom I plead; the other, how to sway the minds of those before whom I speak to that which I desire. Thus the whole business of speaking rests upon three things for success in persuasion: that we prove what we maintain to be true; that we conciliate those who hear; that we produce in their minds whatever feeling our cause may require. For the purpose of proof, two kinds of matter present themselves to the orator: one, consisting of such things as are not invented by him, but, as appertaining to the cause, are judiciously treated by him, as deeds, testimonies, covenants, contracts, examinations, laws, acts of the senate, precedents, decrees, opinions of lawyers and whatever else is not found out by the orator, but brought under his notice by the cause and by his clients; the other, consisting entirely in the orator's own reasoning and arguments: so that, as to the former head, he has only to handle the arguments with which he is furnished; as to the latter, to invent arguments likewise. Those who profess to teach eloquence, after dividing causes into several kinds, suggest a number of arguments for each kind; which method, tho it may be better adapted to the instruction of youth, in order that when a case is proposed to them they may have something to which they may refer, and from whence they may draw forth arguments ready prepared; yet it shows a slowness of mind to pursue the rivulets, instead of seeking for the fountain-head; and it becomes our age and experience to derive what we want to know from the source, and to ascertain the spring from which everything proceeds.—CICERO, *On Oratory and Orators*, p. 252. (B., 1909.)

1202. SPEECH, MENTAL PURPOSE OF.—Speech is employed to declare the

condition and purposes of the mind. These are first known to us as ideas; and ideas have been divided into thoughts and feelings. The design therefore of speech is to declare our thoughts and feelings. And as we acknowledge this distinction in the conditions of the mind, the voice must have distinct means for declaring them. It is, therefore, of great importance to ascertain what are the different means in the voice for declaring, in one case the plain and simple condition of thought, and, in the other, the excited mental condition of feeling or passion. Schoolmen make a distinction between thoughts and feelings, and common usage has adopted their language. This is not a place for controversy, nor is it necessary to inquire, deliberately, whether the above distinction refers to the essential nature of the things, or to their degrees. Some may be disposed to consider thoughts and feelings merely as various degrees of intensity in ideas: since the function, noted as a mere thought in one, has in another, from its urgency, and without apparent specific difference, the bright hue of a feeling; and since in the same person at different times, like circumstances produce, according to the varied susceptibility of excitement, the mental condition of either a feeling or a thought. Perhaps it might not be difficult, to show that these states of the mind have many points in common, and that no definite line of demarkation can be drawn between them. But however inseparably involved at their points of affinity, they are, in their more remote relationships, either in kind or degree distinguishably different.—RUSK, *The Philosophy of the Human Voice*, p. 133. (L. G. & Co., 1855.)

1203. SPEECH OF REPLY.—This is the triumph of speech-making, if not of oratory. A great oration may be best made in the introduction of a subject; but a great speech in a reply. This it is that tests the true genius of the orator. By labor or preparation it is possible for mediocrity to get up a formal oration that may truly deserve admiration as a work of art. But a reply can not be got up. In its nature it must be impromptu, and for its efficiency it must depend entirely upon the natural powers of the orator. If you observe closely the various speakers in Parliament, you will note how some who are accounted orators and who make fine speeches, never commit themselves to a reply, while all the greatest intellects there reserve themselves for the reply. Here it is that the orator *revers* in the full enjoyment of all his faculties and the unrestricted

exercise of his art. He is bound by no rules of construction, he has not to search for subjects, usually he is embarrassed only by the wealth of them, for whatever has been mooted in the debate is his to deal with at his pleasure. He has taken note of the weak points in the argument, and with these before him he treats them in their order, with the further consciousness that his is the last word and therefore that he has the advantage of the last impression upon the minds of the audience. For a task so all-embracing and miscellaneous, no rules can be prescribed, for it is not subject to rule; and no hints can be suggested, for the moment must teach its own lesson. I can only say that you will best educate yourself to the reply by sedulous study of the arts of writing, reading, and speaking.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 263. (H. C., 1911.)

1204. SPEECH, ORIGIN OF.—There is still a rich field for a research confining itself to tracing the paths by which the fantasy of races, out of the few terms for sensibly perceived objects that doubtless formed the original amount of their store of words, has gradually acquired expressions for the endless variety of supersensible ideas and their subtle and complex relationships. We shall find, if we devote ourselves to this employment, that in the attempts to denote new objects or new results of reflection by judicious comparison with others already known or named, there is displayed not only an exceedingly vigorous activity of the comparative imagination, but activity of a kind that enters essentially into the mental character of a nation and its mode of conception. The analogies, similes, and images which in our developed languages only poetry still employs, in order to replace the now ineffective diction of every-day life by expressions whose meaning, not yet worn threadbare, again brings freshly home to us the value of what they denote: all these means belong naturally to the youth of language, and the flowery speech of many tribes not cultivated by reflection resembles in this respect not a little the manner of expression common to its earliest stages. Many a word, that now briefly and with clean-cut impress denotes an object indeed, but seems to tell nothing about its nature, contains in its original full form—which etymological research can sometimes trace—a significant attempt at a theory, at an explanation of the thing denoted. Of course, the strange error is not now to be justified of seeking to determine the nature of things from the meaning of their names, and of taking the notions

deposited in these names by the word-forming fantasy of primitive times as a clue to guide us in attaining a knowledge of the things named. There is, however, a deep interest—and one not foreign to our subject—in observing what particular attribute of an object most strongly attracted that fantasy by its novelty or its importance, hence causing the name to be fixt with reference to it. We should frequently find how delicate was the comparative perception of these times of which no historic retrospect can now be distinct, with what susceptibility it often laid hold of the most general and not always the most obvious resemblances and connections of phenomena, and how even in languages of different types the similar comparisons implied in their terms for the same objects not seldom offer individual instances of a surprising identity of procedure in the common human fantasy. But these fascinating researches, which become convincing and instructive only through the collection of a mass of details, lie outside the narrower path here prescribed to us. We can take up language again only after it has reached a stage of its growth at which the primitive meaning of these picturesque word-formations has long since been forgotten. Most of the syllables that at first, through association with perceived phenomena, figuratively express the character of a notion, have passed into inflections, terminations, and prefixes, and serve only to indicate sharply, but with colorless abstraction, the formal setting that thought seeks to give to the content of the main constituent of the earlier compound.—Lotze, *Microcosmus*, p. 616. (T. & T. C., 1885.)

1205. SPEECH, PROGRESS OF A.—It is not so easy as it seems to know upon what one is to speak: many orators, at least, seem to be ignorant of it, or to forget it, in the course of their address; for it is sometimes their case to speak of all things except those which would best relate to the occasion. This exact determination of the subject is still more needful in extemporization; for there many more chances of discursiveness exist. The address not being sustained by the memory or by notes, the mind is more exposed to the influences of the moment; and nothing is required but the failure or inexactitude of a word, the suggestion of a new thought, a little inattention, to lure it from the subject, and throw it into some crossroad, which takes it far away. Add the necessity of continuing, when once a speech is begun, because to stop is embarrassing; to withdraw, a disgrace. Therefore, in order to lead and sus-

tain the progress of a discourse, one must clearly know whence one starts, and whither one goes, and never lose sight of either the point of departure or the destination. But, to effect this, the road must be measured beforehand, and the principal distance marks must have been placed. There is a risk else of losing one's way, and then, either one arrives at no end, even after much fatigue, productive of interminable discourses leading to nothing—or if one at last reaches the destination, it is after an infinity of turns and circuits, which have wearied the hearer as well as the speaker, without profit or pleasure for anybody.—BAUTAIN, *Art of Extempore Speaking*, p. 146. (S., 1901.)

1206. SPEECH, REVIEWING A.—

When the speaker is sufficiently rested, and has become more calm, next day for instance, let him review his plan while his recollections are still new, in order to correct and perfect it by the side of what he has actually said, either rectifying the succession of the ideas, if necessary, or adding those which have occurred to him while speaking. It will be so much gained for some future speech on the same plan. If the discourse has been really successful, and he feels inclined, let him write according to his plan as he has spoken, and thus he will compose a finished production, after having delivered an extemporaneous one. Great orators have in this manner written several of their orations subsequently—Cicero, Bossuet, and others. In this case, the surest method is to have a shorthand writer supply you with the whole of what you have said, and whose reports you can rewrite, yet so rewrite as to preserve whatever vivid or striking things the spoken words possessed.—BAUTAIN, *Art of Extempore Speaking*, p. 294. (S., 1901.)

1207. SPEECH, SPECIAL PARTS OF

A.—It is of paramount importance that a speaker determine definitely in advance how he intends to begin and end his speech, as well as the length of time he will occupy. One of the most dangerous mistakes, common to fluent speakers, is that of talking on at great length, simply because they find themselves being well received by the audience. Such men, tempted into digressions from their original plan, often find themselves at a loss to reach a graceful conclusion, and at last having wearied and disappointed the audience, are obliged to end “like a half-extinguished candle going out in smoke.” It is well known that many of the world's great orators, the exponents of the

extempore style of speaking, gave special attention to the preparation and memorizing of the introduction and conclusion of their speeches.—KLEISER, *Great Speeches and How to Make Them*, p. 28. (F. & W., 1911.)

1208. SPEECH THE HIGHEST LANGUAGE.—

The superiority of spoken language over the language of painting and sculpture, has been the frequent subject of remark. One reason for it is that whilst the artist can only effect with certainty an impression upon the eye, and must depend upon the sensibility, often imperfect, of the spectators for the reproduction in their minds of the emotions that suggested his subject and guided his hand, the poet by his description can himself call up the appropriate feelings. Upon the forehead of the Dying Gladiator what chisel could inscribe plainly that which the poet bids us read there?—

—“his manly brow

Consents to death, but conquers agony.”

In the picture of the Crucifixion at Antwerp, by Rubens, one of the most powerful specimens of “the brute-force of his genius,” the action and purpose of more than one of the figures have been variously understood, and therefore by one party or another misunderstood. It is a disputed question whether the mounted soldier is looking with reverence at the chief figure, or with cruel calmness at the agonies of one of the thieves; and whether the soldier on the ladder has broken the legs of the thief, or is preparing to do so. Art finds few to understand its sweet inarticulate language, but the plainer and fuller utterances of poetry can not be misunderstood. Another reason of its superiority may be found in the greater power of words to suggest associations that knit up our present impression with others gained from the past, or, better still, bring our emotions and moral feelings into connection with our present impression. What painting of a house can ever convey so much to a feeling heart as the short description—“This is the home in which I spent my childhood?” The sculptor raises a tomb, and covers it with the ensigns of piety and death, but his art tells us less after all than the brief inscription, “He died for his country,” or, “he looks for immortality.” The painter can not dip his pencil in the hues of the spirit; the sculptor's drill and chisel can not fix in matter the shapes which the mind assumes. The artist's thought remains unexplained, or depends upon the casual advent of congenial interpreters. In the comments upon our famous pictures and

statues we have so many acknowledgments of the inferiority of the language of art to that of speech. Art would need no commentators, if it were thoroughly competent to tell its own story.—THOMSON, *Laws of Thought*, p. 48. (S. & Co., 1860.)

1209. SPEECH, WASTE IN HURRIED.

—Haste is not only waste, but means inferiority. A man can not hope to be self-possessed in public speaking unless he is deliberate. A reasonably slow style of speaking gives increased weight to one's words, and gains credit for depth and profundity, not always, however, wholly deserved. But more than this, it gives the speaker time in which properly to formulate his sentences, to observe their effect upon the audience, and to express exactly what he wishes to say. A rapid speaker is forever saying the wrong thing, or something he did not intend, or running off into dreary discursiveness. A deliberate speaker is likely to be more careful and accurate, his words more particularly rounded out into clearness and fulness, and his whole style more emphatic and energetic. He must not drawl, nor give the impression of tardiness, since these, too, are faults to be avoided. The deliberateness of which we speak simply means that he be self-possessed, sincere, and deeply solicitous that everyone should understand him. What has been said must not be confounded with a monotonous delivery. Nothing is more uninteresting than to listen to an unvaried tone of voice, however good the speaker's ideas may be. We are recommending energetic and expressive deliberateness, not drawing monotony or hesitation.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 242. (F. & W., 1910.)

1210. SPEECH, WRITING A.—Before you attempt to speak a speech, write one. Choose your theme and ask yourself this plain question: "What do I want to say about this subject?" In speech you may say much that would be inadmissible in writing. Written declamation is disagreeable, but declamation may be employed with great effect in speech. The structure of the sentence differs in the two forms of discourse, and the very language is unlike. A spoken essay would be as intolerable as a written oration. In the essay we look for thoughts; in the speech, mainly for sentiments and emotions. The former is supposed to be the utterance of profound reflection in skilfully constructed sentences. The latter is the outpouring of the mind in the words that rush to the tongue,

regardless of the orderly array prescribed to deliberate composition. Nevertheless, you should try to write a speech before you attempt to speak it. To do this, you must exercise your imagination and suppose yourself to be in the presence of an audience, upon your feet, about to address them on some theme familiar to you; acting, as it were, as your own reporter. Doubtless you believe your mind to be full of fine ideas and your brain overflowing with apt words wherein to clothe them. Before you have written three lines, you will be amazed to discover that those crowding thoughts are very shadowy and indefinite, those thick coming fancies little better than dreams, and the glowing words extremely reluctant to fall into orderly array. In fact, you will find that you have yet to learn your lesson, and to do so you must begin with the rudiments of the art. And great, indeed, will be the value of this first lesson, if only it should teach you this much—that you have everything to learn. The first step to all knowledge is the knowledge of our ignorance.—COX, *The Arts of Writing, Reading, and Speaking*, p. 210. (H. C., 1911.)

1211. SPEECH, WRITTEN AND EX-TEMPORE, BLENDING OF.

—I am well aware that it is in one's power to write one's exordium and learn it by heart. It is a useful practise in certain cases, and for persons who have the habit of blending written with extemporary passages, and of stepping alternately from what they have learned by heart to what they unfold that very instant from their minds. There are speakers who go through this process remarkably well, and who contrive to produce an effect chiefly by declamation prepared beforehand. I do not blame them for it. The art of speaking is so difficult that you must do in each position what you can, and all is well that ends well. Besides, as in every applied theory, the art must be made to fit the talents of each practitioner. Minds are so various that what suits one does not suit another—so that here no absolute laws exist. Nevertheless, I believe I may assert that the true orator—that is, he who does not recite, but who speaks—is not inclined to employ this process, and hardly finds it answers when he has recourse to it. The very most he can do is to prepare his first sentence, and if he tries to learn a whole exordium he generally entangles himself, gets confused, and fares worse than if he had spoken. Even in his exordium he needs the freedom of his paces—the one thing indispensable is to keep well before his mind the exact enunciation of his

subject, and as rigorous and simple a formula as possible of the idea which he has to exhibit. Here should be no vagueness nor obscurity, but a clear intuition and an unhesitating expression. It is in this that the majority of would-be extemporizers fail, because, for want of reflection and meditation, they know clearly neither the object of their discourse nor the way to treat it. They perceive it in the gross or approximately, and thereupon they utter commonplaces, empty generalities, and turn continually around and about their subject, without ever once going into it.—BAUTAIN, *Art of Extempore Speaking*, p. 240. (S., 1901.)

SPEECH.—See also *Discourse*.

1212. SPIRITUAL POWER OF ELOQUENCE.—Virtue is essential to the highest eloquence on moral and religious subjects and occasions. The reason of this, in so far as it pertains to elocution, is that none but a man of high moral character can feel, in view of this class of subjects, as the speaker must feel in order to deliver himself with the greatest power. For the aim of such discourses is to do good, to make men wiser and better, to inform and convince them of moral truth, to awaken and quicken their admiration and love of whatsoever is morally admirable and lovely, and to persuade them to act and live in a virtuous and holy manner. The subjects or themes of discourse correspond to these objects or aims; and with both these, doubtless, the character and heart of the speaker must be in full sympathy; that is, he must be a good man, in order to speak with the greatest effect. Here eloquence is a spiritual power.—McILVAINE, *Elocution*, p. 81. (S. A. & Co., 1874.)

1213. SPIRITUAL PREPARATION.—There is the spiritual preparation whereby our own soul is stirred and helped to utter it, and intercession made for the people, that into docile and prepared hearts the good seed may fall. First preach it to your own conscience, on your knees before God, humbly, earnestly asking Him to give you a blessing that you may pass on to your people; to slay in you the sins you are rebuking in them; to nourish and strengthen in your own spirit the good work of His grace. To be real—real—real: this is our first duty. Blessed is he who has never come home smitten with a profound depression at having laid burdens on his brethren that he is conscious of not even trying to bear himself.

Then plead with God that He will forgive it, and accept it, and use it in His own way and measure for the glorifying of His name and for the exalting of His Christ, filling you with His grace, anointing your heart with power, giving you the sense of His fellowship with you and His presence in you, when you openly stand up before the people to speak as the oracles of God. And then go like men to your flocks, with faith that it is God's word, and He will take care of it; with hope that sooner or later it shall magnify Him, whether as sowing what some one else shall reap, or as harvesting what some one else has sown; with love, tender and strong and brimming over, to Him who has so marvelously honored you in making you the mouthpiece of His Word to the sheep He loves, whom, through your lips, the Good Shepherd deigns to feed. For if we are indeed fellow-workers with God, there are but two things we have to do in the matter: to take great pains, and to expect great results. "If the preparation of the heart and the answer of the tongue are both from God . . . every man shall receive his own reward according to his own labor."—THORWALD, *Homiletical and Pastoral Lectures*, p. 22. (A., 1880.)

1214. SPONTANEITY IN SPEAKING.—The highest art is to conceal art, and a time comes when the student should abandon his rules and exercises and yield himself wholly to the thought and feeling to be expressed. If he has been well trained, the members of expression will perform their work promptly and correctly with little conscious effort on his part. The speaker must test and criticize over and over again the work of his voice, gesture, and expression, until he is thoroughly satisfied as to its accuracy and dependableness. To produce his effects spontaneously, there must be freedom from restraint and external force, tho the will should so dominate as to promptly check any violations of harmony or naturalness. The essential qualities of spontaneity are expression instead of repression, freedom rather than restraint, unity, earnestness, concentration, and naturalness.—KLEISER, *How to Speak in Public*, p. 143. (F. & W., 1910.)

1215. SPONTANEITY, VALUE OF, IN SPEAKING.—We can not teach emotion, nor quick feelings, nor the habit of throwing ardor and transport into word and action; it is the *pectus* (heart) which accomplishes all this, and it is the *pectus* also which makes the orator . . . For which

reason, while we admit the great efficacy of art and precept in rendering the voice supple, in disciplining it, in making it obedient, ready, capable of traversing all the degrees of inflexion, and producing each tone; and while we recommend those who desire to speak in public to devote themselves to this preliminary study for the formation of their instrument, like some skilful singer or practised actor, we must still remind them that the best prepared instrument remains powerless and dead unless there be a soul to animate it; and that even without any culture, without preparation, without this gymnastic process, or this training of the vocal organs, whoever is impelled to speak by feeling, by passion, or by conviction, will find spontaneously the tone, the inflexions, and all the modifications of voice which can best correspond with what he wishes to express. Art is useful chiefly to reciters, speakers from memory, and actors, and thus, it is not to be denied, much effect may also be produced by the illusion of the natural. Still, it is after all an illusion only, a semblance of nature, and thus a thing of artifice; and nature itself will always be superior to it. For the same reason an extemporized address, if it be such as it ought to be, is more effective, and more impressive, than a recited discourse. It smacks less of art, and the voice vibrating and responsive to what the speaker feels at the moment, finds naturally the tone most proper, the true inflexions, and genuine expression.—BAUTAIN, *Art of Extempore Speaking*, p. 94. (S., 1901.)

1216. SPONTANEOUS UTTERANCE.

—The excitement of speaking in public strikes out new views of a subject, new illustrations, and unthought-of figures and arguments, which perhaps never would have presented themselves to the mind in retirement. "The warmth which animates him," says Fénelon, "gives birth to expressions and figures, which he never could have prepared in his study." He who feels himself safe in flying off from the path he has prescribed to himself, without any fear lest he should fail to find his way back, will readily seize upon these, and be astonished at the new light which breaks in upon him as he goes on, and flashes all around him. This is according to the experience of all extemporaneous speakers. "The degree in which," says Thomas Scott, who practised this method constantly, "after the most careful preparation for the pulpit, new thoughts, new arguments, animated addresses, often flow into my mind, while speaking to a congregation, even on very

common subjects, makes me feel as if I was quite another man than when poring over them in my study. There will be inaccuracies; but generally the most striking things in my sermons were unpremeditated." Then again, the presence of the audience gives a greater seeming reality to the work; it is less like doing a task, and more like speaking to men, than when one sits coolly writing at his table. Consequently, there is likely to be greater plainness and directness in his exhortations, more closeness in his appeals, more of the earnestness of genuine feeling in his expostulations. He ventures, in the warmth of the moment, to urge considerations, which perhaps in the study seemed too familiar, and to employ modes of address, which are allowable in personal communion with a friend, but which one hesitates to commit to writing, lest he should infringe the dignity of deliberate composition. This forgetfulness of self, this unconstrained following the impulse of the affections, while he is hurried on by the presence and attention of those whom he hopes to benefit, creates a sympathy between him and his hearers, a direct passage from heart to heart, a mutual understanding of each other, which does more to effect the true object of religious discourse than anything else can do. The preacher will, in this way, have the boldness to say many things which ought to be said, but about which, in his study, he would feel reluctant and timid. And granting that he might be led to say some things improperly; yet if his mind be well disciplined and well governed, and his discretion habitual, he will do it exceedingly seldom; while no one, who estimates the object of preaching as highly as he should, will think an occasional false step any objection against that mode, which insures upon the whole the greatest boldness and earnestness. He will think it a less fault than the tameness and abstractness which are the besetting sins of deliberate composition.—WARE, *Hints on Extemporaneous Preaching*, p. 201. (G. K. & L., 1849.)

1217. SPURGEON, CHARLES HAD-
DON.—Born at Kelvedon, Essex, England, in 1834. He was one of the most powerful and popular preachers of his time, and his extraordinary force of character and wonderful enthusiasm attracted vast audiences. His voice was unusually powerful, clear, and melodious, and he used it with consummate skill. In the preparation of his sermons, he meditated much but wrote not a word, so that he was in the truest sense a purely extemporaneous speaker. Sincerity, intensity, im-

agination and humor, he had in pre-eminent degree, and an English style that has been described as "a long, bright river of silver speech which unwound, evenly and endlessly, like a ribbon from a revolving spool that could fill itself as fast as it emptied itself." Thirty-eight volumes of his sermons were issued in his lifetime, and are still in increasing demand. Dr. Robertson Nicoll says: "Our children will think more of these sermons than we do, and as I get older I read them more and more." He died in 1892.

1218. SPURGEON'S POWER AS A PREACHER.—

What is the secret of the power by which this man has reached the hearts of the poor more fully than any other man for many years? It is admitted on all hands that he is not a man of profound intellect. There is no trace of unusual powers of thought either in his published or spoken sermons. But there is a more than ordinary force of arrangement, illustration, and expression. He may not be in the first class of great men, but he is surely foremost in the second class. He also possesses wonderful enthusiasm. His faith is too clear for a doubt, and he is never troubled with any misgivings regarding his own power of presenting the truth. Confidence is a part of his nature, and enables him to bear unmoved any amount of opposition, and, while preaching, to follow out any suggestions of his genius. His power of language is very great. From beginning to end of his discourse he never falters, nor uses the wrong word. His voice is strong, clear, and melodious, making the tritest thought interesting. But, above all, he is a good man, and works solely for the good of his hearers. This is the reason why he is not intoxicated by his great success. He feels that the Holy Spirit labors with him, and that the blessing of God rests upon him. Spurgeon is an extempore preacher in the best sense of the word. He studies and meditates as fully as his time will permit, and at any period is ready to give what he thus masters to the public. "I can't make out," said a minister to him, "when you study, Brother Spurgeon. When do you make your sermons?" "Oh," he replied, "I am always studying—I am sucking in something from everything. If you were to ask me home to dine with you, I should suck a sermon out of you." One who had known him thus writes: "With respect to his habits of composition, he assured us that not one word of his sermons is written before delivery, and that the only use he makes of his pen upon them is to correct the er-

rors of the stenographer. His happy faculty of mere mental composition, and of remembering what he thus composes, saves him much time and drudgery. He can exercise it anywhere, but probably with more success in the pulpit, while he is giving utterance to what he has prearranged in his mind. Learning not to read manuscript out of the pulpit is the best preparation for not reading it in the pulpit, and he who in his study can think well, independently of it, will, in the public, think better without it, for the excitement occasioned by speaking what he has premeditated, if that excitement does not produce deep feeling, will summon new thoughts to fill up the old ranks, and lead whole divisions of fresh recruits into the field."—PITTINGER, *Oratory Sacred and Secular*, p. 183. (S. R. W., 1869.)

1219. STAMMERING, CAUSE OF.—

People often stammer and stutter because their minds are stammering and stuttering, because they themselves don't exactly know what they mean or what they want, because they are too timorous, or too angry, or in too much of a hurry. Impatience, timidity, want of precision in ideas—these are the usual causes of stuttering and stammering, but these failings are far from being without a remedy. Accustom yourself to speak slowly, with deliberation, only when you are complete master of yourself, when you have made up your mind definitely on what you are going to say. A distinguished singer, whom I could easily name, stammers slightly when he speaks, tho he never stammers when he sings. Why so? Simply because when he sings he is sure of his ground. As long as his words are united to his notes, previous practice, labor, study, custom, have made him a complete master of his voice and utterance; but the instant he begins to speak, the natural oversensitiveness of his disposition attacks him, overcomes him, and surrenders him up an easy prey to all his uncertainties of pronunciation. The artist vanishes, the man remains, and the stammerer as before turns "right side up."—LEGOUVÉ, *The Art of Reading*, p. 59. (L., 1885.)

1220. STAMMERING, CURE FOR.—

(1) Acquire the habit of calm self-possession in all utterance, public or conversational. One of the worst stutterers ever known in a certain college, having a calm temperament, never lapsed from smooth and ready speech in his excellent public speaking. Practise deliberate utterance on all occasions. (2) Master the method of firm breath-control,

and never speak except on the full tide of the breath. This is practically the substance of some of the so-called methods of cure. (3) Speak with the tone placed forward, where the breath is most immediately available for supplying the power of articulation. (4) Keep the tongue, when not speaking, close to the roof of the mouth. This means that it will be more ready for speaking and also that it will not be so likely to be stiffened at its root, a serious provocative of stammering, etc.—TENNEY, *Elocution and Expression*, p. 18. (J. My., 1906.)

1221. STAMMERING, STUTTERING, AND OTHER SPEECH IMPEDIMENTS.

—In the first place, the patient should endeavor to acquire a habit of calm self-possession, and try to free the mind as far as possible, when in the presence of others, of all fear and trepidation, and avoid all excesses of any kind, and all undue cause of excitement. Secondly, before the patient who is laboring under stammering, stuttering, or any kind of impediment, attempts to speak or read, let him first take care that the upper surface of the tongue is applied to the roof of the mouth immediately behind the front teeth. A calm, but at the same time thoroughly full and deep inspiration, will then cause the air to enter the lungs by its proper channel, viz., the air-passages of the nostrils; the lungs will become then properly inflated, and the chest and ribs will rise and expand, so that the lungs will have ample room for the due performance of all their functions. It is perfectly certain that all articulation occurs only during the expiration of the air from the lungs in its outward passage through the windpipe, vocal cords, and mouth; consequently, when the lungs are inadequately inflated, and there is but a small quantity of air within them, there must necessarily be experienced a great difficulty in speaking. Thirdly, in the act of speaking and reading, the patient must take care to control thoroughly the outward passage of the breath, and to let it escape as slowly as possible. The expiration should be thoroughly economized; none of it should be wasted by letting any escape before the act of speech begins. It should not be allowed to come out in jerks or gasps, but its passage should be easy, steady, and gradual; for it can not be too firmly borne in mind that it is on the extension, combined with the regularity of expiration, that the intensity, the duration, and the steadiness of all vocal vibrations depend. Fourthly, I would impress on the patient who may be suffering

under any kind of impediment of speech, the indispensable necessity that the greatest care and attention should be given that the lips, teeth, and tongue all perform strictly their several functions when employing the letters requiring the individual or combined use of them. Fifthly, having thoroughly been made to understand the precise formation and clear sound of every letter in the alphabet, next let the pupil compare, and form an accurate notion of, the corresponding sound which exists between the termination of each syllable or word, and the sound of the letter itself which so ends it, that he may thus conceive a proper idea of the sound to be produced; as, for instance, "m" in the word "them," "n" in "then," "e" in "thee," "o" in "no," "x" in "rex," etc. Sixthly, let the patient effectually conquer the bad habit which prevails so largely among those who stutter or stammer (I really think my own experience warrants me in saying in ninety-nine out of every hundred stammerers) of keeping the lips apart and the mouth open. Nothing can be worse in every way than this bad habit, either as regards the power of clear articulation and fluent speech, the proper condition of the lungs, or the vacant expression which it gives the countenance. I always tell all stammering pupils frankly, if I see they have this vile habit, that I can do very little, if anything, toward removing their various impediments until they have thoroughly conquered it, and acquired the habit of always keeping the lips firmly but easily preat together; except, of course, when reading or speaking. Even in sleep, if possible, the mouth should always be kept closed, and the respiration only carried on through the air-passages of the nostrils. Seventhly, this rule that I am about to give follows almost as a necessary corollary from the last. All persons, but more especially the stammerer, should acquire the habit of keeping the upper surface of the tongue, when not speaking, closely applied to the roof of the mouth, the point of the tongue being immediately behind the upper front teeth. When the tongue is so placed it is in the best possible situation for beginning to speak or read, for voice is produced by a slight depression, and hence articulation is much facilitated. Keeping the tongue at the bottom of the mouth, instead of placing it in the proper position as just described, is, I can assure the stammerer, one of the worst habits possible for him, or any one affected with impediments of speech. Eighthly, let the patient, who has any kind of difficulty or impediment in speech, most scrupulously avoid

all hasty, careless slurring of words. He must give every syllable that is long its proper quantity, by dwelling on the vowel sound in it, and also avoid making any syllable which is short improperly long. Especially should he observe the great law of poise, and make every syllable that is heavy really so by the due weight or percussion of the voice on it, and let the corresponding reaction be equally perceptible on the syllable that is light. Ninthly, I earnestly advise all persons with impediments of speech, whether confirmed stammerers and stutterers, or only just beginning to hesitate, to be very slow and deliberate in reading and speaking, especially at first. Among the large number of patients whom I have had under my care for the removal of all kinds of impediments and difficulties in articulation, I have met with but very few who did not habitually speak with painful rapidity, and at times almost breathless haste, until they are suddenly stopt in mid-career of their impetuous speech by the impediment suddenly coming on. By a spasmodic effort, eventually they recover their power of articulation, and rattle on with their hurried words until they are once more arrested in the same way, in the very midst of a word, perhaps; and so they go on to the pain and distress of themselves and those whom they are addressing. Tenthly, let the stammerer, in speaking, have the word he intends to use in his mind before he attempts to utter it with his mouth. In fact, the mind, in speaking, should always be trained to be in advance of the lips. No person should attempt to speak a single sentence until he knows thoroughly beforehand what it is that he intends to say, and the choice of words being mentally made, he should then pronounce them firmly and deliberately. Let the patient begin to acquire confidence by practising reading aloud at first, then recitation from memory, and, lastly, a short extempore discourse on some subject. Then let him repeat the same series of exercises in the same order to one or two friends, and as his confidence in himself increases, it would be desirable to increase the number of his audience. By these means he will find his difficulties gradually disappear, and ease, fluency, and self-possession will take the place of hesitation, timidity, and self-distrust.—PLUMPTRE, *King's College Lectures on Elocution*, p. 325. (T. & Co., 1883.)

1222. STANDING POSITION, CORRECT.—The standing position should be easy, the feet at an angle of forty-five de-

grees, one foot in advance of the other, the width of the base depending upon the height of the speaker. The knees should be straight, shoulders even, and chin level. Avoid rising on the toes and too frequent change of foot position. The most graceful effect is secured when the left foot is forward and the gesture made with the right hand, or vice versa. This combination gives balance, tho it is not always possible to use it. The change of foot position will not be so noticeable if done in the act of making a gesture.—KLEISER, *How to Speak in Public*, p. 101. (F. & W., 1910.)

1223. STAND STILL, LEARNING TO.

—It seems a paradox to say that the first step to action is to learn to stand still; but it is a truth, and there is no lesson so difficult to learn—for self-command and confidence are essential to it. A great actor, to whom I am indebted for many valuable hints on this subject, told me that it was the last lesson learned on the stage; that few even of the most experienced in acting know how to stand still, and that we might measure an actor's accomplishment by observing if he stands still with natural ease and in a natural attitude, when he has nothing to do. It is precisely so with the majority of speakers. They can not stand still. Manifestly they know not what to do with their arms and their feet, and look as if they had no other thought than how to pose them; they fidget them here and there; shift from one awkwardness to another; thrust the hands into the waistcoat, or under the coat tails, or into the pockets, and try with the feet all positions unknown to the drill-sergeant. The only attitude they do not assume is the right one, which is indeed no attitude at all, but the natural grace of the human figure in repose, the feet in the "stand-at-ease" position of our drill, and the arms hanging down at the sides just as they descend by their own weight. "This is the whole art of standing still," said my instructor, and, having tried it myself and closely observed it in others, I can echo his instructions and cordially commend them to you. When you stand still, your attitude must be one of relaxation, or you will have the aspect of a cataleptic stiffened into a statue, not of one willingly at rest. Carefully avoid the starched and strained posture of "attention" in the ranks, where every limb betrays effort. The pose of standing still is the relaxation of every muscle. You must feel at ease, look at ease; the body upright, but firmly set; the arms lying at your side in their natural fall; the

head slightly elevated and thrown back; the chest expanded. I am thus minute, because this is the "first position" in the art oratory, and, having learned it, you will more readily advance from stillness to action. To be still seems easy enough when described in words, but you will find it somewhat difficult to attain in practise. It is, however, worth some effort to acquire. Not that you will often have need to adopt it upon the platform; but it is the foundation of effective action. If you can stand still becomingly, you will be almost sure to move gracefully.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 236. (H. C., 1911.)

1224. STANLEY, LORD.—Lord Stanley has great command of language in the true sense of the phrase. Many men gain credit for having command of language, when in fact they have only a copious flow of words. One of the most distinguished orators in this country—perhaps, taking his early as well as later efforts into account, the most distinguished—has acquired a most undeserved reputation for command of language, when in fact his claim rests on the reckless profusion with which he uses his vocabulary, more especially on his remarkable memory for synonyms. In his writings, it is true, Lord Brougham displays a purer taste. Lord Stanley's command of language is of a very different kind. It deserves the name. He knows the real value of words, not merely as words, but as parts of a sentence. He uses them, to all appearances, naturally and spontaneously, but at the same time with so much taste and art that they appear to possess more value than when used by any other speaker, Mr. Macaulay, perhaps, excepted. He combines unusual force of phrase with elegance of diction, to an extent which would seem to be the result of severe study and premeditation, but that the circumstances of haste and the ephemeral nature of the topics discuss forbid the suspicion of preparation. There is Horatian brevity, delicacy, and force in some of his sentences.—FRANCIS, *Orators of the Age*, p. 94. (H., 1871.)

1225. STATE OF CONTROVERSY DEFINED.—When I speak of the state of a controversy, you would naturally conclude that there must be a controversy or disputed point to be settled, and that its state meant its situation in point of time; indicating the progress made by the parties, and discovering the ground still to be gone over. Such, in the ordinary signification of the words, would be the idea which the state of the

controversy would convey. The state of the controversy among rhetoricians means quite another thing. It is the *quod erat demonstrandum* of the mathematicians. It is the mark at which all the speaker's discourse aims; the focus, toward which all the rays of his eloquence should converge; and, of course, varies according to the nature and subject of the speech. In every public oration the speaker ought to have some specific point to which, as to the goal of his career, all his discourse should be directed. In legislative or deliberative assemblies this is now usually called the question. In the courts of common law it is known by the name of the issue. In polemical writings it is sometimes called the point. In demonstrative discourses it is dilated into the general name of the subject; and in the pulpit the proper state is always contained in the preacher's text. It belongs therefore to every class of public speaking, and is not confined to judicial or deliberative oratory, where alone you would at first blush suppose the term controversy could properly be applied. It is indeed probable that it first originated in judicial contests, where it always remained of most frequent use. To the other classes it was transferred by analogy. Whoever speaks in public must have something to prove or to illustrate. Whatever the occasion or the subject may be, the purpose of the orator must be to convince, or to move. Every speech is thus supposed to be founded upon some controversy, actual or implied. Conviction is the greatest purpose of eloquence, and this necessarily presupposes some resistance of feeling or of intellect, upon which conviction is to operate. I told you that the state of the controversy was one of the most important points of consideration in the whole science of rhetoric. As I have explained it to you in its broadest acceptation, it is to the orator what the polar star is to the mariner. It is the end, to which every word he utters ought directly or indirectly to be aimed; and the whole art of speech consists in the perfect understanding of this end, and the just adaptation of means to effect its accomplishment.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 1, p. 186. (H. & M., 1810.)

1226. STATEMENT, POWER OF CLEAR.—There is no power in a speaker superior to that of clear statement. Nothing else will atone for lack of it. Tact, felicitous phrase, poetical embellishment, and sonorous voice are powerless to convince intelligent men without that substratum of com-

mon sense upon which lucid statement of fact has its foundation. There is a lamentable want of strong reasoning in most men. The mental machinery has not been finely adjusted to carry on its work with smoothness and accuracy. Clearness of statement comes from clearness of thought. The mind must be habituated to close and severe reasoning, to linking thought with thought in logical sequence, and to making clearly defined deductions from stated premises. This does not imply that a man is to give his whole mind to the study of abstract questions and philosophical problems. The student of public speaking will concern himself more particularly with palpable every-day questions of interest to men generally, and upon which they seek enlightenment.—KLEISER, *Great Speeches and How to Make Them*, p. 37. (F. & W., 1911.)

1227. STEELE ON SPEECH.—Mr. Joshua Steele published, at London, in the year 1775, "An essay toward establishing the melody and measure of speech, to be expressed and perpetuated by peculiar symbols." The design of this essay was suggested by some remarks on the nature of speech, by Lord Monboddo, in his "Origin and progress of language," and was executed, in part, under the form of an argumentative correspondence between this author and Mr. Steele. Future times may smile at some of the effects of classical pursuits, if ever told—a free inquirer had considerable difficulty, in convincing a scholar, at the end of the eighteenth century, that the English language has those attributes of accent and quantity, supposed to belong exclusively to the Latin and the Greek: for this was the subject of controversy. Mr. Steele has therefore given a notation of the time of the voice, and shown that the same concrete intonation, applied to syllables of the Greek language, is necessarily heard on those of his own. But his inquiry into the elementary nature of that intonation was unsuccessful. For, if we accept his indefinite representations of some new forms of the circumflex accent, we shall find that he made no advances beyond the few but fundamental truths of the ancients. In attempting to delineate the melody of speech, he adopted those leading fictions and indefinite ideas of the Greek elocution—that the vocal slides are somehow made through enharmonic intervals; and that three tones and a half is the measure of the accentual concrete in ordinary discourse. The influence of these delusions, together with his belief in some fancied analogies between cer-

tain parts of the system of music and the melody of speech, rendered his account of intonation meager, indefinite, and erroneous. The principal design of his work is to set forth a system of Rhythmic Notation, by which the subjects of emphasis and pause may be represented to a pupil; and the habit of attention fixed on these important points in the art of reading. Mr. Steele shows by his work that he possessed nicety of ear, a knowledge of the science and practise of music, together with an originality and independence of mind, created by observation and reflection; powers sufficient, when not restrained or perverted, to have developed the whole philosophy of speech. Had he not begun and continued his investigation through the distracting means of controversy; had not his attention been drawn into the desultory course of argument, nor his courtesy toward the opinions of others partially betrayed him to their authority; had he not assumed as identical those points of music and of speech which his own able and closer observation would have proved to be different; and, above all, had he not looked back to the ancients and the dark confusion of their commentators, but in self-superiority to this obstructive influence, kept his full-sufficient and undeviating ear on nature, she would at last have led him up to light.—RUSH, *The Philosophy of the Human Voice*, p. 31. (L. G. & Co., 1855.)

1228. STIMULUS OF CONVERSATION.—Conversation, with equal minds, is of immense and constant service in refreshing the mind, and replenishing it with active force. Indeed, conversation, if practised as it ought to be, as a commerce of thought between responsive and interchanging minds, is an invaluable aid toward gaining the art of easy and self-possessed public speech. I do not think we have as much of it as we ought; or that it holds the place which it should in our plans of life, as a real educational force. It is much the same exercise, if you analyze it, with public speaking. Of course, it is not the same altogether. In public speech, your utterance of thought is more prolonged; it is monolog, not dialog. You miss the help which comes from interjected remarks or replies; and you are not so immediately conscious of the sympathy or the collision of the adjacent minds. Still, conversation is much the same form of mental activity; and it always helps the public speaker. It trains the mind to think rapidly, and to formulate thought with facility and success; and each sense of such success,

which is gained in conversation, will give one more confidence when he stands before an audience.—STORRS, *Preaching Without Notes*, p. 103. (D. M. & Co., 1875.)

1229. STORRS, RICHARD S.—Born at Braintree, Mass., in 1821. In his book, "Preaching Without Notes," he tells of his early practice and experience in pulpit delivery. After fifteen years patient effort, he became one of the most accomplished extemporaneous speakers in America. He wrote much at first, developing a fine rhetorical style and a rich vocabulary that subsequently served him well as an impromptu speaker. His advice to divinity students was: "Always be careful to keep up the habit of writing, with whatever of skill, elegance, and force you can command." Because of this early training in writing, he was able later in life to adopt the method of thoroughly preparing his thought for his sermons, and of leaving the choice of words and the framing of sentences to the moment of delivery. His greatest success was achieved after he became a purely extemporaneous preacher. He was for fifty-four years pastor of the Church of the Pilgrims, Brooklyn. During this time, he produced a number of books, of which the most important is "The Divine Origin of Christianity, Indicated by its Historical Effects." He died in 1900.

1230. STORY-TELLING.—It is well to be able to tell a good story, but it is better to be able to avoid the reputation of being a profest story-teller. The same is true as regards repeating anecdotes, puns, quotations, and other illustrations of a more formal style of wit or of sentiment than conversation usually affords. He who aims at conversing well must avoid a hobby. Yet in limiting your stories to one or two, while in the same party, as high authority advises, I do not counsel the continual repetition of only one or two stories. It is very disagreeable to be expected to laugh at something which one has heard before, and the man who is known by repeating a small budget of the same tales to all his friends is invariably more or less imbecile. What shall I say of men who learn one story of a professor of elocution, who practise it frequently at home and repeat it for years on every occasion! Do not tell a story unless you think it new, or are at least confident that it will be new to your auditors. Let it be in place—that is to say, illustrative of something which has occurred in conversation, for a story forced in at all hazards is very ridiculous. Of such

awkward introductions the jest-books contain the following illustrations: "An old gentleman had a story of a gun, which he was wont to tell every day at dinner. As it was sometimes difficult to find an opportunity to introduce it, he hit upon the following unailing expedient. Stamping on the ground beneath the table, he would exclaim: 'Bless me! what's that?—a gun? By the way, talking of guns——' And then he told his story."—CARLETON, *The Art of Conversation*, p. 81. (C., 1867.)

1231. STRESS, MEDIAN.—The median stress is a gradual increase and subsequent decrease of fulness in the voice similar to what is called a swell in musical language. It has been already explained in the practise on the gamut. Its abuse is heard in the theatrical tones of "mouthing" words. Thrown on important words of solemn subjects, it clothes them with the highest dignity and pomp of sound. It is especially adapted to the reading of the Psalms, and of mournful topics.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 40. (A. S. & Co., 1872.)

1232. STRESS, MEDIAN, USES OF.—The median stress is a gradual strengthening and subsequent reduction of the voice, similar to what is called a "swell" in the language of musical expression. There is this difference between them: The swell of song is sometimes on a note continued upon the same line of pitch, whereas the median stress is always in either an upward or downward course, or about the junction of these opposite movements, in the wave. This form of force is not applicable to all the intervals of the scale. Its very nature indicates the necessity of protracted quantity for its execution; and, therefore, that it is generally if not always applied to the waves. It might perhaps be distinguishable on the simple rise and fall of the fifth and octave, when slowly prolonged. It is not practicable on the simple rise or fall of the second; for the quantity of this interval, as well as that of the semitone, is rarely extended to any considerable degree in its simple state. When a melody of these intervals conveys a dignified sentiment, the required long quantity is made on their waves. In this case the median stress is applied to about the middle of the course of the concretes: that is, about the junction of the two lines of contrary flexure. And what is here said of these waves must be understood of the wave of every interval. When the median stress is applied to

the double wave, it is laid on the course of a downward or an upward constituent, as the wave may be direct or inverted; for such constituent will be, in each case, respectively, the middle portion of its whole extent.—RUSH, *The Philosophy of the Human Voice*, p. 328. (L. G. & Co., 1855.)

1233. STRESS, PLACING THE.—In es- saying to speak to bodies of men, the first and chief thing is to hit rightly, with due quantity and stress, those commanding words in the discourse to which the others annex themselves, and to which they are subordi- nated. On each of them send forth the voice in the manner described at the beginning— loudly, and even violently at first, if needful. And be persuaded that speaking and talking are not the same thing, whatever may be said about a “natural” manner, and so forth. To impress masses of listeners, there must be something more strenuous than ordinary talk. Not thus did the Athenian “fulmine over Greece,” nor Tully—who calls the right arm the weapon of the orator—sway the Roman senate.—BAUTAIN, *Art of Extempore Speaking*, p. 351. (S., 1901.)

1234. STRESS, RADICAL.—This consists of an abrupt and forcible utterance at the beginning of the vocal effort. It is an effort of voice in which the lungs are in- flated, the muscles brought into a state of rigid contraction, and then the sound is ex- pelled with a sudden explosive energy that startles the hearer; hence the term radical stress. It is heard in the sudden words of command: “Halt!” “Arm!” “Charge!” or in the cry of alarm: “The foe! they come, they come!” In its milder and more cheerful forms, it gives liveliness to expressions of joy, humor, etc., causing the voice to leap and dance along, as it were, with overflowing hilarity; as, “Oh! then I see Queen Mab hath been with thee.” Its abuse is often heard in the delivery of young people at school reci- tations, causing them to give undue empha- sis to each word, and to exhibit an appear- ance of premature self-confidence in their manner. It may, also, in addition to the above explanation, be compared to the me- chanical act of abrupt coughing. In practis- ing, the student must hold the breath in sus- pension for a moment, bracing up his vocal organs as if for a sudden violent effort, then send forth the voice on any of the tonic elements on syllables, and finally words.—LEWIS, *The Dominion Elocutionist and Pub- lic Reader*, p. 39. (A. S. & Co., 1872.)

1235. STRESS, VANISHING.—The pec- uliar vocal effect of the vanishing stress may be illustrated by the natural function of hiccough. Indeed, this *hic-* or “*hitch*”—cough has received a conventional name, that by its etymology, describes its very nature; and from its being instinctively practicable, may be the subject of experiment. The hiccough, then, is produced by the gradual increase of the guttural sound, until it is suddenly ob- structed by an occluded catch, somewhat re- sembling the element *k*, or *g*; and if it be compared with a single effort of the common cough, it will in abruptness exemplify the reverse difference between the vanishing and the radical stress. The hiccough, however, does not in all points resemble the proper vanishing stress of speech, except the sylla- ble which bears the stress, terminates with an abrupt element. The hiccough may be made on all intervals of the scale. In ordi- nary cases, it assumes that of the second or third: but when attended with great distress, as sometimes happens in disease, it is heard through the interval of the semitone.—RUSH, *The Philosophy of the Human Voice*, p. 332. (L. G. & Co., 1855.)

1236. STRONG POINTS, DWELLING ON.—When I have entered upon a cause, and traced out all its bearings in my mind, as far as I could possibly do so; when I have ascertained and contemplated the proper arguments for the case, and those particu- lars by which the feelings of the judges may be conciliated or excited, I then consider what strong or weak points the cause con- tains; for hardly any subject can be called into question and controversy in pleading which has not both; but to what degree is the chief concern. In pleading, my usual method is to fix on whatever strong points a cause has, and to illustrate and make the most of them, dwelling on them, insisting on them, clinging to them; but to hold back from the weak and defective points in such a way that I may not appear to shun them, but that their whole force may be dissembled and overwhelmed by the ornament and am- plification of the strong parts. If the cause turn upon arguments, I maintain chiefly such as are the strongest, whether they are several or whether there be but one; but if the cause depend on the conciliation or excitement of the feelings of the judges, I apply myself chiefly to that part which is best adapted to move men’s minds. Finally, the principal point for consideration on this head is that if my speech can be made more effective by refuting my adversary, than by supporting

my own side of the question, I employ all my weapons against him; but if my own case can be more supported, than that on the other side can be confuted, I endeavor to withdraw the attention of the judges from the opposite party's defence, and to fix it on my own. In conclusion, I adopt, on my own responsibility, two courses which appear to me most easy (since I can not attempt what is more difficult): one that I make, sometimes, no reply at all to a troublesome or difficult argument or point (and at such forbearance perhaps somebody may reasonably laugh; for who is there that can not practise it? But I am now speaking of my own abilities, not those of others; and I confess that, if any particular press very hard upon me, I usually retreat from it, but in such a manner as not only to appear to flee with my shield thrown away, but even with it thrown over my shoulders; adopting, at the same time, a certain pomp and parade of language, and a mode of flight that resembles fighting; and keeping upon my guard in such a way that I seem to have retired, not to avoid my enemy, but to choose more advantageous ground); the other is one which I think most of all worthy of the orator's precaution and foresight, and which generally occasions me very great anxiety: I am accustomed to study not so much to benefit the causes which I undertake, as not to injure them; not but that an orator must aim at both objects; but it is, however, a much greater disgrace to him to be thought to have damaged a cause than not to have profited it.—CICERO, *On Oratory and Orators*, p. 309. (B., 1909.)

1237. STRONG POINTS IN SPEAKING.—There are in all kinds of sentences, paragraphs, speeches, etc., what may be called strong points, which are to be shown principally by the voice. Hence the importance of throwing all weak parts into the background, and bringing out the strong ones into the foreground. Now if the little words that are insignificant are, in their pronunciation and delivery, made significant, the proper effect will be destroyed. Therefore, we should never make prominent such words as are not emphatic, and especially such words as *at, by, of, for, from, in, on, up, with, etc.*, unless they are contrasted with their opposites; as, *of or for, by or through, from or to, in or out, on or under, up or down, etc.*—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 106. (J. P. M. & Co., 1845.)

1238. STUDIES, GENERAL, FOR THE SPEAKER.—The study of the authors in our language most noted for the purity, and elegance, and eloquence of their language must be the constant business of the student who wishes to excel. The finest passages of these great writers, and, above all, the most musical poets, should be committed to heart, and often recited during our leisure moments. This is a most agreeable practise, and at the same time a most useful one. Most useful, for it furnishes the mind with noble images and fine thoughts, and trains the ear to a sense of the harmony of language; and most agreeable, for it brings us into close relationship with the highest intellects the world has ever known. Cicero particularly enjoins the study of the poets. Why? Because eloquence is closely allied to poetry, there being a close relationship between the figures of both. Theophrastus says that the reading of the poets is of the greatest use to the orator. Many adopt his opinions, not without reason; for from them is derived animation in relating facts, sublimity in expression, the greatest power in exciting the feelings, and gracefulness in personifying characters; and, what is of the utmost service, the faculties of the orator, worn out, as it were, by frequent and laborious exercises, are best recruited by the charms of the works of such authors. For this reason, Cicero thinks that relaxation should be sought in that sort of reading. But we must not forget that poets are not to be imitated by the orator in every respect; not, for instance, in freedom of language, or unrestrained use of figures; that the style of the poets is best adapted for display, and, besides, that it aims merely at giving pleasure, and pursues its object by inventing not only what is false, but even sometimes what is incredible. The great rule for the orator's reading has been given by Quintilian. To go through authors one by one, he says, would be an endless task. To be brief, Demosthenes and Cicero should first be read, and afterward every writer according as he most resembles Demosthenes and Cicero. There is one direction which must be given, namely, that if we would read successfully, we must make a point of understanding what we read.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 13. (W. L. & Co.)

1239. STUDY AND PREPARATION.—Let careful thought and diligent study precede the delivery of speech. Have the subject well sifted and clearly arranged in your own minds ere you stand up to treat of it

before others; and make up your minds that, however desirable it may be to gain distinction in speaking and to attain to popularity, yet that until you can instruct your audience in something which they know not already, or can present known truths in more attractive colors, or cheer mankind under the difficulties of life, you will be content to remain quiet and unknown. And this we say not only because we think a public speaker should be an educated man, but because we think a man can not be a good and acceptable speaker until his own mind has been informed and trained by diligent study. We would therefore advise our readers to ask themselves some such practical questions as these before speaking in public: "Am I really acquainted with the subject which I am about to bring forward? Am I sufficiently sensible of the responsibility I am incurring in proclaiming my thoughts to others, and taking up their time by listening to me? Have I bestowed that care and attention on the work which it requires; and is my chief object to do good, to increase knowledge, and to lessen the amount of misery in the world?" If you can answer these and similar questions in the affirmative, then betake yourselves in full confidence to the work. Your good and philanthropic motives should inspire you with energy; your knowledge of the subject should give you confidence; and a sense of the responsibility devolving upon you should give tone and weight to your words. It is very commendable when we see a man pushing his own way in the world, battling with the difficulties which lie before him, braving and triumphing over all the obstacles which would hinder him in his progress.—ANON, *The Public Speaker*, p. 51. (J. N. & Co., 1860.)

1240. STUDY DEFINED.—Consider exactly what study is. By study I understand the deliberate and concentrated application of the mind, first, in its perceptive intelligence, to receive ideas; next, in its power of reflection upon them, to test them individually, and to harmonize them with one another; thirdly, in its impulse to reproduce them with the stamp of our own thought upon them, possibly, to advance beyond them in the ceaseless work of human discovery. This is study. I pray you to observe that these elements of its perfection may be found both in small things and in great—in the five minutes' thought we bestow on a trifle, as well as in the days and nights which we may give to some profound investigation. They are, moreover—excepting, perhaps, the last—within

the reach of almost all minds—certainly of all fairly educated minds; they are arms which may be wielded, and ought to be wielded, by the rank and file of the vast army of human kind, as well as by the few great champions who are born to lead.—BARRY, *Homiletical and Pastoral Lectures*, p. 193. (A., 1880.)

1241. STUDY, IMPORTANCE OF.—

The orator's capital is that sum of science or knowledge which is necessary to him in order to speak pertinently upon any subject whatever; and science or knowledge are not extemporized. Altho knowledge does not give the talent for speaking, still he who knows well what he has to say, has many chances of saying it well, especially if he has a clear and distinct conception of it.

"What you conceive aright you express clearly;

And the words to say it in, come easily."

It is an excellent preparation, then, for the art of speaking to study perseveringly—not merely the matter about which you have to discourse—a thing always done before speaking in public, unless a person be presumptuous and demented—but generally all those subjects which form part of a liberal education, and which constitute the usual instruction of men intended for intellectual and moral professions. These were what were formerly termed classical studies, and they included grammar, rhetoric, logic, a certain portion of literature, history, mathematical and physical science, and religious knowledge. These "classical studies" were perfected and completed by the superior courses of the universities. To have gone through a good educational career, or been distinguished at school, as it is commonly expressed, is an immense advantage; for it is in childhood and youth that the greatest number of things are learned, and learned best, in the sense that knowledge acquired at that age is the most durable. It is more than this; it is ineffaceable, and constitutes an indestructible fund, a sort of mental ground-work upon which is raised all other instruction and education; and this fund, according to the manner in which it is placed in the mind, determines the solidity and dimensions of each person's intellectual and moral existence.—BAUTAIN, *Art of Extempore Speaking*, p. 43. (S., 1901.)

1242. STUDY, NECESSITY OF.—

Before speaking, endeavor to know what you have to say, and for this, study—study well. Obtain by perseverance an acquaintance first with all that relates to classical learning; and then let each labor ardently in the depart-

ment to which his vocation urges him. Whatever you study, do so solidly and conscientiously. Bend your whole mind to the object you seek to know, and let it not go till you have entered into, mastered, and grasped it, so as to comprehend it, to conceive it to yourself and for others. There is but one time for acquirement—the time of youth. Bees gather in the flower season only; they afterward live upon their wax and honey. In youth all the faculties are wondrously adapted to receive and retain, and the mind eagerly welcomes what comes from without. It is now that supplies should be laid in, the harvest gathered, and stored in the garner. Later comes the threshing of the sheaves, and the severing of the grain from the straw—the grinding, the formation of pure flour, the kneading of it, and the making of bread. But there would be neither bread, nor flour, nor grain, if there had been no reaping—and what can be reaped if the seed has not been cast, or the ground opened and prepared? Sow, then, the field of your mind as much as possible, till it, and moisten it with your sweat, that the good seed may bear fruit, and use the sickle courageously in the heat of the day, in order to fill the storehouse of your understanding. Then when you shall have to feed a famishing people with the bread of eloquence, you will have in hand rich ears to beat, and generous grain yielding pure substance; from this substance, kneaded in your mind with a little leaven from on high, imparting to it a divine fermentation, you may form intellectual bread full of flavor and solidity, which will give your audience the nourishment of mind and soul, even as bread gives aliment to the body.—BAUTAIN, *Art of Extempore Speaking*, p. 53. (S., 1901.)

1243. STUDY, RIGHT KIND OF.—

For an approximation to the right kind of study, one must have a permanent theological and religious interest. Something on these topics must always be uppermost. It must be the natural tendency of the mind when left to itself. Here opens to our view a new value in the Scriptures. He who constantly reads them will be constantly awakened to trains of new thought. The best sermons are so suggested. No man can be uniformly a good preacher who is not habitually perusing the Scriptures as his book of delights. There is no special preparation for the pulpit which can take the place of this general preparation. No man can lack subjects who is thus commonly employed. The best subject is commonly that which comes

of itself. I never could understand what is meant by making a sermon on a prescribed text. The right text is the one which comes of itself during reading and meditation; which accompanies you in walks, goes to bed with you, and rises with you. On such a text, thoughts swarm and cluster, like bees upon a branch. The sermon ferments for hours and days, and at length, after patient waiting, and almost spontaneous working, the subject clarifies itself, and the true method of treatment presents itself in a shape which can not be rejected.—ALEXANDER, *Thoughts on Preaching*, p. 38. (S., 1862.)

1244. STUDYING PEOPLE.—To counteract exaggerative effects, we should pay attention to living, breathing models; we should take every opportunity in the streets and in the social circle, to argue with persons and watch them. We should learn expression, by observing men and children—anxious, active, eager to talk; we should especially notice the terror and anguish of persons in scenes of danger and trouble; see their faces, hear their voices, particularly when their movements are unconscious. We should also turn to the calmer scenes of life and study the nobler but subdued passions, so greatly touching; the repress softness of strong, great souls. Both should be well understood.—FROBISHER, *Voice and Action*, p. 41. (I. B. & Co., 1867.)

1245. STUTTERING AND ITS CURE.

—The obvious cure for stuttering is the removal of the cause—the too rapid rush of thoughts and words beyond the physical power to express them. It is hopeless to attempt to educate the thoughts of speech to sufficient speed to keep pace with the mind. The remedy must be directed to the brain and not to the tongue. This sketch of the cause of stuttering at once explains the seeming paradox that has perplexed so many investigators—why persons who stutter terribly in talking frequently read, preach, make speeches, and act plays without the slightest perceptible impediment of speech. The explanation is that the words in such cases come slowly into the mind, and are slowly delivered to the organs whose business it is to express them in sound. There is no block. This fact proves also that the true cause of stuttering is in the brain, and not in the organs of speech (as seems to be almost universally assumed) and consequently that the cure must be sought mentally and not bodily. The larynx and tongue will do their work steadily enough if only the brain will adjust itself to their ca-

pacities, and not try to spur them faster than they can go without stumbling. The cause indicates the cure. Check the flow of words in the mind, and forbid the tongue to make the vain effort to give expression to them as fast as they flow. It is difficult undoubtedly to restrain the mind, or to control the struggling efforts of the organs of speech. But it is clearly not impossible; for in reading, when the utterance is of the thoughts and words of another person, and even in oratory, where both thoughts and words are the speaker's own, only that they are more slowly conceived and expressed than in talking, there is no stuttering. The patient, therefore, should assimilate, as nearly as by persevering endeavor he may, the relative action of the mind and speech organs when talking to their condition and relationship when reading, speech-making, or acting. What is the process of reading aloud? The mind receives the words from the book considerably in advance of the tongue's utterance of them. Eye and mind alike precede the tongue. The words are taken into the mind from the printed page more slowly than they would be self-produced by the action of the faculty of language and hence their slower transmission to the tongue which, being enabled to keep even pace with the march of the words from the mind, proceeds without stumbling or stuttering to express them evenly as they come. The patient should teach himself slowness of thought as well as of speech by making it a rule to think out in his mind the sentence he is going to speak before he begins to speak it, precisely as he reads the sentence of a book in advance of the utterance of it by his lips, and then he will be in fact very much in the condition in which he is when he reads without stuttering, only that he will mentally read the production of his own mind instead of the printed characters in a book.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 331. (H. C., 1911.)

1246. STUTTERING, CAUSE OF.—Impediment of speech prevails so extensively, is so painful to the patient and his friends, besides disqualifying from many professions and profitable pursuits, that any attempt to trace its causes, with a purpose to suggest its cure, will be welcome to many who may honor this book with perusal. Stuttering is not a congenital, a constitutional, nor even a natural defect. It is the stealthy growth of a bad habit. The physiology of this malady is very simple. In their normal condition, the organs of the body obey with astonishing ease and rapidity the commands of the will.

An instance of this obedience, so rapid as to appear to us as one act, is the precise adjustment of the muscles of the arm to the desired direction of the billiard ball, altho an infinitesimal difference in the pointing of the cue, or an immensurable change in the contraction of a fiber of the directing muscle, would send it far from its intended destination. The like process is performed when a gun is by a practised sportsman fired at an object in motion. He does not take aim, as does a rifleman; he sees the flying bird, and the muscles of his arms following the direction of his eye, without conscious effort the gun is instantly and precisely pointed at the object. So, when we talk, the process that seems so simple is really very elaborate. The idea is formed by one mental faculty; it is clothed in words by another mental faculty. The organs of speech obey the will, and the sounds are expressed by those organs as they are conceived by the mind. The motions of the larynx, tongue, and lips usually follow without conscious effort the motions of the mind. But sometimes it happens that the organs of speech, being unable to keep pace with the words framed in the mind, a block ensues by reason of the unuttered words, which come, as it were, tumbling one over the other. In the effort to escape from the blockade and catch those unuttered words, the organs of speech attempt an impossible feat, and the nervousness thus produced is the immediate cause of stuttering. Usually it is at first slight and occasional; but it grows, through nervous excitement and the painful consciousness of the difficulty, into a confirmed habit.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 330. (H. C., 1911.)

1247. STYLE, ADVANTAGES OF CONVERSATIONAL.—The conversational style in speaking recommends itself to the speaker, not only from its superior efficacy to all other methods in engaging the attention of those he is addressing, but also on account of the vast abridgment of the speaker's labors which it admits, and the power it affords him of explaining with perspicuity and minuteness every proposition which he may choose to support or oppose. When a public speaker is engaged in addressing an assembly of any description in a strain of vehement declamation, the labor involved in this manner of speaking is so intense that it causes him to shuffle over his propositions very loosely and superficially, without taking time to indulge in any nice passages of reasoning on any point, or to yield attention to particulars. The conver-

sational reasoner, on the contrary, having perfect command of his voice, can proceed at a degree of celerity regulated by his own pleasure, and, whether he is speaking fast or slow, will be enabled to press into his service every fact and authority which he may remember, and may also reason minutely upon them, because he will be speaking perfectly at ease, and free from that intensity of exertion which will be an unfailing concomitant of any speaker whose habit it is to address an assembly at the topmost pitch of his voice. When we speak of the colloquial style in public speaking, we do not enjoin that monotonous and drawling sort of enunciation in which the speaker can be hardly heard by his audience. A great deal of prosy nonsense, ignorance, and fustian are frequently delivered in that style, by a speaker who has not the enthusiasm to be excited to a pitch of animation, or who from his inexperience in speaking, can not muster up confidence to speak with much spirit for fear of losing the path which he may have previously chalked out. When the conversational mode of speaking is referred to, we mean that the speaker should commence his remarks in that simple and familiar manner, and with the same compass of voice which he would adopt in presenting his views to a friend or to a company of friends in the social circles of life. When he has advanced a short way in speaking, or becomes interested in the subject about which he may be discoursing, his feelings will gradually contract a glow and his voice will be also gradually expanded in its volume. And when the voice of the speaker is raised to the highest pitch which it commonly assumes in rational and well-regulated conversations, he will be at that level of the voice at which he will do himself most justice and prove most agreeable to his audience.—McQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 147. (H. & B., 1860.)

1248. STYLE AND CLEARNESS.—

Perspicuity originally and properly implies transparency, such as may be ascribed to air, glass, water, or any other medium through which material objects are viewed. Applied metaphorically to language, it indicates the medium through which we perceive the sentiments of others. If in corporeal things the medium be perfectly transparent, our whole attention is fixt on the object, and we scarcely perceive that any medium intervenes. If there be any flaw in the medium, if it be dim, the object will be imperfectly represented; our attention will be taken from it and placed

on the medium. The case of language is precisely similar. A discourse, then, excels in perspicuity when the subject wholly engrosses the hearer, and the diction is so little minded by him that he can scarcely be said to be conscious that it is the medium of the speaker's thoughts. On the contrary, the least obscurity, ambiguity, or confusion of style, instantly removes the attention from the sentiment to the expression, and the hearer endeavors, by the aid of reflection, to comprehend the imperfections of the speaker's language.—CAMPBELL, *The Philosophy of Rhetoric*, p. 219. (G. & W. B. W., 1823.)

1249. STYLE AND OCCASION.—

Speeches are to be made in the senate with less display; for it is an assembly of wise men; and opportunity is to be left for many others to speak. All suspicion, too, of ostentation of ability is to be avoided. A speech to the people, on the other hand, requires all the force, weight, and various coloring of eloquence. For persuading, then, nothing is more desirable than worth; for he who thinks that expediency is more desirable, does not consider what the counsellor chiefly wishes, but what he prefers upon occasion to follow; and there is no man, especially in so noble a state as this, who does not think that worth ought chiefly to be regarded; but expediency commonly prevails, there being a concealed fear, that even worth can not be supported if expediency be disregarded. But the difference between the opinions of men lies either in this question, "Which of two things is of the greater utility?" or, if that be agreed on, it is disputed "Whether honor or expediency ought rather to be consulted." As these seem often to oppose each other, he who is an advocate for expediency will enumerate the benefits of peace, of plenty, of power, of riches, of settled revenues, of troops in garrison, and of other things, the enjoyment of which we estimate by their utility; and he will specify the disadvantages of a contrary state of things. He who exhorts his audience to regard honor, will collect examples from our ancestors, which may be imitated with glory, tho attended with danger; he will expatiate on immortal fame among posterity; he will maintain that advantage arises from the observance of honor, and that is always united with worth. But what is possible or impossible; and what is necessary or unnecessary, are questions of the greatest moment in regard to both; for all debate is at an end, if it is understood that a thing is impossible, or if necessity for it appears; and he who shows what the case

is, when others have overlooked it, sees farthest of all. But for giving counsel in civil affairs, the chief qualification is a knowledge of the constitution; and, to speak on such matters so as to be approved, an acquaintance with the manners of the people is required; and, as these frequently vary, the fashion of speaking must often be varied; and, altho the power of eloquence is mostly the same, yet, as the highest dignity is in the people, as the concerns of the republic are of the utmost importance, and as the commotions of the multitude are of extraordinary violence, a more grand and imposing manner of addressing them seems necessary to be adopted; and the greatest part of a speech is to be devoted to the excitement of the feelings, either by exhortation, or the commemoration of some illustrious action, or by moving the people to hope, or to fear, or to ambition, or desire of glory; and often also to dissuade them from temerity, from rage, from ardent expectation, from injustice, from envy, from cruelty.—CICERO, *On Oratory and Orators*, p. 320. (B., 1909.)

1250. STYLE AND PHYSICAL CONDITION.—The physical condition and habits of the speaker have much to do with his style. Speech is, materially, a physical effort; and must, consequently, be vitally affected by the condition of the body. Especially do the more proper vocal organs, or those parts of the body which are more directly concerned in speaking, exert an influence on style. The culture of the voice in elocution is, therefore, important to the highest skill in constructing discourse for delivery. In preparing such discourse, the writer will ever, even if unconsciously to himself, consult his powers of utterance. Observation abundantly shows how a naturally imaginative and highly impassioned style may be gradually changed into one that is dry and tame by the continued influence of the conviction of an inability appropriately to deliver strongly impassioned discourse. A conscious power and skill to express with effect the most highly wrought discourse will, on the other hand, ever be stimulating to the production of it. Indeed, the imagined effect of his writing as pronounced by himself will ever control the writer in preparing thought for communication to others. He will not write sentences that he can not pronounce, on the one hand; and, on the other, he will be secretly prompted to write in such a manner as best to display his skill in delivery.—DAY, *The Art of Discourse*, p. 285. (C. S. & Co., 1867.)

1251. STYLE AND THE THOUGHT.—Prolixity soon wearies an audience. Too much brilliancy of style easily dazzles the eyes, and loftiness of expression may shoot so high over the heads of the hearers as to defeat its purpose. Sublime thought does not necessarily demand big words and elegant language. "And God said let there be light: and there was light," is an eloquent example of great thought in simple words. Coleridge once said: "If men would only say what they have to say in plain terms, how much more eloquent they would be!" Amateur speakers are too prone to look at the objective effect of their language, instead of at the subjective quality of their thought.—KLEISER, *Great Speeches and How to Make Them*, p. 70. (F. & W., 1911.)

1252. STYLE, ARTIFICIAL.—While a coarse and low style of address is revolting to every one's natural sense of propriety, the manner which betrays artificial and studied elegance, seems to solicit attention to the speaker rather than to his subject. All merely arbitrary and conventional forms of grace seem ridiculous, when brought into contact with those vast conceptions of the soul to which it is the preacher's business to give utterance. The speaker who adopts them incurs all the degradation of "voluntary humiliation," and "worshiping the angels" of vitiated custom—a thing directly opposite to the idea of the service of God. The world justly shrinks from the preacher who, in the delivery of his discourse, serves up some choice delicacy of finical manners, some fantasy of ultra pronunciation, some elegance of mere elocution, when he ought to be dealing out the bread of life. A mincing, affected manner, in the tone or action of a preacher, can excite only the feeling of deep disgust. Nor can the prevalence of coarseness or awkwardness in others form any plea for the individual who betrays an artificial and effectual manner, which pleases only his own fancy, but disgusts the taste of everybody else. The coarse and vehement speaker may justly claim that we pardon something to his earnestness and rough force. But the affected speaker can do nothing to redeem the littleness to which he voluntarily descends. A spurious elegance of manner, it is true, is, not unfrequently, the result of false notions of grace, and of a misguided desire to obey the indications of taste. It is not always an intentional fault: it is contracted, perhaps, from the unconscious imitation of an esteemed model: it is a vice inculcated, in many instances, by false instruction. But, from

whatever source it springs, its effect on delivery is that of insincerity and artifice, or of display: it is not merely an obstacle but a positive nuisance. No matter how studiously it aims at grace, it proves but labored deformity.—RUSSELL, *Pulpit Elocution*, p. 122. (D., 1878.)

1253. STYLE, AVOIDANCE OF ELEGANCE IN.—A public speaker ought not to be solicitous for the beauties of language; tho against blemishes, since some of the choicest specimens of composition are, by our school-books and our various periodical publications, made familiar to all classes of the community, he should carefully guard. Still, if, through a regard to beauty, he aims at making his sentences particularly fine, his taste is not sufficiently pure, nor his purpose sufficiently disinterested. He is not a true orator. When, however, a beautiful expression presents itself unsought, and will in its proper place, fix attention on the real object of thought rather than on itself, or than on the skill of him who uses it, then certainly it should be adopted, and be used to the best advantage. But for a preacher to betray a fondness for ornaments of style, is an offence against a first principle of true eloquence: it is ostentation.—RIPLEY, *Sacred Rhetoric*, p. 148. (G. K. & L., 1849.)

1254. STYLE, AVOIDANCE OF SCOLDING.—Avoid a harsh, scolding style. Men are more easily led than driven. There are cases, indeed, and those unhappily not of unfrequent occurrence, where we have to speak of conduct which must be denounced with unsparing severity. But severity should not be the general tone of our sermons, and the circumstance of its not being the general tone will give it the more weight, and make it the more effectual, when, on a just occasion, it does occur.—HUERTLEY, *Homiletical and Pastoral Lectures*, p. 155. (A., 1880.)

1255. STYLE, BEAUTY OF.—That discourse meets all the demands of taste, which throughout expresses perfect propriety, perfect tone of sentiment, and perfect grace, wherever intelligent feeling of free activity is expressed, which expresses such idea in perfect ideals embodied in fitting imagery and diction, and, finally, expresses such idea in such matter-form with a perfect revealing or rendering power—in perfect freedom. But it will appear on reflection that these elements of beauty in discourse may all be comprehended under the three enumerated as found in the idea; for in oratory, as we have seen, the

idea revealed is the speaking mind itself. Proper oratory is a personal procedure; it is the revelation of the person, and in its highest—most perfect—forms it is the whole man in the highest exertion of all his powers of thought and feeling and purpose, through all the modes of outward expression. Such is the view given of it by one who among the best knew and possessed himself its power—a view caught, it would seem, in a moment of special inspiration. "The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object—this, this is eloquence." The person is, consequently, to discourse, what the theme is to a poem, the character to a portrait or a statue, the subject or content to any product of art. The person is revealed as well in the choice of imagery and of diction and in the rendering power as in the theme or the object of his discourse. Hence, in the two latter sources of beauty named—the matter-form and the rendering skill—we demand, as the governing characteristics, perfect propriety, pure tone of sentiment, and grace. These three may be accepted, consequently, as the comprehensive elements of beauty in discourse.—DAY, *The Art of Discourse*, p. 334. (C. S. & Co., 1867.)

1256. STYLE, CLEARNESS IN.—Clearness in style requires that the thought be so presented that the mind address shall apprehend it readily and without labor. It is not enough that the speaker himself readily apprehend the thought, or that the discourse be clear to himself; or that it may be readily intelligible to a certain class of minds. Clearness, as a relative property of style, requires that the particular mind address be regarded, and that care be taken to adapt the discourse to its capacity of apprehension. Nor, further, is it enough that even the mind address shall, on sufficient study and reflection, be able to make out the sense. The discourse, says Quintilian, should enter the mind, as the sun the eye, even altho not intently fixt upon it, so that pains are necessary not merely that the hearer may be able to understand it, but that he can in no way fail to understand it. Clearness depends on a right consideration of four different things in discourse, namely: (1) The kind of words employed; (2) the number of words; (3) the representative imagery; and (4) the structure of the sentence.—DAY, *The Art of Discourse*, p. 292. (C. S. & Co., 1867.)

1257. STYLE, CONVERSATIONAL.—

When a speaker is declaiming to an audience of any description the most finished and convincing argument, in a strain of loud and vehement declamation, he is regarded by those whom he addresses as one who is playing a part; he is as distinct from the audience as the magician when exhibiting his mysteries in the field of legerdemain, and as the clown in the circus, who has temporarily foregone his original identity. A speaker of this description may command the admiration of an audience by the splendor of his oratorical flights, by the vigor of his argumentation, and by the dramatic skill of his gestures. But he rarely sways their sympathies and affections. They view him while he is engaged in addressing them, as if he was a different being from themselves, as if he was making a speech instead of talking to them on a matter in which they possess a common interest with him. Let a speaker of this description be succeeded by one of respectable powers and attainments, who addresses them in the familiar strain of persuasive and animated conversation, and the change in favor of the conversational speaker will prove so glaring as almost to be incredible. Why is this so? Why, it is a result which flows from the nature and constitution of man! The conversational speaker addresses them in that style which commands their attention at the festive board, at the fireside, in the fields of labor, on the public highways, and in all the simpler duties and pleasures of life. He talks to them as they have been accustomed to be talked to, and as they have been accustomed to talk to their fellow-beings, and they feel as if they would like to take a part in the conversation with him.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 145. (H. & B., 1860.)

1258. STYLE, CULTIVATION OF.—

In addition to the study of good authors to cultivate your taste, you may mend your style by a process of pruning, after the following fashion: Having finished your composition, or a section of it, lay it aside and do not look at it again for a week, during which interval other labors will have engaged your thoughts. You will then be in a condition to revise it with an approach to critical impartiality, and so you will begin to learn the wholesome art of blotting. Go through it slowly, pen in hand, weighing every word, and asking yourself, "What did I intend to say? How can I say it in the briefest and plainest English?" Compare with the answer

you return to this simple question the form in which you had tried to express the same meaning in the writing before you and at each word further ask yourself, "Does this word precisely convey my thought? Is it the aptest word? Is it a necessary word? Would my meaning be fully expressed without it?" If it is not the best, change it for a better. If it is superfluous, ruthlessly strike it out. The work will be painful at first. You will sacrifice with a sigh so many flourishes of fancy, so many figures of speech, of whose birth you were proud. Nay, at the beginning and for a long time afterward your courage will fail you, and many a cherished phrase will be spared by your relenting pen. But be persistent and you will triumph at last. Be not content with one act of expurgation. Read the manuscript again, and, seeing how much it is improved, you will be inclined to blot a little more. Lay it aside for a month and read again and blot out again as before. Nay, for the third time let it rest in your desk for six months, and then repeat the process. You will be amazed to find how differently you look upon it now. The heat of composition having passed away, you are surprised that you could have so written, mistaking that magniloquence for eloquence, that rhapsody for poetry, those many words for much thought, those heaped-up epithets for powerful description.—COX, *The Arts of Writing, Reading, and Speaking*, p. 37. (H. C., 1911.)

1259. STYLE, DEFINITION OF.—

If it is true that the relation of elocution to discourse is analogous to that of the countenance or the hands to the human body, we see what is its importance and what also is its difficulty. It would be otherwise if we had regard simply to diction, but what we have to do with is style; diction is not the whole man, while the whole man is in the style, or as Buffon says, "the style is the man himself." Perhaps style is not merely, as this author maintains, the order and movement which a writer gives to his thoughts, but this order and movement form part of the style. Style, then, is a great matter, and even those who do not apprehend fully the reason of Cicero's thought are not surprised that he expresses himself in this manner: "It is a great matter to know what to say and in what order to say it; but to know how to say it is a greater matter still." If style is from thought, it would seem that what makes a good mind will make a good writer, and that neither would a bad mind be found to write well; nor, especially, a good mind to write badly. It is certain that the great at-

tributes of style are foreign to a feeble or badly-constructed mind; simple elegance, an elegance wholly external, is within its reach; but how many men are there who know how to think that do not know how to write! These two branches proceed from the same stem with an unequal force. In order to write well, we must think well, but something more is necessary. Why should we be surprised? Is it surprising that a man who can walk very well does not know how to dance; that a man who speaks agreeably is not able to sing? There may be either a defect of some ulterior quality, or of two arts, which are related to each other, only the first has been studied. By cultivating the art of inventing and of distributing a matter, we are prepared to write well, but we are prepared only; and elocution or style is the object of a separate study. Language, however, or the matter of style, is wholly independent of the writer. It is with language as with a violin: we must learn to play it. One does not come into the world with skill to handle the bow. It certainly seems strange that a man who thinks well naturally should hardly have reached a certain limit, before he all at once ceases to think well, and that he who has power for the greater should have none for the less—this, if you please, is strange, but so it is. The same mind has not its thought equally at ease in all departments, even as the same man's chest is not equally at ease in all atmospheres. Altho writing be thinking, still one may think well and write badly. We would more readily accept this idea if we considered style in its inferior parts or its last details, confounding it with diction; for there is as to these things a sense, which may not have been to all good minds. But it must be admitted that it is also true of the higher parts of elocution, of style, properly so called, in which we are much nearer to invention and disposition, much nearer to thought, properly so called. Style, even in this view, is a separate excellence, a separate quality. But, tho I admit that we may, in a certain sense, think well, and write badly, may I as readily admit that one may think badly, and yet write well? Yes, I may also admit this, if I reduce writing well, to its most external parts, and to the minutest details of elocution. But good style, taking this word in its full signification, style in the sense in which we may say it is the man himself, belongs to the man who thinks well and powerfully.—VINET, *Homiletics; or, The Theory of Preaching*, p. 346. (I. & P., 1855.)

1260. STYLE, DOGMATIC, IN SPEAKING.—Naturalness of style becomes perceptible to good taste in a certain fitness of discourse to the relations of the speaker to his subject. The principle here in view may be best illustrated by a few examples of its violation. It is violated, for instance, by the dogmatic style. Not often by glaring and conscious usurpation of authority, but by an indefinite undertone of discourse, a preacher may give to it a magisterial sound. He dictates when he ought only to instruct. He assumes what he ought to prove. Sometimes the evil consists not so much in what is said as in how it is said. A certain gait in the style betrays a swagger or a lordliness of stride which awakens resistance. Dr. Franklin, in criticizing one of the appeals of the American Colonies to the king for a redress of grievances, advised a more manly style. Said he, "Firmness carries weight: a strut never does." When we detect the "strut" in discourse, we are instinctively aroused to cavil and to criticize. We can not help it. Probably the pulpit is more exposed to this kind of unnatural discourse than any other medium of public speech. In no other kind of public speech do speakers so largely address their inferiors in age and intelligence. An educated clergy generally preach to audiences the majority of whom have reason to look up to them as superiors. Such preachers have reason to assume the prerogatives of superiors, but equal reason forbids a dogmatic assumption.—PHELPS, *English Style in Public Discourse*, p. 337. (S., 1910.)

1261. STYLE, ELEGANCE OF.—Elegance arises chiefly from a careful exclusion of those terms and phrases which general opinion and taste have pronounced vulgar, and from such a regulated variety in the structure of sentences and periods as prevents every appearance of negligence. Such words or phrases as are excluded from the conversation or writing of people of good breeding and polite education, and such slovenly modes of expression as would imply a want of respect for the reader, can have no place in elegant works of taste. That kind of elegance which arises from metaphors, and other figures, tho commonly considered as belonging to language, is, in fact, not so much the result of the writer's manner of expression as of his turn of thinking. The same remark may be applied to several other properties of good writing, such as simplicity, vivacity, strength, dignity. These and other terms made use of to express the excellences of style, are, in reality, characters of

good writing which depend upon the thought as well as the diction. When, on the contrary, it is said that a writer's style is vulgar, feeble, obscure, dry, or florid, the faults which these epithets are intended to express arise from certain defects in the writer's powers or habits of thinking which have an unfavorable influence upon his language. An author's style is the manner in which he writes, as a painter's style is the manner in which he paints; in both, conception and expression are equally concerned. No one is able to write in a good style who has not learned to think well, to arrange his thoughts methodically, and to express them with propriety.—ENFIELD, *The Speaker*, p. 46. (J., 1799.)

1262. STYLE, ENERGETIC.—Energy in style depends greatly on natural genius and religious sensibility; but any man, whether richly endowed by nature, or not, may be materially aided by observing the manner in which a truly earnest spirit expresses its convictions. Scarcely anything, it will appear from such observation, is more inconsistent with energy than showy epithets, nicely balanced and sonorous periods, and all those juvenile indulgences in composition which deserve the name of verbosity. A nervous style is the very opposite of a timid one. It will be brief and condensed. It will employ special, rather than general, terms; telling, for instance, of a tiger's darting on his prey, rather than the leaping forth of some ferocious animal. It will have a liberal amount of well-adapted metaphors (and of such the more the better), and of brief comparisons; brief, because enlarged and elaborate comparisons, especially if introduced with formality, tend to withdraw a hearer from the subject to the comparison itself, or to the writer. They better suit the poet than the orator. It will be a suggestive, rather than an expanded, style; setting the hearers' minds at work and leaving somewhat for their imaginations to supply; conveying, as do the Scriptures occasionally, in some pithy expression, or aphorism, the comprehensive sense almost of a general principle. It will often employ interrogation; and, in the arrangement of words, it will, in obedience to nature's impulse, give due prominence to that word, or clause, on which a hearer's mind should be chiefly fixt.—RIPLEY, *Sacred Rhetoric*, p. 142. (G. K. & L., 1849.)

1263. STYLE, ESSAY, TO BE AVOID-ED IN DISCOURSE.—While preachers should not fall into the error of attempting to

be constantly energetic, they should with still greater care guard against composing sermons in the manner of an essay, or of a literary disquisition. A public address demands a vivacity which can be dispensed with in a production designed to be read at one's leisure. An essay should be transformed in order to become a sermon, or a component part of a sermon. It would need to be materially new-modelled; many of its sentences it would be necessary to simplify, or wholly to recast. It would require greater copiousness, or amplification; and not only the forms of address, the first and the second persons instead of the third, but also concrete terms instead of abstract, and a general adaptation to the idea of its being a direct and felt communication from the preacher to his hearers. Such ought a sermon to be; but such, for the most part, it can not be, if composed after the model of an essay.—RIPLEY, *Sacred Rhetoric*, p. 145. (G. K. & L., 1849.)

1264. STYLE, EUPHONY AND HARMONY OF.—The ultimate distinction between euphony and harmony as properties of language consists in this: that euphony respects the sound only in relation to the thought or to the logical side. Euphony has respect to the sounds of words as they affect the ear, and are regarded merely as sounds, and independently of any gratification they may have. In harmony, sounds are regarded in relation to the thought which they express. Hence the effect of euphony is a mere sensation on the outward ear; while that of harmony is an emotion and springs directly from an intellectual perception. Euphony addresses the lowest form of the sensibility—the animal sense; harmony the highest—the passive imagination. Another distinction, growing out of the one already named, is this: that euphony respects chiefly single words, while harmony respects only a succession of words. In some cases, indeed, euphony is violated in the combination of words, when the effect of the enunciation is disagreeable merely because of the succession of particular sounds. Thus the sentence, "The hosts stood still," is in violation rather of euphony than of harmony—the offensiveness to the ear arising out of the difficulty of enunciating the elemental sounds here brought into proximity. The expression of thought, on the other hand, being ever continuous, harmony appears only in a succession of words. The sentence, "He behaved himself exceedingly discreetly," is faulty in harmony, not in euphony; for while it is offensive to the ear, it is not as mere

sounds. The enunciation of the sentence is easy, and the sounds themselves rather pleasant than otherwise. But in the communication of thought, we demand variety and distinctness in the expression of all its various relations. In this sentence, the similarity of sound in the last two words indicates a similarity of relation, and we are disappointed and so far offended in not finding the sense answering to the sound in this respect. Hence it may sometimes happen that euphony must be sacrificed in order to the most perfect harmony. As in music the fullest harmonious effect of a whole strain requires sometimes the introduction of discords, so in speech, the most perfect expression of the sentiment may demand the selection of words that in comparison with others are more harsh and difficult of utterance.—DAY, *The Art of Discourse*, p. 218. (C. S. & Co., 1867.)

1265. STYLE, HOW TO DEVELOP ENGLISH.—(1) Read daily two or more pages of a master of style, some of whose names have already been suggested. Do this systematically. Carefully note the selection and arrangement of words, the structure of sentences and paragraphs, the felicitous turns of expression, and other characteristics of the writer. (2) Copy in your own handwriting daily at least one page of some master stylist, carefully observing, as in your reading in the last-named exercise, special qualities in thought, word, and arrangement. Learn to "brood" over this exercise. (3) Read aloud daily two or more pages of some great oration. Take in as many words or phrases as you can with a quick glance of the eye, and speak the words to an imaginary audience. This will help you to cultivate a speaking rather than a reading style. (4) Read a page or a paragraph from some stylist, then close the book and write out the thought in your own words. Compare with the original, and note your faults. (5) As often as convenient, copy in your own handwriting some portion of a great poem by Milton, Tennyson, Byron, Wordsworth, Cowper, Bryant, or other poet. (6) Write original compositions, both in essay and oratorical form, comparing them with the work of other writers and speakers, and subjecting them to the severest criticism. Earnestly endeavor to strengthen the weak points in your style. Remember that results worth while come only from long and laborious practise.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 85. (F. & W., 1909.)

1266. STYLE IN PRAYER.—Learning to pray is like learning to do anything else. It comes from diligent practise. The question is sometimes asked by divinity students to what extent public prayer should be prepared in advance. No general rule can be laid down for this, as so much depends upon circumstances. There should be, however, in every case, a preparation of the heart, in which actual words may not be committed to memory, but in which the general ideas of the prayer have been thought out and arranged in order in the mind. Unseemingly hesitation in public prayer, lack of appropriate words, and discursiveness, sometimes robs prayer of real effectiveness. Spontaneity, sincerity, tenderness, and Godwardness are some of the characteristics of devout and heartfelt prayer.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 172. (F. & W., 1909.)

1267. STYLE IN PREACHING.—Style is only the outside form which thoughts take on when embodied in language. Style, then, must always conform to the nature of the man who employs it; as the saying goes, "Style is the man." In general, it may be said that is the best style which is the least obtrusive, which lets through the truth most nearly in its absolute purity. The truths of religion, in a simple and transparent style, shine as the sunlight on the fields and mountains, revealing all things in their proper forms and natural colors; but an artificial and gorgeous style, like a cathedral window, may let in some light, yet in blotches of purple and blue that spot the audience, and produce grotesqueness and unnatural effects. It is desirable that the preacher should have a copious vocabulary, and a facility in the selection and use of words; and to this end he should read much, giving close attention to the words and phrases used by the best authors, not for servile copying and memorizing, but that these elements may become assimilated with his own mind, as a part of it, ready for use when the need comes. He should also have an ear for strong and terse, but rhythmical sentences, which flow without jolt and jar. Above all other men, the preacher should avoid what may be called a literary style, as distinguished from a natural one; and by a "literary style," technically so called, I understand one in which abound these two elements—the artificial structure of sentences, and the use of words and phrases peculiar to literature alone, and not to common life. Involved sentences, crooked, circuitous, and parenthetical, no

matter how musically they may be balanced, are prejudicial to a facile understanding of the truth. Never be grandiloquent when you want to drive home a searching truth. Don't whip with a switch that has the leaves on, if you want to tingle. A good fireman will send the water through as short and straight hose as he can. No man in his senses would desire to have the stream flow through coil after coil, winding about. It loses force by length and complexity. Many a sermon has its sentences curled over it like locks of hair upon a beauty's head. I have known men whose style was magnificent when they were once thoroughly mad. Temper straightened out all the curls, and made their sentences straight as a lance. It is a foolish and unwise ambition to introduce periphrastic or purely literary terms where they can possibly be avoided. Go right ahead. Don't run round for your meaning. Long sentences may be good, but not twisting ones. Many otherwise good sermons are useless because they don't get on. They go round, and round, and round, and always keep coming back to the same place. There is a charm in some styles, an unwearying freshness and sweetness, which men find it difficult to account for. I think, upon analysis, it may be found that such styles are based upon vernacular words and home-bred idioms. At Pentecost every man heard in his own tongue wherein he was born. Use homely words—those which people are used to, and which suggest many things to them. The words that we heard in our childhood store up in themselves sweetness and flavor that make them precious all our life long afterward. Words borrowed from foreign languages, and words that belong especially to science and learning and literature, have very little suggestion in them to the common people. But home-bred words, when they strike the imagination, awaken ineffable and tremulous memories, obscure, subtle, and yet most powerful. Words register up in themselves the sum of man's life and experience. The words, which, from the cradle to the grave, have been the vehicles of love, trust, praise, hope, joy, anger, and hate, are not simply words, but, like paper, are what they are by virtue of the thing written on them. He who uses mainly the Anglo-Saxon vocabulary, giving preference to the idioms and phrases which are homely, will have a power which can not be derived from any other use of human language. Such language is an echo in the experience of men; and as a phrase in a mountainous country, when roundly uttered, goes on repeating itself from peak to

peak, running in alternate reverberations through the whole valley, so a truth runs through all the ranges of memory in the mind of the hearer, not the less real because so extremely rapid and subtle as to defy analysis. The words themselves, full of secret suggestions and echoes, multiply the meaning in the minds of men, and make it even more in the recipient than it was in the speaker. Words are to the thought what musical notes are to the melodies. As an instance of contrasted style, let one read the immortal allegory of John Bunyan in contrast with the grandiose essays of Dr. Johnson. Bunyan is to-day like a tree planted by the rivers of water, that bringeth forth his fruit in season; his leaf shall not wither. Johnson, with all his glory, lies like an Egyptian king, buried and forgotten in the pyramid of his fame.—BEECHER, *Yale Lectures on Preaching*, p. 228. (J. B. F. & Co., 1872.)

1268. STYLE IN PUBLIC SPEAKING.

—While habits of literary composition should be sustained, the forms of literary composition are not the best for public speaking. Long, formal sentences weary an audience. The argumentation should be clear and transparent, and the sentences concise, short, and compact. A mixt audience likes that speech which demands no great effort of understanding to comprehend it. The popular speech must, therefore, be animated and exciting, rather than profound; and when the speaker observes signs of weariness in his audience, marked by the restless eye and the gaping mouth, he should change his method, enliven his speech by an anecdote, a witticism, or an appeal to passion. This, skilfully done, never fails to reawaken attention, and it is one of the powerful advantages which unwritten speeches, and what are called extemporaneous speakers, can always command, and which they who write their speeches and commit them to memory are denied.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 132. (A. S. & Co., 1872.)

1269. STYLE IN READING POETRY.

—The general style of reading or reciting verse and poetic language should be higher and more exalted than that of prose, for poetry is a more exalted style of composition than prose, and the elocution must keep pace with the subject or matter. The voice must flow more softly, must undulate gently, and not jump or jerk on the inflections, so that the verse may run smoothly and without jar upon the ear. Intonation must be particularly attended to in poetical delivery, so

that the music of the voice being fully brought out, it may aid and give echo to the music of the language.—VANDENHOFF, *Art of Elocution*, p. 149. (S. & S., 1851.)

1270. STYLE IN SPEAKING.—Style will possess the quality of being in good taste if it be expressive at once of feeling and character, and in proportion to the subject-matter. This proportion, however, is preserved, provided the style be neither careless on questions of dignity nor dignified on such as are mean: neither to a mean word let ornament be superadded; otherwise, it appears mere burlesque; as Cleopatra used to do; for he has expressed some things equally ridiculously, though he were to say, "August fig-tree." But the style expressive of feeling, supposing the case be one of assault, is the style of a man in a passion; if, however, it be one of loathsomeness and impiety, the expressing yourself with disgust and painful caution; if, however, the case demand praise, with exultation; if pity, with submission; and so on in the other cases. And a style which is appropriate, moreover, invests the subject with persuasive efficacy. For the mind is cheated into a persuasion that the orator is speaking with sincerity, because, under such circumstances, men stand affected in that manner. So that people suppose things to be even as the speaker states them, what tho in reality, they are not: and the hearer has a kindred feeling with the orator who expresses himself feelingly, even should he say nothing to the purpose; availing themselves of which, many bear down their hearers in the storm of passion. But, moreover, this mode of showing by means of signs is expressive of character; because, on every condition and habit of life, is consequent a language suited to it. I use the expression condition, in reference to the stage of life; as youth, manhood, or age; and to the sex, as man, or woman; and to nation, as Lacedæmonian, or Thessalian. I mean by habits those conformably to which one is of a certain character in life; for it is not according to every habit that the life assumes a certain character: if then one express himself in the language appropriate to the habit, he will produce the effect of being characteristic; for a rustic and a man of education will express themselves neither in the same words nor in the same manner. And the auditors are affected, in some way, by that feeling of which the declaimers avail themselves, till it nauseates; putting it to their audience thus, "Who knows not?"—"All men know it." For the auditor acknowledges with a kind of confu-

sion, that he participates in that information which all the rest of the world possess. The employment of them opportunely, or inopportunely, is, however, a consideration common to every species of ornament; but for every excess in them, there is that corrective which is in the mouth of everybody; for, of yourself, you should append a reproof on yourself; for it appears in reality an ornament, at least since the use of it does not escape the notice of the speaker himself. Further, the speaker is not at once to employ everything which is proportionate; for thus the hearer has the deceit passed off on him. I mean that, if the terms be harsh, he is not to employ a harsh tone and expression of countenance, and the other peculiarities of harshness: if this caution be not observed, our artifices severally appear what they really are. But if he employ some and not others, without observation he produces the same effect. Still, if expressions of softness be uttered harshly, and such as are harsh with softness, they become divested of efficacy to persuade. But compound words, and a plurality of epithets, and foreign idioms, are appropriate chiefly to one who speaks under the excitement of some passion—for with one, for instance, who is affected by anger, we have a fellow-feeling in his calling his wrongs "heaven-measuring," or "prodigious": they are so, too, when one is already master of his audience, and has wrought them up to enthusiasm, either by panegyric or invective, by the excitement of anger or friendly feeling; the which Isocrates does in "The Panegyric," near the conclusion; "—the record and remembrance"; and, "men who had the spirit—." For the speaker, in a transport of enthusiasm, gives utterance to expressions such as these; so that the audience also, being forsooth similarly affected themselves, readily welcome them. Wherefore they are adapted to poetry; for poetry is the language of enthusiasm. It is, then, either in this way that we are to employ poetical expressions, or in irony; as Georgias was in the habit of doing; and as Socrates does in the *Phædrus* of Plato.—ARISTOTLE'S *Rhetoric and Poetics*, p. 224. (B., 1906.)

1271. STYLE, MORALITY OF.—The morality of style is a subject so interesting that I wonder it has never been discussed. Some one said that Gibbon's style was a style in which it was impossible to speak the truth. There are other vices with which a style may be chargeable besides untruthfulness. Young ladies display their vanity in their dress and jewels, and perhaps they are sometimes re-

proved by young preachers who display equal vanity in the glittering phrases with which they bedizen their sermons—phrases which they want you to admire as much as if they were diamonds, but which are mere paste set in base metal. A style with magnificent qualities may sometimes touch the line which separates great excellences from great vices. Lord Macaulay was conscious that his own style was very near being a bad one. It may be doubted whether he altogether escaped the perils of which his strong, clear sense warned him. But there can be no doubt that in the hands of his imitators his style has become as bad as a style can be—ostentatious, domineering, and tyrannical. Lord Macaulay's manner is very contagious. The miserable fate of those who have imitated him should teach us to avoid it.—DALE, *Nine Lectures on Preaching*, p. 177. (A. S. B. & Co., 1878.)

1272. STYLE, NEGLIGENCE OF.—As to the style of language which the speaker should adopt, it should be in keeping with his own character, and suited to the character of those whom he addresses, and to the end which he has in view. These points are unfortunately often overlooked, they should be kept well in mind. Above all things, it should not be too artful or labored in construction. A little appearance of negligence, indeed, is often of service, in order to avoid the appearance of great preparation. This fact was fully recognized by the most eloquent orators among the ancients. It is to be observed that the language best suited to a speech is not that of books. Indeed, there is a wide difference between that required in speaking and writing. The former has much greater freedom and breadth. In books, we look for correctness, precision, all redundancies pruned, all repetitions avoided, language completely polished. Speaking admits a more easy, copious style, and less fettered by rule; repetitions may often be necessary, parenthesis may sometimes be graceful; the same thought must often be placed in different views, as the hearers can catch it only from the mouth of the speaker and have not the advantage, as in reading a book, of turning back again, and of dwelling on what they do not fully comprehend. It is a statement attributed to Fox that if a speech reads well, it is not a good speech. The distinction between the styles requisite for writing and speaking has been ably drawn by Professor Masson, and the reader will perhaps feel grateful if we summarize here his remarks on the subject. Conversation, he says, is one thing; public speaking another; and writing

a third. Each involves and requires a distinct setting of the faculties for its exercise, and in passing from one to either of the others, certain powers must be called into play or sent to rest that were before in play. When a man talks with his friend, he is led on but by a few trains of association, and finds a straggling style natural for his purposes; when he speaks in public, the wheels of thought glow, the associative processes by which he advances become more complex, and hence the roll, the cadence, the precipitous burst; and lastly, when he writes, still other conditions of thought come into action, and there arises the elaborate sentence, winding like a rivulet through the meadow of his subject, or the page jewelled with a thousand allusions. A man, too, in a state of excitement, talks in vivid language, and even sets his words to a rough, natural music, his voice swelling or trembling with its burden, the falling short of song. But in the literary repetition of a scene, nature suggests a new set of proprieties, answering to the entire difference between the mind in the primary and the mind in the secondary attitude; and a literal report would be found to defeat the very end in view, and to be as much out of place as a literal copy in painting. Even in prose narration, there must be a more select and coherent language than served in the primary act of passion, as well as a more melodious music.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 30. (W. L. & Co.)

1273. STYLE, OBJECTIVE PROPERTIES OF.—Of the three objective properties of style, clearness is, in order of importance, the first and most indispensable; energy is next in importance; and elegance last and lowest. Clearness is most indispensable, since if discourse is not understood, it can not be felt. Just so far as it is unintelligible, it fails of its very end. Wherever, therefore, clearness comes into collision with energy, it should have the precedence. But yet, as clearness is a property that admits of degrees, and what is slightly obscure may be still intelligible, altho only with effort, a high degree of energy may sometimes be properly preferred to a slightly increased degree of clearness. Further, energy must be obviously regarded, in all proper oratory, as of superior importance to elegance; while, at the same time, it may be expedient to sacrifice a little energy to gain a high degree of beauty. The character of the discourse will, however, affect the relative properties. In explanatory discourse, where the object is to

inform, clearness is decidedly the ruling property; and its claims far outweigh all others. In conviction, energy rises relatively in importance, and may properly require some sacrifice of clearness. Still more is this the case in excitation and persuasion. Passion, here, sometimes triumphs over reason; and sympathy outruns argument. Wherever, again, vehement feeling enters into discourse, energy should strongly prevail over mere elegance. On the other hand, in gentle excitement of feeling, elegance is elevated, relatively, to a higher rank.—DAY, *The Art of Discourse*, p. 291. (C. S. & Co., 1867.)

1274. STYLE, OBSCURITY OF.—The remedy for obscurity of style arising from vagueness of thought, obviously is either a more thorough discipline or a more thorough furnishing of the mind. In such an exigency one must have a more vigorous thinking power, or certain materials of thought which are absent. Sometimes both are needed. The vital point to be observed is that no mere study of diction as such can remedy such an evil as this. Study of one's style may disclose the evil, but can not remedy it. The remedy lies back of rhetorical criticism. More power or more knowledge, or both, must fit a man to discuss subjects on which his style exhibits such incompetence.—PHELPS, *English Style in Public Discourse*, p. 131. (S., 1910.)

1275. STYLE OF LANGUAGE IN DEMONSTRATIVE, DELIBERATIVE AND JUDICIAL CAUSES.—The same style will not suit equally demonstrative, deliberative, and judicial causes. The first, calculated for ostentation, aims at nothing but the pleasure of the auditory. It therefore displays all the riches of art, and exposes to full view all the pomp of eloquence; not acting by stratagem, nor striving for victory, but making praise and glory its sole and ultimate end. Whatever may be pleasing in the thought, beautiful in the expression, agreeable in the turn, magnificent in the metaphor, elaborate in the composition, the orator will lay open for inspection and, if it were possible, for handling, as a merchant exposes his wares; for here the success wholly regards him and not the cause. But when the serious part of a trial is on hand, and the contest is truly in earnest, care of reputation ought to be the orator's last concern. For this reason, when everything in a way is at stake, no one ought to be solicitous about words. I do not say that no ornaments ought to have place in them, but that they should

be more modest and severe, less apparent, and, above all, suited to the subject. For in deliberations the senate require something more elevated; the assemblies of the people, something more spirited; and at the bar public and capital causes, something more accurate. But a private deliberation, and causes of trivial consequence, as the stating of accounts and the like, need little beyond the plain and easy manner of common discourse. Would it not be quite shameful to demand in elaborate periods the payment of money lent, or appeal to the emotions in speaking of the repairs of a gutter or sink?—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 43. (B. L., 1774.)

1276. STYLE OF SERMONS.—A vigorous, ardent writer is distinguished in his delivery from one of an opposite character. Judicious and successful attempts at improvement in style will often confer the additional satisfaction of a corresponding improvement in public address. The oratory of Demosthenes was no doubt materially affected by his labor, in order to improve his style, of seven times copying the works of Thucydides. If a preacher habitually writes in simply a didactic style, his delivery will be rather that of a teacher, or a reader, than of a public speaker. Let him break up his habit of composition, and adopt, in suitable paragraphs, a bold, nervous, interrogatory style, or the rapid, familiar, brief style of animated conversation, and would not this transformation of style naturally transform also his delivery? If it should fail of this effect the failure would result from timidity, from a shrinking at the incongruity between his accustomed manner and that which his new style of writing would be so strongly urging on him, or from the perverting influence of a bad habit, rather than from a want of natural tendency in this style to call into action an unused class of powers. In truth, the mental qualities which would prompt to such a style could hardly submit to a tame delivery. The importance, then, to a preacher, of cultivating a good style, swells beyond calculation.—RIPLEY, *Sacred Rhetoric*, p. 133. (G. K. & L., 1849.)

1277. STYLE, ORAL PROPERTIES OF.—The oral properties of style can be best acquired only under the influence of the ear while listening to the audible pronunciation of discourse. It is difficult to comprehend how a deaf-mute can ever be sensible of the euphony or harmony of discourse; altho experience shows that even he may

write poetry, which, more than any other form of discourse, as involving at least rhythm and rime, seems to require the superintendence and guidance of the ear. It is safe, notwithstanding, to assume that the writer who neglects to cultivate the ear in reference to the construction of his sentences must be liable to fail in these properties of style. The importance of them, even to written discourse, may be seen in the fact that the writings of Addison owe no small part of their attractiveness to the musical structure of his style. The public speaker especially needs to subject himself to much training of the ear, in order to give it such a control over his style of expression as greatly to aid the latter in accordance with the principles of euphony and harmony. Next to the study of discourse, as pronounced by living orators, may be recommended recitation from the best poets and orators. Every student of oratory should devote a portion of time daily to this exercise or to that of reading aloud composition excelling in musical properties. The speeches of eminent orators generally possess these excellences in a higher degree than other classes of prose composition. The various writings of Burke, of Milton, and of Addison furnish, however, excellent studies for the acquisition of these properties.—DAY, *The Art of Discourse*, p. 220. (C. S. & Co., 1867.)

1278. STYLE, PERSONAL CHARACTERISTICS OF.—There is a singular beauty in that style which is the free and unforced expression of the speaker's own thoughts, with all their peculiar characteristics. It must yet be ever borne in mind that low thoughts and low imagery, even altho exprest naturally, must necessarily be offensive. It can not therefore be too earnestly enjoined on the mind that is forming its habits and character to shun with the utmost care everything that can vitiate its taste, debase its sentiments, or corrupt the verbal and sensible material in which its thoughts are to embody themselves; and to cultivate assiduously, on the other hand, familiarity with all that is pure and ennobling in thought and sentiment, and all that is lovely and beautiful in language and in the various kinds of sensible imagery employed in expression. Both of these objects should be kept distinctly in view—namely, the purity and elevation of the thought itself, and the material which is used for embodying thought. Every man has, in an important sense, a language of his own. Both the range

of words, and the sensible objects and scenes, as well as all the various means of communicating and illustrating thought, are, within certain limits, peculiar to the individual. Hence arises the imperative necessity of care and labor in providing for a pure and elegant as well as a natural expression of thought by avoiding all low associations both of words and images.—DAY, *The Art of Discourse*, p. 285. (C. S. & Co., 1867.)

1279. STYLE, POWER OF.—Force and vivacity are sometimes gained by particularizing where a general expression would have been equally as correct in point of sense. Everyone knows how much the vivacity of an anecdote is increased by the names of the parties, and the circumstances of time and place. Aware of this, determined story-tellers do not always scruple to fill up what is wanting from their invention. Do not be surprized if I recommend you to adopt the same principle. You have the highest authority: "Consider the lilies of the field," says our Saviour, "how they grow; they toil not, neither do they spin; yet I say unto you, that *even Solomon* in all his glory was not arrayed like one of these." In comparison with this beautiful and vivid passage, how poor is the following paraphrase: "Consider the flowers how they gradually increase in their size. They do no manner of work, and yet I declare to you that no king whatever in his most splendid habit is dressed like them." The principle on which this sort of language is so forcible is explained by Aristotle to consist in the thing being "placed before the eyes." We can fancy we see the lilies of the field and Solomon in his glory; and, consequently, tho in point of sense, the employment of more general terms would have been at least as correct, yet the use of particular terms renders the passage far more lively. A thousand expressions depend for their force on the principle of particularizing; "the cedars of Lebanon," "the wilderness of Cades," are stronger expressions than *any* cedars or *any* wilderness. Thus, Heber, speaking of a period when there were yet some living who had seen Moses, says: "some must have survived who had shared his last benediction, or who had witnessed his firm step and vigorous old age as he climbed the steep of Pisgah." So St. Paul says: "These hands" (instead of *my* hands) "have ministered to my necessities." And if you have a Bible with you in the pulpit, instead of quoting the Scriptures, you may appeal to "this Book."—

GRESLEY, *Letters to a Young Clergyman*, p. 122. (D. & Co., 1856.)

1280. STYLE, PRECISION OF.—Precision tends to conciseness, since, as its name indicates, it retrenches, it cuts around. Conciseness is distinguished by an economy of words greater than the object of precision requires; for precision only suppresses what is decidedly superfluous, and would spare the mind a fatigue, that which springs from the necessity which an author puts upon us, of condensing the thought, or reducing it to a few elements. Conciseness, stopping somewhat short of what is necessary to complete expression, is not designed, doubtless, to fatigue the mind, but it gives it labor, and thus it enters into the category of those procedures or figures of which we have before spoken. It is an ellipsis, not of words but of thoughts. Taking it as figure, or at least as a particular force of style, it can scarcely constitute the form of an entire composition, especially that of the sermon. It is too apt to produce obscurity; it approaches to affectation and the epigrammatic style. It is often but the false semblance of precision; and nothing is easier than to have at the same time much conciseness and very little precision. For it is possible to be at the same time parsimonious and prodigal, and with all this affectation of strictness, to leave only vague ideas in the mind of the reader. Precision is opposed to repetitions, unmeaning epithets, pleonasm, expletives. Proceeding farther, it becomes a real virtue of style, and furnishes us with the most apt and neat forms of expression, and urges us to concentrate many words in one, which one word, in truth, contains the substance of many. It aims to spare the reader the pains of taking the sum of the ideas, by enabling him to comprehend them at a glance. Still, redundancy and a certain accumulation of circumstances and of words, may not be inappropriate.—VINET, *Homiletics; or, The Theory of Preaching*, p. 382. (I. & P., 1855.)

1281. STYLE, PULPIT.—With respect to style, that which the pulpit requires must certainly, in the first place, be very perspicuous. As discourses spoken there are calculated for the instruction of all sorts of hearers, plainness and simplicity should reign in them. All unusual, swollen, or high-sounding words should be avoided, especially all words that are merely poetical or merely philosophical. Young preachers are apt to be caught with the glare of these, and in young composers the error may be excusable,

but they may be assured that it is an error, and proceeds from their not having yet acquired a correct taste. Dignity of expression, indeed, the pulpit requires in a high degree; nothing that is mean or groveling, no low or vulgar phrases ought on any account to be admitted. But this dignity is perfectly consistent with simplicity. The words employed may be all plain words, easily understood, and in common use, and yet the style may be abundantly dignified and at the same time very lively and animated. For a lively and animated style is extremely suited to the pulpit. The earnestness which a preacher ought to feel, and the grandeur and importance of his subjects, justify and often require warm and glowing expressions. He not only may employ metaphors and comparisons, but on proper occasions may apostrophize the saint or the sinner, may personify inanimate objects, break out in bold exclamations, and, in general, have the command of the most passionate figures of speech.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 316. (A. S., 1787.)

1282. STYLE, PURITY OF.—Purity in the choice of words requires that, except in works of science, where new terms are wanted, no words be admitted but such as are established by good authority, that words be used in the sense which is commonly annexed to them, and that all heterogeneous mixtures of foreign or antiquated words be avoided. In the present state of modern languages, particularly the English, stability and uniformity are of more consequence than enlargement. It is not in the power of fashion to justify the affectation of introducing foreign words and phrases to express even that which can not be so concisely expressed in the vernacular tongue. With respect to grammatical purity, its importance as a source of perspicuity and elegance is universally acknowledged; but it is too commonly taken for granted that a competent acquaintance with grammar, especially with the grammatical structure of the English language, which is remarkable for its simplicity, may be easily acquired. Hence so little attention is paid to grammatical accuracy by some writers, in other respects of distinguished merit, that it would not be difficult to select from their works examples of the most flagrant violations of syntax. These are faults not to be protected by authority, and it is one of the most useful offices of criticism to detect and expose them.—ENFIELD, *The Speaker*, p. 43. (J., 1799.)

1283. STYLE, SIMPLICITY OF.—Simplicity is the charm of writing as of speech; therefore, cultivate it with care. It is not the natural manner of expression, or, at least, there grows with great rapidity in all of us a tendency to an ornamental style of talking and writing. As soon as the child emerges from the imperfect phraseology of his first letters to papa, he sets himself earnestly to the task of trying to disguise what he has to say in some other words than such as plainly express his meaning and nothing more. To him it seems an object of ambition—a feat to be proud of—to go by the most indirect paths, instead of the straight way; and it is a triumph to give the person he addresses the task of interpreting his language, to find the true meaning lying under the apparent meaning. Circumlocution is not the invention of refinement and civilization, but the vice of the uncultivated. It prevails the most with the young in years and in minds that never attain maturity. It is a characteristic of the savage. You can not too much school yourself to avoid this tendency if, as is most probable, it has not already seized you, or to banish it if infected by it. If you have any doubt of your condition in this respect, your better course will be to consult some judicious friend conscious of the evil and competent to criticism. Submit to him some of your compositions, asking him to tell you candidly what are their faults and especially what are the circumlocutions in them and how the same thought might have been better, because more simply and plainly, exprest. Having studied his corrections, rewrite the article, striving to avoid those faults. Submit this again to your friendly censor, and if many faults are found still to linger apply yourself to the labor of repetition once more. Repeat this process with new writings until you produce them in a shape that requires few blottings. Having thus learned what to shun, you may venture on self-reliance. Even when parted from your friendly critic, you should continue to be your own critic, revising every sentence with resolute purpose to strike out all superfluous words and to substitute an expressive word for every fine word. You will hesitate to blot many a pet phrase of whose invention you felt proud at the moment of its birth. But if it is circumlocution, pass the pen through it ruthlessly and by degrees you will train yourself to the crowning victory of art-simplicity.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 54. (H. C., 1911.)

1284. STYLE, SOURCE OF ENERGY OF.—The great source of energy of style is energy of thought. A certain largeness of nature is essential. A man may be, as Pascal says, "a thinking reed," but a trumpet blast can not come out of a flute. A man may be both logical and instructive, and his style still lack psychic energy. Cicero the philosopher and Cicero the orator are like different men. "You say thus and thus," calmly affirms the writer. "Do you mean to tell us thus and thus?" demands the impassioned speaker. The writer asserts that "the excesses of Catiline became at last insupportable to the patience of the Senate." "How long will you abuse our patience, Catiline!" exclaims the orator. What a thunderbolt from a clear sky with which to commence an exordium!—KENNARD, *Psychic Power in Preaching*, p. 79. (G. W. J. & Co., 1901.)

1285. STYLE, STUDY OF.—Style is not art, like language—it is a gift of nature, like the form and the features. It does not lie in words, or phrases, or figures of speech; it can not be taught by any rules; it is not to be learned by examples. As every man has a manner of his own, differing from the manner of every other man, so has every mind its own fashion of communicating with other minds. The dress in which our thoughts clothe themselves is unconsciously molded to the individualities of the mind whence they come. This manner of expressing thought is style, and therefore may style be described as the features of the mind displayed in its communications with other minds; as manner is the corporeal feature exhibited in personal communication. But, tho style is the gift of nature, it is nevertheless to be cultivated; only in a sense different from that commonly understood by the word "cultivation." Many elaborate treatises have been written on style, and the subject usually occupies a prominent place in all books on composition and oratory. It is common with teachers to urge emphatically the importance of cultivating style and to prescribe ingenious recipes for its production. All these proceed upon the assumption that style is something artificial, capable of being taught and which may and should be learned by the student, like spelling or grammar. But if the definition of style which I have submitted to you is right, these elaborate trainings are a needless labor—probably a positive mischief. I do not design to say that a style might not be taught to you; but it will be the style of some other man, not your

own, and not being your own it will no more fit your mind than a second-hand suit of clothes, bought without measurement at a pawnshop, would fit your body, and your appearance in it will be as ungainly. But you must not gather from this that you are not to concern yourself about style, that it may be left to take care of itself and that you will require only to write or speak as untrained nature prompts. I say that you must cultivate style; but I say also that the style to be cultivated should be your own, and not the style of another. The majority of those who have written upon the subject recommend you to study the styles of the great writers of the English language, with a view to acquiring their accomplishment. So I say—study them, by all means; but not for the purpose of imitation, not with a view to acquire their manner, but to learn their language, to see how they have embodied their thoughts in words, to discover the manifold graces with which they have invested the expression of their thoughts so as to surround the act of communicating information or kindling emotion with the various attractions and charms of art.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 34. (H. C., 1911.)

1286. STYLE, SUGGESTIVE.—In aiming at a concise style, care must of course be taken that it be not crowded. The frequent recurrence of considerable ellipses, even when obscurity does not result from them, will produce an appearance of affected and laborious compression, which is offensive. The author who is studious of energetic brevity, should aim at what may be called a suggestive style; such, that is, as, without making a distinct tho brief mention of a multitude of particulars, shall put the hearer's mind into the same train of thought as the speaker's, and suggest to him more than is actually exprest. Such a style may be compared to a good map, which marks distinctly the great outlines, setting down the principal rivers, towns, mountains, leaving the imagination to supply the villages, hillocks, and streamlets; which, if they were all inserted in their due proportions, would crowd the map, tho after all they could not be discerned without a microscope.—WHATELY, *Elements of Rhetoric*, p. 200. (L. G. R. & D., 1867.)

1287. STYLE, SUITABILITY OF.—The preacher's thoughts ought, of course, to be very clear and well-defined, and to be clearly exprest. "If I know not the mean-

ing-of the voice," says the apostle Paul, "I shall be unto him that speaketh a barbarian (a foreigner), and he that speaketh shall be a barbarian unto me. In the church I had rather speak five words with my understanding, than I might teach others also, than ten thousand words in an unknown tongue." (I Cor. xiv:11, 19.) "Perspicuity," Quintilian remarks, "is a prime excellence. It produces a style which will command the approval of the learned, and be adapted to the capacity of the unlearned. Our language ought so clearly to convey our meaning that that meaning shall fall on the hearers' minds, as the sunlight falls on our eyes." When the sun shines, it is only necessary not to close our eyes. If a public speaker is really expressing valuable thoughts, what a pity that he should envelop them in a hazy medium! The sentiments of Augustine on this point are, in principle, so just that they well deserve a place here; tho, happily, on account of the intellectual culture which prevails so generally in our country, the occasions for a close application of them are infrequent. "So anxious ought the Christian teacher to be for clearness in his instructions, as even to forego some of the more cultivated forms of speech; nor will he be so solicitous whether his words will sound well, as whether they will distinctly convey what he wishes to present. In him should be exemplified what Cicero calls a diligent negligence (diligence, as to the substance of a discourse; comparative negligence, as to beauty of expression). He will even descend from his own level, if occasion require, and adopt expressions which are common in the class of people he is addressing. For of what use is purity of style if, in consequence of that purity, those whom we address do not receive our ideas? Why should we speak at all, if those for whose benefit we ought to speak can not understand us? A preacher ought, then, to avoid all such forms of speech as are not suited to convey his meaning to the particular assembly he is addressing, however well adapted they might be to another assembly; and in their stead he should endeavor to select other pure words and phrases. But if there are no other of this character, or if none readily occur to him, he will use even less pure words, provided they distinctly and fully convey the thoughts which he desires to communicate. This course is doubly desirable in a minister of the gospel, because a hearer during public worship can not, as in conversation, stop the speaker and obtain explanations of difficult words."—RIPLEY, *Sacred Rhetoric*, p. 135. (G. K. & L., 1840.)

1288. STYLE, VARIETY OF.—There ought to be a variety of style in every discourse. We should rise in our expression when we speak of lofty subjects, and be familiar on common ones, without being coarse or groveling. In most cases an easy simplicity and exactness is sufficient, tho some things require vehemence and sublimity. If a painter should draw nothing but magnificent palaces, he could not follow truth, but must paint his own fancies, and by that means soon cloy us. He ought to copy nature in its agreeable varieties, and after drawing a stately city, it might be proper to represent a desert, and the huts of shepherds. Most of those who aim at making fine harangues, injudiciously labor to clothe all their thoughts in a pompous, gaudy dress, and they fancy that they have succeeded happily when they express some general remarks in a florid, lofty style. Their only care is to fill their discourse with abundance of ornaments, to please the vitiated taste of their audience: like ignorant cooks, who know not how to season dishes in a proper, natural way, but fancy they must give them an exquisite relish, by mixing excessive quantities of the most seasoning things. But the style of a true orator has nothing in it swelling or ostentatious. He always adapts it to the subjects he treats of and the persons he instructs, and manages it so judiciously that he never aims at being sublime and lofty, but when he ought to be so.—FÉNELON, *Dialogs on Eloquence*, p. 136. (London, 1808.)

1289. STYLES OF SPEAKING.—The conversational style must be delivered in the most natural, easy, familiar, distinct, and agreeable manner; the narrative and didactic, with a clear and distinct articulation, correct emphasis, proper inflections, and appropriate modulations; because it is not so much your object to excite the affections as to inform the understanding: the argumentative and reasoning demand great deliberation, slowness, distinctness, frequent pauses, candor, strong emphasis, and occasional vehemence. No one can become a good reader and speaker, without much practise and many failures.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 150. (J. P. M. & Co., 1845.)

1290. SUBJECT AND ITS TREATMENT.—As this is, commonly, the chief part of a sermon, it gives scope for all the preacher's power of reasoning, of imagination, and of persuasion. It lays under con-

tribution all his stores of knowledge, and his skill in the use of language. Here the peculiar genius of each writer will display itself. Rules, consequently, except of a very general character, are not to be expected in regard to this part; particularly, as by the process through which the preacher is considered as having passed, he has collected all his materials, and has judiciously arranged them. Suffice it to say, that the treatment should always be ample and thorough; no point should be left untouched which the case demands; and the hearer should perceive, at its close, that it is not defective, but that what was proposed is actually performed. It should be evident that the whole subject has been fairly surveyed, that everything which pertains to it has been carefully considered, that extravagance has been avoided, and that the results arrived at are worthy of an intelligent and practical adoption. As far as possible, too, abstruseness should be shunned; the discussion should be rendered lively and attractive by appropriate illustrations and by phraseology which, while level to the comprehension of ordinary minds, shall also be adapted to cultivated hearers. Nor is this difficult to a man of good sense and of clear views. Let him express himself naturally and with ease, giving free scope to all his powers, never affecting to be profound, or to soar; not seeming excited when only clearness is demanded, nor refusing to kindle with emotion when nature prompts it, aiming always to give a just expression of his thoughts, and he will find that nature in him will call forth the responses of nature in his hearers. If his mind acts thus freely, the various forms of language from the simply didactic to the imaginative, or figurative, and the impassioned, will present themselves in their appropriate places.—RIPLEY, *Sacred Rhetoric*, p. 98. (G. K. & L., 1849.)

1291. SUBJECT, BOLDNESS IN STATING THE.—Use plain speech, and aim straight at your object, which is to expound the truth proposed to be treated in such a way as shall cause it to be listened to with interest. Let it be perceived at once what the subject is, and what you intend to say. Sketch out your truth in a few sententious words, clearly and emphatically enunciated. Let there be none of those vague and halting considerations which give the speaker the air of a man who is blindfolded, and strikes at random—none of those perplexing exordiums wherein every conceivable fancy is brought to bear upon a single idea, and

which frequently elicit the remark: "What is he driving at? what topic is he going to discuss?" Let the subject-matter be vigorously stated at the outset, so that it may rivet the minds and engage the attention of the audience. Generally speaking, at the commencement of a discourse, there is profound silence, and all eyes are fixed on the preacher. Avail yourself of that opportunity to arrest the imagination of your hearers, to attract their attention, which you should maintain throughout, and to withdraw their minds from the things of earth and from themselves, in order that they may live your life for the space of half an hour. Let your onset be bold and vigorous, that your audience may catch a glimpse of the strength of your position, your means of defence, and the triumph of the truth which you are about to handle. . . . "I prefer," says Montaigne, "those discourses which level the first charge against the strongest doubt. I look for good and solid reasons to come after."—MULLOIS, *The Clergy and the Pulpit*, p. 118. (The C. P. S., 1867.)

1292. SUBJECT, DIVISION OF THE.

—After the introduction, what commonly comes next in order is the proposition, or enunciation of the subject, concerning which there is nothing to be said but that it should be as clear and distinct as possible, and expressed in few and plain words, without the least affectation. To this generally succeeds the division, or the laying down the method of the discourse—on which it is necessary to make some observations. I do not mean that in every discourse a formal division or distribution of it into parts is requisite. There are many occasions of public speaking when this is neither requisite nor would be proper; when the discourse perhaps is to be short, or only one point is to be treated of, or when the speaker does not choose to warn his hearers of the method he is to follow, or of the conclusion to which he seeks to bring them. Order of one kind or other is, indeed, essential to every good discourse; that is, everything should be so arranged as that what goes before may give light and force to what follows. But this may be accomplished by means of a concealed method. What we call division is, when the method is propounded in form to the hearers. The discourse in which this sort of division most commonly takes place, is a sermon; and a question has been moved, whether this method of laying down heads, as it is called, be the best method of preaching. A very able judge, the Archbishop of

Cambray, in his *Dialogs on Eloquence*, declares strongly against it. He observes that it is a modern invention, that it was never practised by the Fathers of the Church, and, what is certainly true, that it took its rise from the schoolmen when metaphysics began to be introduced into preaching. He is of opinion that it renders a sermon stiff, that it breaks the unity of the discourse, and that, by the natural connection of one part with another, the attention of the hearers would be carried along the whole with more advantage. But, notwithstanding his authority and his arguments, I can not help being of opinion that the present method of dividing a sermon into heads ought not to be laid aside. Established practise has now given it so much weight that were there nothing more in its favor, it would be dangerous for any preacher to deviate so far from the common track. But the practise itself has also, in my judgment, much reason on its side. If formal partitions give a sermon less of the oratorical appearance, they render it, however, more clear, more easily apprehended, and of course more instructive to the bulk of hearers, which is always the main object to be kept in view. The heads of a sermon are great assistances to the memory and recollection of a hearer. They serve also to fix his attention. They enable him more easily to keep pace with the progress of the discourse, they give him pauses and resting places where he can reflect on what has been said and look forward to what is to follow. They are attended with this advantage, too, that they give the audience the opportunity of knowing beforehand when they are to be released from the fatigue of attention and thereby make them follow the speaker more patiently.—BLAIR, *Lectures on Rhetoric*, vol. 2, p. 385. (A. S., 1787.)

1293. SUBJECT, FAMILIARITY WITH THE.

—If a sermon be properly delivered, it ought to be very difficult for anyone in the congregation to say whether the preacher has a book before him or not: a preacher ought never, in the ordinary sense of the word, to read his sermon; he may have, if necessary, a manuscript before him, but he ought to have so far mastered his own composition, so far *mandated* it, according to the Scottish phrase, that his manuscript is rather an aid to memory than a book out of which he is to read his sermon. This kind of knowledge of what he is saying, or going to say, will ensure proper emphasis, and (which is much the same thing) that naturalness of enunciation which be-

longs to ordinary speech, and which some people lose the moment they begin to read. It is not unusual to find a clergyman whose ordinary mode of address in his own house, or in yours, is easy, graceful, agreeable, and who, nevertheless, in preaching, appears to acquire the wooden qualities of the pulpit in which he stands. This ought not to be and it is difficult to understand why it need be.—GOODWIN, *Homiletical and Pastoral Lectures*, p. 124. (A., 1880.)

1294. SUBJECT, HOW TO GET A GOOD CONCEPTION OF ONE'S.—

How ensure a good conception of your subject? There are two ways or methods; the one direct, which is always the best when you can take it; the other indirect, longer and less certain, but more accessible to beginners, more within reach of ordinary minds, and serving to form them. You may indeed use both ways; either coming back the second way, when you have gone out by the first, or beginning with the easiest, in order to arrive at the most arduous. The main way, or that which by pre-eminence deserves the designation, consists in placing yourself immediately in relation with the object about which you have to speak, so as to consider it face to face, looking clean through it with the mind's eye, while you are yourself irradiated with the light which the object gives forth. In this crossing of rays, and by means of their interpenetration, a conception, representing that object which begets it, is produced in the understanding, and partakes of the nature of that in which it is formed, and which contains it. In this case, a fecundation of the mind, or subject, is affected by the object, and the result is the idea of the object, begotten and brought into a living state in the understanding by its own force. This idea is always in the ratio of the two factors or causes which combine to call it forth, of their relation to each other, and of the success with which the union is effected. If the mind be simple, unwarped, pure, greedy of knowledge, and eager after truth—when it places itself before the object fully, considers it generally, at the same time that it opens itself unreservedly to its light with a wish to be penetrated by it, and to penetrate it, to become united to it with all its strength and capacity; and if, further, it have the energy and persistency to maintain itself in this attitude of attention without distraction, and collecting all its faculties, concentrating all its lights, it makes them converge upon this single point, and becomes wholly absorbed in

the union which thus ensures intellectual fecundity, the conception then takes place after a normal and a plenary fashion. The very life of the object, or thing contemplated, passes with its light into the subject or mind contemplating, and from the life-endowed mental germ springs the idea, at first weak and darkling, like whatever is newly-begotten, but growing afterward by the labor of the mind and by nutrition. It will become gradually organized, full-grown, and complete; as soon as its constitution is strong enough to emerge from the understanding, it will seek the birth of words, in order to unfold to the world the treasures of truth and life which it contains within it. But if it be only examined obliquely, under an incidental or restricted aspect, the result will be a conception analogous to the connection which produces it, and consequently an idea of the object, possessing perhaps some truth and some life, but representing the object only in one phase, only in part, and thus leading to a narrow and inadequate knowledge. It is clear that as it is in the physical, so in the moral world. Knowledge is formed by the same laws as existence, the knowledge of metaphysical like that of sensible things, altho these differ essentially in their nature and in their limits. The laws by which life is transmitted are those by which thought is transmitted, which is, after its own fashion, conceived and generated; a fact arising from the application to the production of all living beings of the eternal law of the Divine generation, by which the Being of beings, the Principle of life, Who is life itself, engenders in Himself His image or His Word, by the knowledge which He has eternally of Himself, and by the love of His own perfection which He contemplates. Thus with the human mind, which is made in the image of God, and which reproduces a likeness of it in all its operations; the knowledge of a human mind is also a sort of generation. It has no knowledge of sensible things, except through the images which they produce in the understanding, and that such images should arise, it is requisite that the understanding be penetrated by the impressions of objects, through the senses and their organs. Hence appearances, images, ideas, or to speak more philosophically, conceptions of exterior things, which are not only the raw material of knowledge, but the principles more or less pregnant of the sciences of nature, according as they have been formed in the mind. This accounts in part for the power of first impressions, the virtue of the first aspect, or of the primary meeting of

the "subject" and object. Now we have intelligible and spiritual, as well as material and sensible, existences around us. We live by our mind and by its intercourse with that of our fellow creatures in a moral world, which is realized and perpetuated by speech and in language, as physical existences are fixt in the soil, and from the soil developed. The language spoken by a human community, and constituting the depository, the magazine of the thoughts, ideas, and knowledge of that community, forms a true world of minds, a sphere of intellectual existences, having its own life, light, and laws. Now it is with these subtle and, as it were, ethereal existences, which are condensed in words, like vapor in clouds—it is with these metaphysical realities that our mind must come into contact, in order by them to be fecundated, without other medium than the signs which express them, and in order to conceive the ideas which science has to develop by analysis, and which the speaker will unfold in his discourse, so as to bring home their truth to those who are ignorant of it. Anybody must feel how difficult it is to hold communion by the sight of the mind with things so delicate, so evanescent, things which can not be seized except by their nebulous and ever-shifting dress of language; and how much more difficult it is to persist long in this contemplation, and how soon the intelligence gets fatigued of pursuing objects so scarcely tangible, objects escaping its grasp on all sides. In truth, it is only a very rare and choice class of minds which know how to look directly, fixedly, and perseveringly at objects of pure intelligibility. For the same reason these have greater fecundity, because entering into a close union with the objects of their thought, and becoming thoroughly penetrated by them, they take in the very nature and vitality of things, with the light which they emit. These are the minds, moreover, that conceive ideas and think for the rest of mankind, whose torches and guides they are in the intellectual world; and as their words, the vehicle of their conceptions and thoughts, are employed during instruction in reproducing, that is, in engendering within the minds of their fellow-creatures the ideas which the light of the things themselves has produced in their own, they are called men of genius; that is, generators by intelligence, or transmitters by means of language, of the light and life of the mind.—BAUTAIN, *Art of Extempore Speaking*, p. 155. (S., 1901.)

1295. SUBJECT, HOW TO SEIZE THE.—The preacher, we will suppose, has delivered his introduction; he has announced the proposition or theme of his sermon; he has arrived at the body of his discourse, and he does not know how to enter upon it; he can not seize his subject and reduce it to order, give life to its parts, and vigorous action to the whole. Here is the first great startling difficulty in his way, and the question to be considered is, how this difficulty may be met and conquered in the easiest, the most practical, and the most effective manner. You will answer that his plan is before him, and that, as is obvious, he must seize his subject through the realization of his plan. This is quite true, but still the difficulty recurs, since his plan merely comprises leading ideas, and the question is, how these very ideas themselves are to be realized, how they are to be verified, how the principle of life is to be infused into them, how they are to be ushered into existence, clad in the garb of strong, vigorous, spoken words. It is impossible to lay down any general rule which may apply to every case alike. Perhaps it is impossible to lay down any very strict rule on this matter at all. Much must be left to individual capacity and fertility of resource, to circumstances of time, place, and person. But we may safely lay down as a most practical and sound precept on this subject, that the extemporary preacher must carefully foresee and provide for this state of affairs, for what we may call this crisis in his discourse. He must foresee that moment in his discourse, when, having disposed of his introduction, and having laid the theme or proposition of his sermon clearly before his audience, he must pass on at once to its consideration, and to the development of those arguments, illustrations, etc., by which it is to be still further explained, maintained, and enforced. Before entering the pulpit, he must—at all events until he acquire great readiness, confidence, and facility—foresee, not only the manner in which he is thus to seize his subject, but, to some extent, the very words by which he will do so. If he can only gain this point, if he can only make sure of this, he will in all probability have secured everything. The great difficulty in the matter is to make the first plunge. Timid, irresolute, nervous, or ill-prepared men, can not bring themselves to make this plunge. They stand shivering on the brink of the uncertain sea before them; they are ignorant of its currents; they fear its depth; they are wofully conscious of rocks or breakers ahead, and equally and

painfully conscious of their own unpreparedness to face these hidden dangers. The man who desires to succeed must provide against these contingencies. He must sound the depths before him; he must provide himself, as far as prudence and skill may enable him to do so, with the necessary protection and preservatives; and, having done this, he must, when the moment arrives, take the plunge like a man. If his nerves were keenly braced, if he knew what he was about, if his faculties were all properly under his control, he will rise to the surface after his plunge, calm, cool, self-collected, and, what is the great point, master of his subject. There will be no more hesitation; no more shivering on the brink; no more futile efforts to grasp that subject which is ever eluding his touch, which is ever glancing, indeed, before his mind's eye, but doing so with such fitful and uncertain gleams of light as only serve to lead him more and more hopelessly astray. This happy result, this faculty of making a start, and of effecting a real entrance into our subject, will be the fruit, as is evident, much more of self-confidence, of practical, ready knowledge of what we are about, and, perhaps, most of all, of a little familiarity with the pulpit, than of any dogmatic rules, or of any system of teaching. But there is one thing which will assist us more than any other in the whole matter, and it is this: a clear, natural, and simple division of the discourse which we aspire to deliver.—POTTER, *The Spoken Word*, p. 104. (M. H. G. & Son, 1880.)

1296. SUBJECT, IMPORTANCE OF THE.—One of the commonest methods of arousing interest in an audience apathetic and indifferent is to impress upon them the importance and gravity of the question at issue. Matters thought to be trivial are apt to receive scant attention. This fact is so universally recognized that many writers and speakers attempt at the very outset to show that upon the correct solution of the problem at hand depend serious and far-reaching results. It is seldom enough merely to state that a subject is important; its seriousness should be made apparent. This method is very popular. Whenever one feels it necessary to open an argument with persuasion, but is at loss to know how to do so, he may well resort to this device. While it does not, perhaps, constitute the strongest possible appeal, yet it is eminently serviceable, since, if handled properly, it does arouse interest, and, moreover, it applies to many

cases.—PATTEE, *Practical Argumentation*, p. 37. (The C. Co., 1909.)

1297. SUBJECT, JUST VIEW OF A.—It is a principle in the process of reasoning which may be plainly revealed to an intellect in the perfection of its maturity, but which may readily elude the observation of a writer or speaker of limited experience, that when a debater has once accomplished the preliminary point of writing down clearly on paper the premises on any given subject, and even one sound argument, that he is then prepared to progress in reasoning on that subject until he reaches its close, just as a vessel is ready for being wafted with perfect facility over the surface of a smooth sea when her canvas is fully unfurled and propelled by brisk and propitious breezes. When a speaker has perfected one link in the chain of reasoning, which is to be developed in the discussion of any particular subject, he may then rapidly complete other links in succession, until he has finished his web of reasoning. After this first step has been taken, the debater may safely lay aside his paper until some future day. For a brief statement of the premises, and one pertinent and just view, lucidly drawn off on any specific subject, are seminal principles which contain all the hidden germs of reasoning on that subject, just as the acorn contains within its contracted hull the oak in the integrity of its parts.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 183. (H. & B., 1860.)

1298. SUBJECT, KNOWLEDGE OF ONE'S.—Dr. Joseph Parker is credited with saying that he hardly ever knew a sentence he was going to utter when about to preach at the City Temple. But the subject itself—ah! that he endeavored to know well. And with every true preacher, the mere words, or phrases, at the actual time of delivering his sermon will always be of small consideration. But the substance of his discourse, there can be no question, he must endeavor to know well, or, be he who he may, a Liddon, a Melville, or a Whitefield, he can never succeed. Of the last-named, indeed, I have read somewhere, that it was his invariable practise, before preaching, to saturate his mind with Matthew Henry's Commentary on the subject he was taking.—MONKS, *The Preacher's Guide*, p. 223. (T. W., 1905.)

1299. SUBJECT, LIMITATIONS OF A.—In regard to what may be called the compass, or extent, of a subject for a ser-

mon, a little reflection will show that it ought to be quite limited. The time allotted to a sermon in our religious assemblies is too brief for the treatment of a very extensive or general subject; such as would require several main divisions in order to be adequately discuss and enforced. Hence, a sermon is not an extended treatise on such a subject, but a discourse on some division of it, or even subdivision. Again, the human mind is so constituted that the several parts of a general subject can not be set before it as advantageously in rapid succession and in a very brief space of time. A well-defined and enduring impression can not thus be made. But should one of those parts be presented separately and with greater copiousness, a deeper interest would be secured, and the corresponding practical results might be more rationally expected. A sermon should, therefore, as to its subject, be restricted to a narrow compass.—RIPLEY, *Sacred Rhetoric*, p. 41. (G. K. & L., 1840.)

1300. SUBJECT-MATTER, GRASP OF.—The speaker must have the discourse in his mind as one whole, whose various parts are distinctly perceived as other wholes connected with each other and contributing to a common end. There must be no uncertainty, when he rises to speak, as to what he is going to say; no mist or darkness over the land he is about to travel; but, conscious of his acquaintance with the ground, he must step forward confidently, not doubting that he shall find the passes of its mountains and thread the intricacies of its forests by the paths which he has already trodden. It is an imperfect and partial preparation in this respect which so often renders the manner awkward and embarrassed and the discourse obscure and perplexed. But when the preparation is faithful the speaker feels at home; being under no anxiety respecting the ideas or the order of their succession, he has the more ready control of his person, his eye, and his hand, and the more fearlessly gives up his mind to its own action and casts himself upon the current. Uneasiness and constraint are the inevitable attendants of unfaithful preparation and they are fatal to success.—WARE, *Hints on Extemporaneous Preaching*, p. 240. (G. K. & L., 1849.)

1301. SUBJECT-MATTER, LACK OF.—Next to the want of truth, the greatest fault in a sermon is want of matter. It is not the province of any mere method, as such, to furnish the material, but the ordi-

nary mode of handling Scripture in the pulpit affords great occasion for diffuseness, and has brought leanness into many a discourse. A man of little thought, it is true, whether he preach from a verse or a chapter, will necessarily impress the character of his mind upon his performance; yet the temptation to fill up space with inflated weakness is far greater under the modern method; and where this method is universal will overtake such as are undisciplined in mind. We conceive it to be no disparagement of the Word of God to say that it is not every verse even of sacred writ upon which a long discourse can be written without the admixture of foreign matter. In too many instances, when a striking text has been selected, and an ingenious division fabricated, the preacher's mind has exhausted itself. Perhaps we mistake, but our conviction is, that far too much stress has been laid upon the analyses of sermons. Essential as they are, they are the bare plotting out of the ground. The skeleton, as it is aptly called, is an unsatisfactory object, where there is not superinduced a succession of living tissues; it is all-important to support the frame, but by no means all-sufficient, and they who labor on this, in the vain hope of filling up what remains by extemporaneous speaking or writing, "quite mistake the scaffold for the pile."—ALEXANDER, *Thoughts on Preaching*, p. 304. (S., 1862.)

1302. SUBJECT-MATTER, MASTERY OF THE.—The ideal orator makes himself thorough master of the subject-matter upon which he speaks. Copiousness of matter will cure nearly half the defects of the orator's elocution. "All men," says Socrates, "are sufficiently eloquent in that which they understand." Cicero puts this same thought in a negative form: "No man can be eloquent upon any subject he does not understand." Mr. Webster once replied to a gentleman who pressed him to speak on a subject of great importance: "The subject interests me deeply, but I have not time. There, sir," pointing to a large number of letters on the table, "is a pile of answered letters, to which I must reply before the close of the session (which was then three days off). I have not time to master the subject so as to do it justice." "But, Mr. Webster, a few words from you would do so much to awaken public attention to it." "If there be so much weight in my words as you represent," Webster replied, "it is because I do not allow myself to speak on any subject till I have imbued my mind with it."

Wirt, tho fluent and in constant practise, would never speak, if he could help it, without the most laborious preparation. For extemporaneous after-dinner speeches "he had a mortal horror." "Which is your best sermon?" was asked of Massillon. "The one I know best," he replied. "Make yourself master of your subject," is Bishop Simpson's advice. Garrick said of Whitefield: "He is at his best when he has preached a sermon for the fortieth time." Emerson's discussion of this subject is apt: "The orator must have the fact and know how to tell it. In any knot of men conversing on any subject, the person who knows most about it will have the ear of the company, if he wishes it, and lead the conversation, no matter what genius or distinction other men there present may have; and in any public assembly, him who has the facts, and can and will state them, people will listen to, tho he is otherwise ignorant, tho he is hoarse and ungraceful, tho he stutters and screams. . . . In every company, the man with the fact is like the guide you hire to lead your party up the mountain, or through a difficult country. He may not compare with any of the company in mind, or breeding, or courage, or possessions; but he is much more important to the present need than any of them. Such is the knowledge demanded of the orator who aspires to high rank." We offer this caution: The orator must not be trammelled by his knowledge. The power of dis-embarrassing the speech of everything not making for the main issue can not be over-estimated. If one has not the judgment judiciously to select from his stores of knowledge, he would as well or better have less knowledge. The great orators, with scarcely an exception, have had this reserve power, or power of selection, as to the use of materials; and scarcely a writer upon the subject of oratory has failed to impress the importance of this power upon his readers.—TOWNSEND, *The Art of Speech*, p. 111. (D. A. & Co., 1882.)

1303. SUBJECT-MATTER, NATURAL ARRANGEMENT OF.—The preacher sees, at a glance, that whilst the idea of his discourse will necessarily be one, the points of view from which it may be presented, the arguments by which it may be sustained, and the examples by which it may be illustrated, will be various. He perceives, too, that his subject naturally divides itself into several leading heads, and that the materials which he has collected during his course of reading just as naturally conduce and lend themselves to the sustenance of one or other of

these heads. And the task before him, at this moment, is thus to arrange and apportion his materials; to reduce that which is confused to order; in one word, to put everything into its proper place. No doubt we have all heard, over and over again, that "order is heaven's first law." By this primary operation of the Divine Hand, as it moved over the face of the deep, it brought forth, out of that which had been void and empty, order, life, and light. In his own degree and measure, the young preacher must play the part of a creator, since he must, by the arrangement and disposition of his materials, evoke order out of confusion, and give light to what, without this, would remain dark and obscure. The materials which he has collected constitute the matter or substance of his discourse; but, to this matter he must give its own proper form, since it is the form alone which is capable of imparting beauty, light, and life; and he will do well never to lose sight of the truth laid down so forcibly by Fénelon, viz., that we seldom find perfect order in the operations of the mind and intellect. Abstracting for a moment from the precise method according to which we may arrange our materials and put them in order, we lay it down, then, as an incontrovertible proposition, that some such disposition and arrangement is a point of the utmost importance; and one which will have the most direct influence upon the success of the discourse.—POTTER, *The Spoken Word*, p. 49. (M. H. G. & Son, 1880.)

1304. SUBJECT-MATTER, READING TO ACCUMULATE.—Having selected our author, we propose to ourselves to sift him to the very bottom, that we may, in the first place, refresh our memory on those matters which we may have begun to forget, and thus put ourselves in a position to impart sound, solid, and exact information and instruction on the point in question. More than this, we endeavor, if we happen to be studying a sermon or any other formal composition, to master and possess the general order of the discourse, and the manner in which the various ideas are brought out and presented. We also study the figures of speech, the comparisons, the examples, the forcible illustrations, which give life and light to the ideas expressed, and contribute to the nerve, force, and beauty of the whole discourse. We read in such a manner as is best calculated to invigorate the imagination and set it in full play, to excite our zeal, to inspire us with conceptions that are full of life and passion; in a word, to put the spirit

of invention into full and active operation. It is obvious that these results will not be obtained by mere discursive or hasty reading. Hence, if we would read with profit, we must never lose sight of the great object in view. We must read slowly, carefully, and, above all, with pencil in hand; and, reading thus, with deep and serious attention, and with the mind's eye ever turned in upon ourselves and the end to be gained, we must, as we proceed, make short but lucid and substantial notes of everything that strikes us as peculiarly useful either for the instruction, the conviction, or the persuasion of our hearers.—POTTER, *The Spoken Word*, p. 45. (M. H. G. & Son, 1880.)

1305. SUBJECT, METHODIZING THE.

—The preparation of the plan of a discourse implies, before anything else, a knowledge of the things about which you have to speak; but a general knowledge is not enough; you may have a great quantity of materials, of documents, and of information in your memory, and not be aware how to bring them to bear. It sometimes even happens that those who know most, or have most matter in their heads, are incapable of rightly conveying it. The over-abundance of acquisition and words crushes the mind, and stifles it, just as the head is paralyzed by a too great determination of blood, or a lamp is extinguished by an excess of oil. You must begin, therefore, by methodizing what you know about the subject you wish to treat, and thus, in each discourse, you must adopt as your center or chief idea, the point to be explained, but subordinate to this idea all the rest, in such a way as to constitute a sort of organism, having its head, its organs, its main limbs, and all the means of connection and of circulation by which the light of the paramount idea, emanating from the focus, may be communicated to the farthest parts, even to the last thought, and last word; as in the human body the blood emerges from the heart, and is spread throughout all the tissues, animating and coloring the surface of the skin. Thus only will there be life in the discourse, because a true unity will reign in it—that is, a natural unity, resulting from an interior development, an unfolding from within, and not from an artificial gathering of heterogeneous members and their arbitrary juxtaposition. This constitutes the difference between words that live and words that are dead. These last may often also have a certain brilliancy from the gorgeousness of the style or the elegance of the sentence, but after having for a mo-

ment charmed the ear, they leave the mind cold and the heart empty. The speaker not being a master of his subject, which he has not gone into, nor made his own by meditation, reflects or reverberates other people's ideas, without adding to them a particle of his heart or of his life. It is a pale and borrowed light, which, like that of the moon, enables you to see vaguely and indistinctly, but neither warms nor fertilizes, possessing only a frigid and deadened luster. Speakers of this kind, even when they extemporize, speak rather from memory than from the understanding or feelings. They reproduce more or less easily shreds of what they have read or heard—and they have exactly enough mind to effect this reproduction with a certain facility, which tends to fluency or to twaddle. They do not thoroughly know what they are speaking about; they do not themselves understand all they say, still less make others understand. They have not entered into their subject; they have filled their apprehension with a mass of things relating to it, which trickle out gradually as from a reservoir or through a tap which they open and shut at pleasure. Eloquence of this description is but so much plain water, or rather it is so much troubled water, bearing nothing along its passage but words and the spectres of thoughts, and pouring into the hearer's mind disgust, wearisomeness, and nausea. Silence, which would at least leave the desire of listening, were a hundred-fold preferable; but these spinners of talk, who give us phrases instead of thoughts, and exclamations instead of feelings, take away all wish to hear and inspire a disgust for speaking itself. There is no way of avoiding this disadvantage except by means of a well-conceived, deeply-considered, and seriously-elaborated plan. He who knows not how to form such plan will never speak in a living or an effective manner. He may become a rhetorician; but he will never be an orator.—BAUTAIN, *Art of Extempore Speaking*, p. 113. (S., 1901.)

1306. SUBJECT, PRESENTATION OF

THE.—Above all, and before all things else, the preacher will from the first moment he has selected his subject, keep continually before his mind several practical questions, upon which his treatment of that subject will depend for much, if not for the whole, of its success. These questions are: What is it precisely that I am about to propose to my hearers? By what means, by what arguments, by what earnest appeals to them, do I expect to gain my end? When once the an-

swer to these questions stands out, pertinently and clearly, before his mental vision, he has surmounted half the difficulties which beset his position. He will no longer run the risk of finding himself in the place of a certain unfortunate preacher who, when describing his performance in the pulpit, exprest himself in the following terms: "I did not know," said he, "what I was going to say before I got into the pulpit; I did not know what I was saying whilst I was there; and when I came down I did not know what I had been saying." The individual in question did not complete the picture by attempting to describe the effect of his discourse upon his audience in this particular case; but, as a general rule, we may safely venture to assert that, when a man enters the pulpit without a definite notion of what he is going to say, his audience will depart in a state of mind the correlative of this, without a definite notion of what he has said. *Ex nihilo nihil fit*. He had nothing to say, and he said it.—POTTER, *The Spoken Word*, p. 28. (M. H. G. & Son, 1880.)

1307. SUBJECT, PROPER DIVISION OF THE.—If a man were to lay down certain strict, undeviating laws for himself, and to say that, no matter what the subject of his discourse, or the circumstances of time, place, and audience might be, he would always arrange and divide his matter according to one unvarying rule, the result would surely be insufferable stiffness, and, in all human probability, obscurity and confusion. But the prudent and skilled orator proceeds very differently to this. He knows well that every subject naturally resolves itself into some great leading points, or heads, or whatever you may please to call them, and, having selected his subject, and collected the materials of his discourse, his great anxiety is to discover, not according to what fanciful and far-fetched method he may arrange them, but to discover and adopt those plain, simple, obvious divisions, or points, into which his subject most naturally resolves itself, since he understands perfectly well that these, forming the natural divisions of his subject, will be at once the most just, and throw the greatest clearness and light upon his discourse in its varied bearings. In such a division everything will be in its proper place, the subject will be embraced in its entirety, neither more or less. Each point or leading argument will be a stepping-stone to the next, and will gather additional force and strength from its relation to what has gone before, and that which is to follow it.

Nothing will stand alone. Each part will preserve its own individuality intact; it will not trench upon any other portion of the discourse; but, at the same time, the various parts will possess such a strict relation to one another, and to the whole, as to produce that perfect unity which is, in one sense, at once the cause and effect of harmony and proportion.—POTTER, *The Spoken Word*, p. 115. (M. H. G. & Son, 1880.)

1308. SUBJECT, SELECTING A.—The selection of the theme for preaching is to be determined chiefly by the power of the Word to lay hold of the conviction of the preacher. Or, if the subject is prescribed, as when one is lecturing through a book of the Bible, the points to be treated are to be determined in this way. Sometimes, as a preacher reads the Word, a text will leap from the page, so to speak, and, fastening on the mind, insist on being preached upon. A sermon on such a text is nearly always successful; and a wise man will, therefore, take care to garner such texts when they occur to him. He will underline them in his Bible, or, better still, enter them in a note-book kept for the purpose, adding a few words perhaps to indicate the first lines of thought which have occurred to him. These notes may be multiplied from time to time; and, when the minister turns to a page which has been thus filled, he will often find his sermon nearly made to his hand. Dr. Wendell Holmes tells of Emerson that he kept such a note-book for subjects on which he might lecture, and for suggestions of lines of thought which he might follow out. He called it his Savings Bank, because, tho the payments into it were minute, they gradually swelled to riches; and passages which his hearers and readers supposed to be outbursts of sudden literary creation were really the results of slow accumulation. If this was necessary for even a genius like Emerson, it will be far more necessary for the ordinary man. The gold of thought has generally to be collected as gold dust.—STALKER, *The Preacher and His Models*, p. 110. (A., 1891.)

1309. SUBJECT, SUBDIVIDING A.—It is preferable to have a range of ideas known to yourself alone, with intervening pauses. In that way, you will carry the hearers along with you. They will listen, will be moved, will forget how time passes, and at the conclusion will not feel tired with having followed you. It appears that the mania for subdividing everything is a complaint of long standing. La Bruyère has passed his

judgment upon it; which apart from exaggeration—the inseparable companion of criticism—is not inapplicable at the present day. Speaking of preachers, he says: "They hold three things to be of indispensable and geometrical necessity, and to deserve your admiring attention. They will prove a certain proposition in the first part of their discourse, another in the second part, and another in the third. Thus, you are to be convinced, first, of a certain truth—that is their first point; then of a third truth—which is their third point; so that the first reflection is to instruct you on one of the most fundamental principles of religion; the second, on another not less so; and the third, on a third and last principle, the most important of all, but which, nevertheless, must be postponed for lack of time to another occasion. Finally, in order to resume and sum up these divisions, and to form a plan. . . . 'What! you are ready to exclaim, 'more yet! And are these merely the preliminaries to a discourse of forty-five minutes' duration, which is still to follow! Why, the more they attempt to digest and throw light upon the subject, the more they confuse me!' I readily believe you, for it is the most natural effect of that heap of ideas, which always turns upon one and the same thought, with which they pitilessly burden the memory of their hearers. It would seem, to witness their obstinate adherence to this practise, as if the grace of conversion were attached to these preposterous divisions. I heartily wish that they would pause in their impetuous course to take breath, and give a little breathing-time to others. Vain discourses! Words thrown away! The time of homilies exists no longer; our Basils and Chrysostoms will fail to reclaim them; people will pass over into other dioceses to be beyond the reach of their voice and familiar instructions; for men in general like set phrases and finely turned periods, admire what they don't understand, consider themselves edified thereby, and rest satisfied with deciding between the first and second points of a discourse, or between the last sermon and that which preceded it."—MULLOIS, *The Clergy and the Pulpit*, p. 122. (The C. P. S., 1867.)

1310. SUBJECT, SUCCESS AND MASTERY OF THE.—Altho I am convinced that an early-acquired habit of empty fluency is adverse to a man's success as an orator, I will not undertake to say that, as an orator, his attaining the very highest degree of success will be the more likely, from his possessing the most philosophical mind,

trained to the most scrupulous accuracy of investigation. Inestimable in other respects as such an endowment is, and certainly compatible with very great eloquence, I doubt whether the highest degree of it is compatible with the highest degree of general oratorical power. If at least that man is to be accounted the most perfect orator who can speak the best and most persuasively on any question whatever that may arise, it may fairly be doubted whether a first-rate man can be a first-rate orator. He may, indeed, speak admirably in a matter he has well considered; but when any new subject or new point is started in the course of a debate, tho he may take a juster view of it at the first glance, on the exigency of the moment, than any one else could, he will not fail, as a man of more superficial cleverness would, to perceive how impossible it must be to do full justice to a subject demanding more reflection and inquiry; nor can he therefore place himself fully on a level, in such a case, with one of shallower mind, who, being in all cases less able to look beneath the surface of things, obtains at the first glance the best view he can take of any subject, and therefore can display, without any need of artifice, that easy, unembarrassed confidence which can never be, with equal effect, assumed. To speak perfectly well, in short, a man must feel that he has got to the bottom of the subject; and to feel this on occasions where, from the nature of the case, it is impossible he really can have done so, is inconsistent with the character of great profundity.—WHATELY, *Elements of Rhetoric*, p. 20. (L. G. R. & D., 1867.)

1311. SUBJECT, THINKING OF ONE'S.—The only way to speak well in the senate, in the pulpit, or on the platform, is to banish every thought of self—to think only of one's subject. The triumphs of true eloquence, touching, grand, sublime, awful, as they sometimes have been, are seen only when the orator stands before you in the simple majesty of truth, and, overpowered by the weight of his convictions, forgets himself and forgets everything but the truths he has to utter. You think not of who speaks, or how he speaks, but of what is spoken; transported by his pathos, your rapt imagination pictures new visions of happiness; subdued by the gushes of his tenderness, your tears mingle with his; determined by the power of his reasoning, you are prompt to admit, if not prepared to yield to, the force of his arguments; entering with your whole heart and soul into the subject of his address,

you sympathize with the strong emotions which you see are in his bosom, burning and struggling for utterance; and soon find yourself moving onward with him on the same impetuous and resistless current of feeling and passion.—MATHEWS, *Oratory and Orators*, p. 115. (S. F. & Co., 1896.)

1312. SUBJECT, THOROUGH MASTERY OF THE.—

The extent of thoroughness of the preparation required for extempore speaking, is greater or less, according as the mind of the speaker acts with more or less precision and rapidity. Too minute preparation resolves extempore into memoriter speaking, and, instead of relieving the mind from the burden of sub-processes, only exchanges one class of them for another. The principle which will enable each one to decide this point for himself, turns upon the question, how far he can relieve himself from the labors of invention and style, without loading his memory. As a general rule, however, the speaker, whenever it is possible, ought to prepare beforehand, either mentally, or with the aid of the pen, a complete analysis of his discourse, including the distinct statement of his proposition, the arrangement by co-ordination of the general heads, and by subordination of the secondary topics, together with a general statement of the thought contained in each paragraph. Such an analysis, which rhetoric teaches us to prepare, may either be carried in the memory without loading it, or it may be committed to paper, and referred to while speaking, without any serious disadvantage. With a fine memory, the former method is to be preferred; with a poor memory, the latter. Thus the speaker will be fully master of the subject-matter, and of the general drift and arrangement of his discourse beforehand. The detailed elaboration of the thoughts, the construction of the sentences in advance, and the selection of the words, should be left to the inspiration of delivery; which, after some facility has been gained by practise, will enable him to carry on these operations strictly as sub-processes, unconsciously, and hence to suppress all their manifestations.—MCLVAINE, *Elocution*, p. 119. (S. A. & Co., 1874.)

1313. SUBJECT, TREATMENT OF THE.—

The first thing is to have clearly before us what it is that we are going to write about—a suggestion not so needless as might be thought, especially considering that we have already decided upon our text and studied it. There are cases, not, I suspect,

unusual, where people set out without any distinct idea of any definite subject, and go on, adding sentence to sentence, and paragraph to paragraph, till they have filled the requisite number of pages, so bringing the matter at last to a decorous close. And when this is reached, beyond the text, it would be a hard matter either for the preacher or his hearers to say precisely what the sermon has been about. It is well to ask ourselves, then, "What is our subject?" and then to set the answer down categorically on paper, and let it lie conspicuously before us while we are writing, as his compass does before the helmsman, that it may keep us to our point, and preserve us from that vague, rambling way of proceeding of which I spoke. The same rule may usefully be applied to the several divisions and subdivisions of the sermon. "What is the point before me now?" "What is the lesson I am proposing to teach?" "What class of persons am I to keep in view here?" etc. The answer in each case to be written down as before, and placed in front of us. Such questions are useful also for opening out a subject, and suggesting modes of handling it. For instance: (1) What relation does the text bear to the context—both that which precedes and that which follows? (2) Does it require explanation? Has it any special difficulty? Is it liable to be misunderstood or abused? (3) What is the subject of it? What its subordinate parts? (4) What is its practical bearing, or that of its subordinate parts, upon various classes of persons—for instance, upon rich, poor, the young, the old, ungodly persons, careless persons, persons in affliction, sincere and earnest persons, and such as are advancing in the Christian life? etc. (5) What arguments are proper to prove this point? what considerations to persuade this course? These may serve as specimens, and the mention of them will suggest others.—HUERTLEY, *Homiletical and Pastoral Lectures*, p. 146. (A., 1880.)

SUBJECT.—See also *Text*.

1314. SUMMERFIELD, JOHN.—His speech was simple, easy, and unadorned, flowing right out of his own heart, and awakening an answering echo in the hearts of all who heard. The sermons which he has left are mere fragments, sketches such as he employed in his preparation, and of course give no idea of the real power he wielded. Stevens thus describes his method of preparation: "Tho in the delivery of his sermons there was this facility, felicity we

might call it, in their preparation he was a laborious student. He was a hearty advocate of extempore preaching, and would have been deprived of most of his popular power in the pulpit by being confined to a manuscript; yet he knew the importance of study, and particularly of the habitual use of the pen in order to succeed in extemporaneous speaking. His own rule was to prepare a skeleton of his sermon, and, after preaching it, write it out in fuller detail, filling up the original sketch with the principal thoughts which had occurred to him in the process of the discourse. The first outline was, however, in accordance with the rule we have elsewhere given for extempore speaking—namely, that the perspective of the entire discourse, the leading ideas, from the exordium to the peroration, should be noted on the manuscript, so that the speaker shall have the assurance that he is supplied with a consecutive series of good ideas, good enough to command the respect of his audience, tho he should fail of any very important impromptu thoughts. This rule we deem the most essential condition of success in extemporaneous preaching. It is the best guarantee of that confidence and self-possession upon which depends the command of both thought and language. Summerfield followed it even in his platform speeches. Montgomery notices the minuteness of his preparations in nearly two hundred manuscript sketches.”—PITTINGER, *Oratory Sacred and Secular*, p. 180. (S. R. W., 1869.)

1315. SUMMING UP A SPEECH.—

This is the summing up, or culmination, of all that has gone before, and should be marked by great earnestness. It is the most vital part of a speech, the supreme moment when the speaker is to drive his message home and make his most lasting impression. This calls for the very best that is in a man. The style of conclusion may vary according to circumstances, but generally it should be short, simple and earnest. The customary method is to recapitulate or summarize what has been said, in order to impress it vividly upon the mind of the audience. While an abrupt ending may ruin an otherwise successful effort, the temptation to make the closing appeal too long should be carefully avoided. Whether the speech be memorized throughout or not, the speaker should know specifically the thought, if not the phraseology, with which he intends to end his address.—KLEISER, *How to Speak in Public*, p. 209. (F. & W., 1910.)

1316. SUMNER, CHARLES.—Born at Boston, Mass., Jan. 6, 1811. Died at Washington, D. C., March 11, 1874. He was six feet two inches, handsome face and head, light complexion, deep-set eyes. He had polished manners, but a reserved bearing. Timid as a youth, he later became egotistical in his self-esteem, fond of flattery, and with hasty and violent prejudices. He possessed a taste for profound study. Motley said of him: “What was remarkable about him, it always seemed to me, was his progressiveness. As a scholar, he was always improving, always a hard student. As a statesman he always had an ideal goal far ahead of present possibilities, and when these possibilities became realities, he had again moved far in advance of those original aims.” His style was diffuse, ornate to excess, crowded with historical and classical allusions, which were familiar to him through his wide reading. He had an unerring instinct, but was not of the highest intellect. Was not greatly imaginative, nor at all times a master of rhetoric. He lacked in spontaneity, flash and fire, yet his delivery was impressive. The secret of his remarkable oratorical power lay in his high moral character, his stainless integrity, his lofty scorn of wrong, his pure and intense patriotism, his energy in the cause of right. The speeches he delivered in the United States Senate were always carefully prepared, stately and finished. He spoke with great energy and logical exactness. He built up the whole structure of his argument, riveting proposition to proposition, so it is said, until the whole statement was like a piece of plate armor.

1317. SYLLABLES, FAULTS IN THE QUANTITY OF.—

There are two faults in quantity. It may be too long or too short. When sentiments requiring short time, such as gaiety and anger, are expressed by long quantity, it produces the vice of drawling. This drawling may go through its excessive quantity, either as a wave of the second or an equal or unequal wave of wider intervals, or as the note of song. When deliberate or solemn discourse is hurried over in short syllabic quantity, the fault is no less apparent and offensive. This defect in reading is by far the most common; and it has been said, more than once, because it is well to rouse the English ear to this subject, that the command over time in the pure and equable concrete of speech, is found only in speakers of fervent feeling and long experience. Such persons instinctively acquire the use of extended quantity; as it is through long syl-

lables most of their earnest expression is effected. It is from ignorance of this fact that some speakers, neglecting the variety and smoothness of the temporal emphasis, give prominence to important syllables only by the hammering of stress.—RUSH, *The Philosophy of the Human Voice*, section 51, p. 466. (L. G. & Co., 1855.)

1318. SYLLOGISM DEFINED.—When the state of our knowledge does not warrant us in judging at once whether two conceptions agree or differ, we seek for some other judgment, or judgments, containing the grounds for our coming to a decision. This is called reasoning, which may be defined “the process of deriving one judgment from another.” The technical name for that one single step of the process, of which the longest chains of reasoning are but the repetition, is syllogism (or computation), a word which has acquired its present sense from the resemblance between computation proper, *i.e.*, gathering the results of a sum, and that gathering of the result of other judgments which we call reasoning. A syllogism has been defined, “A sentence or thought in which, from something laid down and admitted, something distinct from what we have laid down follows of necessity.” The form or essence of a syllogism therefore consists, not in the truth of the judgments laid down, or of that which is arrived at, but in the production of a new and distinct judgment, not a mere repetition of the antecedents, the truth of which can not be denied without impugning those we have already accepted for true. The new judgment which is to be drawn, and which gives occasion for the reasoning process, is called, before proof is found, the question or problem; and, after proof, the conclusion. The judgments used to establish the conclusion are termed the premises, and the connection between the premises and conclusion, that entitles us to gather the one from the other, is the consequence; as appears from the phrases, “by consequence,” “consequently,” so often employed in argument. Sometimes the conclusion as following “by consequence,” has itself the name of consequence, altho consequent would be more strictly correct. Latin writers have applied the names *complexio* and *connexio* to the same part of the syllogism.—THOMSON, *Laws of Thought*, p. 173. (S. & Co., 1860.)

1319. SYMPATHY, THE POWER OF.—A true orator must have sympathy. He stands between heaven and earth. While he

enters into God's mind and gathers His thoughts, he brings them down to men. He is the medium in which God and men meet. But to raise men up, he must stoop down to them. He must, in other words, sympathize with them. This power of sympathy is one of the gifts of a true orator. Partly by instinct and partly by experience, he understands his audience, knows their thoughts and feelings, their virtues and their weaknesses, what they can take in, and what they can not take in. He makes himself part of them, adding their being, as it were, to his own. He becomes their mouthpiece, ready to utter clearly and distinctly their ideas and sentiments. That he is actually in living contact with them is proved by the fact that he is affected by their mortal temperature. If they are cold and impassive, he becomes spiritless. If they are intelligent and enthusiastic, he waxes warm and eloquent. Nay, we are inclined to hold that there is such a thing as animal magnetism, and that it passes rapidly from the speaker, through the audience, and back again to the speaker. How is it that, when the audience is packed closely together and the speaker is close to them, the effect is the greatest? It is because the circuit is complete, and the electrical current passes freely without any hindrance. How is it that, when there are gaps in the audience, and the speaker is far away, the effect is very much impaired? Simply because the electrical current is interrupted. What is that applause which bursts forth at intervals, and which delights and inspirits the speaker? It is the noise which the electricity makes as it flashes from him, through the audience, and back again to him, making him feel that the circuit is complete. “I care not,” said an orator, “how small my audience is, if it is packed close in a small room, and with one or two persons standing.” Such is the sympathy which a true speaker has with his audience; and you can easily see what a mighty power it must give to him. His being is for the time really enlarged. He is thinking and feeling for an immense corporate body. It is their voice that he is lifting up; it is their sentiments that he is uttering. Hence he speaks with a force and an authority increased a thousand-fold. “The orator,” says Mr. Gladstone, “bears the same relation to his audience that the sky bears to the earth. He receives from them in the form of vapor what he afterward gives back in the form of rain”; and we would add, “not only in the form of rain, but sometimes in the form of thunder and lightning.” It was this sympathy that gave Chatham his transcendent

success as an orator. He was a modern Demosthenes. As Demosthenes felt and spoke for Greece, so Chatham felt and spoke for England. Investing himself with England's honor, majesty, and matchless love of freedom, he spoke with a power which literally overwhelmed all opposition.—PRYDE, *Highways of Literature*, p. 129. (F. & W.)

1320. SYNOPSIS, SKELETON, MAKING A.—It should be made an inflexible rule with every speaker, when a subject is presented to his attention, in the discussion of which he must necessarily participate at any future day, to fix at once in his mind the prominent points that will naturally and legitimately arise in the progress of the coming debate. The most compendious and convenient mode by which to accomplish this object is, after having maturely considered the facts blended with the case or proposition to be debated, to note down in the smallest conceivable number of words, the leading points which must inevitably pertain to his side of the question. These heads for debate, as they are noted down in order, should be marked with the figures 1, 2, 3, 4, and so on in succession, or they may have prefix to them the different letters of the alphabet, commencing with A, to denote the order in which he intends to discuss them. These heads or points will usually be imprinted upon the mind and memory of an experienced speaker by the time the ink used in writing them is dry upon the surface of the paper. But for the purpose of placing this matter beyond all contingency of doubt, he should concentrate his powers of thought on each of these heads in succession, immediately after they have been noted down, until he is satisfied that they are perfectly fixed in his memory. And he should continue to glance at them and to reflect on them for the purpose of rendering them familiar to his mind, until the question in which he is interested is finally disposed of.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 187. (H. & B., 1860.)

1321. TACT IN SPEAKING.—The tact of a public speaker should show him how long to speak, when to abridge his remarks, and when in certain circumstances entirely to omit speaking. Who has not been bored to death by the tactless man who rises to speak at a late hour, intent upon giving his speech just as he prepared it, and unwilling to forego even a single paragraph? A tactful speaker will not begin by telling at great length of things he does not intend to prove,

and does not intend to say. He will not announce his subject as being divided into twenty-three or more parts, and each part subdivided into as many others. Proper tact will prompt him to proceed to his subject without unnecessary delay, and to present his ideas and arguments clearly and forcefully. It is not tactful to plunge heedlessly into a conversation not knowing where one is going to come out. Too many people talk without the slightest consideration for the rights of others. This is particularly noticeable in public places where a single loud voice may make quiet conversation impossible. Tact is taste. Tact knows what to do and how to do it. Tact would rather say nothing than give offense. Tact counsels in time and gives a phrase its proper direction even after it is half uttered. Tact is always graceful, and in face of sudden danger makes haste to conciliate.—KLEISER, *How to Argue and Win*, p. 203. (F. & W., 1910.)

1322. TALKING, PRACTISE OF.—I talk in a general way, as a means of perfecting myself in the art of speaking. Herein, however, I do but conform to the principle that, to qualify in any art whatsoever, or to acquire proficiency, *e.g.*, in singing or playing, in writing or running, no less than in speaking or preaching, one must practise the art. "By practise one may so gain command over his voice that he may hold thousands by his oratory where before he could not have retained the attention of a small audience." So, to talk well, I practise talking. Thus, in my weekly prayer meeting, my fortnightly discussion meeting, my Bible Class Council, and many other, less regular, or more occasional, business, social, or drawing-room meetings, I incessantly, as deliberately, exercise myself, in the habit or art of easy speaking. And for the design which has long since entered into this practise, I must confess myself indebted to Mr. Spurgeon. It was as a result of reading his very able and suggestive lecture on "Impromptu Speech" that I came to see what vast scope there was for utilizing all kinds of meetings for the effectual acquirement of this most invaluable power. And, in fact, he taught me how I might turn to account even a meeting of inanimate objects for this purpose. But so wonderful an example was he of this art himself that nothing could be more to the present point than to give his advice hereupon in his own words: "Every man who wishes to acquire this art must practise it. At first, he may do so with no other auditors than the chairs and books of his study,

imitating the example of a gentleman who, upon applying to this (the Metropolitan) College, assured me that he had for two years practised himself in extempore preaching in his own room. Conversation, too (especially, says Professor Broadus, with cultivated women), may be of essential service, if it be a matter of principle to make it solid and edifying, not always an easy thing. Thought is to be linked with speech, that is the problem; and it may assist a man in its solution if he endeavors, in his private musings, to think aloud. So has this become habitual with me, that I find it very helpful, in private devotion, to pray with my voice. And when I am mentally working out a sermon, it is a relief to me to speak to myself as the thoughts flow forth. Of course, this only masters half the difficulty, and you must practise in public in order to overcome the trepidation occasioned by the sight of an audience; but halfway is a great part of a journey. Good impromptu speech is just the utterance of a practised thinker—a man of information, meditating on his legs, and allowing his thoughts to march through his mouth into the open air. Think aloud as much as you can when you are alone; and you will soon be on the highroad to success in this matter.”—MONKS, *The Preacher's Guide*, p. 233. (T. W., 1905.)

1323. TALMAGE, THOMAS DE WITT.—Born at Bound Brook, N. J., in 1832. For many years he preached to large and enthusiastic congregations at the Brooklyn Tabernacle. At one time six hundred newspapers regularly printed his sermons. He was a man of great vitality, optimistic by nature, and particularly popular with young people. His voice was rather high and unmusical, but his distinct enunciation and earnestness of manner gave a peculiar attraction to his pulpit oratory. His rhetoric had been criticized for floridness and sensationalism, but his word pictures held multitudes of people spellbound as in the presence of a master. He died in 1901.

1324. TAYLOR, WILLIAM MACKERGO.—Born at Kilmarnock, Scotland, in 1829. He was for many years pastor of the Broadway Tabernacle, New York. He had an impressive presence, and his delivery was marked by a magnetic earnestness. During the first ten years of his ministry he spoke memoriter, but subsequently wrote out his sermons with detailed care and preached them from manuscript, but their delivery was without the freedom and freshness of extem-

poraneous address. He came to repent this, for he said: “If I might speak from my own experience, I would say that memoriter preaching is the method which has the greatest advantages, with the fewest disadvantages.” He died in 1895.

1325. TEARS IN SPEAKING.—If the speaker be himself moved to tears, it should appear evidently to the audience that the cause of his emotion is of weight sufficient so to disturb him; and then he is not only pardoned, but the effect on the hearers is powerful. Among the adequate causes for this affection of the speaker may be reckoned the following: when an oration is to be pronounced upon the death of some great and good man, particularly if he is one by whom the speaker has been honored and befriended, it can not be charged against him as unmanly weakness, if he drop a tear over his memory. When manly firmness must be supposed to give way, under the irremediable loss of what is most dear, tears are allowed to speak the anguish of the heart. The warlike Richmond in Shakespeare's *Richard III.* is not lowered in the estimation of the audience, by his effusion of tears on hearing of the murder of his family by the tyrant. The tear of humanity is also a bright gem in the eye of the judge who pronounces the awful sentence of the law upon a criminal who might have been expected to fulfil better hopes. His feeling is vindicated by the highest authority. When our Lord approached Jerusalem, and contemplated the miseries impending on this devoted city, he wept over it, and broke into that beautiful exclamation which at once showed his patriotic love for his country, his prophetic spirit, and his deep affliction for the guilt and misery of his people. On another occasion, under the terror and feeling of his own personal sufferings, with the most exalted magnanimity he forbade even the spectators to weep on his account. “Weep not for me, but weep for yourselves and for your children.” To weep on every tender emotion is weakness; a whining orator quickly fails to move aught but derision. It is therefore a judicious rule of Cicero's on this point that the lamentation should be as brief as possible. But when you have touched the feelings, says he, you must not dwell long on the cause of distress. Since as the rhetorician Apollonius says, “Nothing dries sooner than a tear.”—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 108. (W. B. & Co., 1806.)

1326. TESTIMONY, CONCURRENT.

—It is manifest that the concurrent testimony, positive or negative, of several witnesses, when there can have been no concert, and especially when there is any rivalry or hostility between them, carries with it a weight independent of that which may belong to each of them considered separately. For tho, in such a case, each of the witnesses should be even considered as wholly underserving of credit, still the chances might be incalculable against their all agreeing in the same falsehood. It is in this kind of testimony that the generality of mankind believe in the motions of the earth, and of the heavenly bodies, etc. Their belief is not the result of their own observations and calculations; nor yet again of their implicit reliance on the skill and the good faith of any one or more astronomers; but it rests on the agreement of many independent and rival astronomers; who want neither the ability nor the will to detect and expose each other's errors. It is on similar grounds, as Dr. Hinds has justly observed, that all men, except about two or three in a million, believe in the existence and in the genuineness of manuscripts of ancient books, such as the Scriptures. It is not that they have themselves examined these; or again (as some represent) that they rely implicitly on the good faith of those who profess to have done so; but they rely on the concurrent and uncontradicted testimony of all who have made, or who might make, the examination; both unbelievers of various hostile sects; any one of whom would be sure to seize any opportunity to expose the forgeries or errors of his opponents. This observation is the more important because many persons are liable to be startled and dismayed on its being pointed out to them that they have been believing something—as they are led to suppose—on very insufficient reasons; when the truth is perhaps that they have been mis-stating their reasons.—WHATELY, *Elements of Rhetoric*, p. 43. (L. G. R. & D., 1867.)

1327. TEXT, CHOICE OF, FOR SERMON.

—The text should fairly contain the subject of which the preacher proposes to treat. A text is preferable which furnishes the subject directly, rather than by inference or implication. But as the Bible was not made for the special purpose of providing a text for every occasion of preaching, or for every subject which may with propriety be introduced into the pulpit, a text which furnishes a subject by a natural and easy inference, or by an intimate connection of thought

and which therefore has not been wrested in order to make it answer the purpose, may properly be employed. A text may also be considered as fairly containing the subject of discourse, if the sentiment or the moral lesson couched in it, or the trait of character which it illustrates, be made that subject. Many passages, both in the Old Testament and the New, may thus be employed as texts, without justly subjecting the preacher to the imputation of fancifulness.—RIPLEY, *Sacred Rhetoric*, p. 31. (G. K. & L., 1849.)

TEXT.—See also *Subject*.

THEME.—See *Subject, Text*.

1328. THEORIES, MODES OF FORMING.

—One mode of forming theories is to imagine them and then search for facts to sustain, prove, and confirm them; one, to collect facts, which are only effects, and out of them to form theories; and one, to observe all these facts, and look through them to their causes, which causes constitute the only true theories; then all known or probable effects will not only confirm such theories, but they can be explained by these theories. Hence the true theories of all things will explain and demonstrate all things, so far as they can be seen and understood, that is, rationally perceived, according to the state and capacity of the human mind. That which enables one to explain a thing, analytically and synthetically, is the true cause or theory of that thing; thus true theories are the causes of things, and facts are the legitimate effects of those things. The ends of things: There is one step higher which must be taken, and then we shall have all that the human mind can conceive of or think about, which is the end of things; thus we have ends, causes, and effects, beyond which sphere man can not go, for everything, object or subject, concerning which we can feel, think or act, is either an end, a cause, or an effect. The latter only are accessible to our senses, the other must be seen intellectually; that is, in a region of mind above our senses.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 232. (J. P. M. & Co., 1845.)

1329. THINKING ALOUD.—It is well sometimes to think aloud, when alone, in order to bring one's thoughts out into concrete form. There is the advantage of definiteness, of getting an impression of the sound of words, and of tangibleness. Thoughts, when uttered, take on at the instant a life,

reality, and character not possess before. They can then better be considered, analyzed, and assigned to their proper duty or thrown upon the scrap-heap. The very act of giving expression to our thoughts illuminates and invests them with new power and significance.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 49. (F. & W., 1910.)

1330. THINKING, HOW TO ACQUIRE A HABIT OF.—

Make it your business to think. You will probably say that you are always thinking when you are not doing anything, and often when you are most busy. True, the mind is active, but wandering vaguely from topic to topic. You are not really thinking out anything. Indeed, you can not be sure that your thoughts have a shape until you try to express them in words. Nevertheless, you must think before you can write or speak, and you should cultivate a habit of thinking at all appropriate seasons. But do not misunderstand this suggestion. I do not design advising you to set yourself a-thinking as you would take up a book to read at the intervals of business or as part of a course of self-training, for such attempts would probably begin with wandering fancies and end in a comfortable nap. It is a fact worth noting that few persons can think continuously while the body is at perfect rest. The time for thinking is when you are kept awake by some slight and almost mechanical muscular exercise and the mind is not busily attracted by external subjects of attention. Thus, walking, angling, gardening, and other rural pursuits are preeminently the seasons for thought, and you should cultivate a habit of thinking during those exercises so needful for health of body and fruitfulness of mind. Then it is that you should submit whatever subject you desire to treat about to careful review, turning it on all sides and inside out, marshaling the facts connected with it, trying what may be said for or against every view of it, recalling what you may have read about it and finally thinking what you could say upon it that had not been said before, or how you could put old views of it into new shapes. Perhaps the best way to accomplish this will be to imagine yourself writing upon it, or making a speech upon it, and to think what in such case you would say. I do not mean in what words you would express yourself, but what you would discourse about; what ideas you would put forth; to what thought you would give utterance. At the beginning of this exercise you will find your reflections

extremely vague and disconnected, you will range from theme to theme, and mere flights of fancy will be substituted for steady, continuous thought. But persevere day by day and that which was in the beginning an effort will soon grow into a habit and you will pass few moments of your working life in which, when not occupied from without, your mind will not be usefully employed within itself. Having attained this habit of thinking, let it be a rule with you, before you write or speak on any subject, to employ your thoughts upon it in the manner I have described. Go a-fishing. Take a walk. Weed your garden. While so occupied, think. It will be hard if your own intelligence can not suggest to you how the subject should be treated, in what order of argument, with what illustrations, and with what new aspects of it, as the original product of your own genius. At all events, this is certain, that without preliminary reflection you can not hope to deal with any subject to your own satisfaction or to the profit or pleasure of others. If you neglect these precautions, you can never be more than a windbag, uttering words that, however grandly they may roll, convey no thoughts. There is hope for ignorance; there is none for emptiness.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 30. (H. C., 1911.)

1331. THOUGHT AND EXPRESSION, CONGRUITY BETWEEN.—

There is a natural congruity between the thought and the expression of it. This natural agreement, congruity, or consistency between the character of the thought to be expressed, and the expression which appropriately belongs to it, is essential to the possibility of oral speech. There is such a congruity also between the thought and its rhetorical form, the unspoken words, or diction; but it is much more striking between the thought and its vocalization, or delivery by the voice. Hence animated thoughts agree with an animated delivery; feeble and spiritless thoughts agree with a feeble and spiritless delivery; and a truly powerful delivery is inconsistent with thoughts which have no power in themselves. But inconsistencies and incongruities are difficult to be realized in one and the same act, such as that of public speaking; whilst things which agree and are consistent with each other are comparatively easy to be realized. Hence good elocution, when we have good thoughts to express, is comparatively an easy thing; but it is extremely difficult when our thoughts are poor and barren and feeble. This congruity, also, between

good thoughts and good speaking materially aids the effect of both upon the audience.—McILVAINE, *Elocution*, p. 51. (S. A. & Co., 1874.)

1332. THOUGHT AND LANGUAGE.

—I declare positively my disapprobation of those persons who, neglecting things, the nerves of causes, consume themselves in a frivolous study about words. This they do for the sake of elegance, which indeed is a fine quality when natural but not when affected. Sound bodies, with a healthy condition of blood, and strong by exercise, receive their beauty from the very things from which they receive their strength. They are fresh-colored, active, and supple, neither too much nor too little in flesh. Paint and polish them with feminine cosmetics, and admiration ceases; the very pains taken to make them appear more beautiful add to the dislike we conceive for them. Yet a magnificent, and suitable, dress adds authority to man; but an effeminate dress, the garb of luxury and softness, lays open the corruption of the heart without adding to the ornament of the body. In like manner, translucent and flashy elocution weakens the things it clothes. I would therefore recommend care about words, but solicitude about things.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 26. (B. L., 1774.)

1333. THOUGHT AND LANGUAGE, CONNECTION BETWEEN.—Such is the vital connection between the mental states, on the one hand, and the organs of speech, tones, and all the vocal utterances, on the other, that it is next to impossible, whatever be the lexicographical meaning of the words we employ, to speak otherwise than as we really feel. For all the outward signs, both of voice and gesture, which go to constitute delivery, take their form and character from the mental operations, both intellectual and emotional, with which the speaker, at the moment of speaking, is immediately and chiefly occupied. It is only those operations which are secondary and subordinate that can be suppress from the expression. Those which predominate in, and govern, the consciousness, it is well-nigh impossible to suppress. These lie so near, and are so immediately the causes of the oral and visible signs by and through which we express ourselves, that almost of necessity they come forth and manifest themselves in their true character. In illustration and confirmation of this principle, it may suffice to adduce the following examples: (1) The mental recognition of

the emphatic meaning of a word, prompts to giving it vocal emphasis. A speaker who thinks of the meaning, and feels the power of an emphatic word, at the very moment of speaking it, can hardly fail to emphasize it aright; and if he does not think of its meaning, nor feel its power, he certainly will not emphasize it at all. (2) Doubt or uncertainty expresses itself in rising inflections. He whose mental state is characterized by either of these words will spontaneously express it by a raised pitch, and upward inflections, on his most significant words; whilst the feeling of certainty or confidence will affirm and manifest itself by downward or falling inflections. (3) Earnestness will make the impression of earnestness. Whoever is in downright blood earnest, will be sure to express it, and to impress it upon his audience; whereas, he who only affects it, may rant and rave, and "tear a passion to tatters," but he will not succeed in expressing what he does not feel, but only feigns.—McILVAINE, *Elocution*, p. 46. (S. A. & Co., 1874.)

1334. THOUGHT AND SPEECH.—

Whatever more strict sense we may give to the term thought, at any rate, speech is not thought itself but its expression, and, further, the expression, not of it alone, but also of every other movement of mind—of passion no less than of tranquil feeling. Now it is easy to see that speech may pass over much that thought, in order to be complete, must include; as in every-day conversation many connecting members are left to be understood by the listener, so even the typical forms of construction of a language may be an incomplete, but for all purposes sufficient, expression of the articulation of thought. It is then to make a needless demand to require that the verbal organization of discourse shall fully correspond to the logical organization of thought. On the other hand, the end of the speech is not merely to be a brief communication of thoughts; in order to move the mind of another, to persuade, to set forth his own feeling with picturesque clearness, and to reproduce it in his hearer, to indicate his own conviction or uncertainty, to discriminate between the doubting query and the assertion, between the direct demand and the more modest wish, between indignant rejection of an idea and its mere denial—for all these purposes the speaker must be able to invest the content proper of his thought in manifold forms that add no material part to the logical structure of his sentence, yet throw over all its parts a pe-

culiar coloring of merely psychological significance. Of course, the sum of these secondary determinations might, if one cared to take the trouble, be also broken up into sentences of logical brevity, and in this form be added to the main affirmation; but it is certainly not the natural office of speech to say ineffectively and in a prolix manner what it can say shortly and emphatically. On the other hand, there can be added with equal facility those other qualifications which belong to the thought in its completeness, but are passed over; and to do this is of more use. For very often logic, altho all it has to do is to inquire what is the thought underlying any proposition, no matter how much of it is exprest, has allowed itself to be led by the incompleteness of the expression into needless and protracted questionings.—LOTZE, *Microcosmus*, p. 618. (T. & T. C., 1885.)

1335. THOUGHT AND STYLE, VARIETY OF.—The elegance of a discourse as a unique structure is promoted by variety in the method of discussion, by variety of divisions in form and substance, by variety in recapitulations of argument, by variety in applications. Any prolonged discourse requires variation in the keynote of the thought. Argument unmixed with illustration, poetic aspects of truth in unbroken succession, declamation unmingled with didactic remark, are too wearisome to please the sense of beauty. Thought in the most brilliant pictures, unrelieved by passages of repose, satiates the sense of beauty. A traveler in Europe soon grows weary, and therefore discerning, in exploring rapidly a choice gallery of art. Its profusion of beauty becomes monotonous, and therefore antagonistic to its own meaning. Mind sympathizes with the weariness of the eye. Similar is the effect of that style of discourse of which a gallery of pictures is the emblem.—PHELPS, *English Style in Public Discourse*, p. 309. (S., 1910.)

1336. THOUGHT, ATTRACTION AND EXPANSION OF.—It is with the mind as with the body; after nourishment and repose, it requires to act and to transmit. When it has repaired its strength, it must exert it; when it has received it, it must give; after having concentrated itself, it needs dilation; it must yield back what it has absorbed; fulness unrelieved is as painful to it as inanition. These are the two vital movements—attraction and expansion. The moment this fulness is felt, the moment of acting or thinking for yourself has ar-

rived. You take up your notes and you carefully re-read them face to face with the topic to be treated. You blot out such as diverge from it too much, or are not sufficiently substantial, and by this elimination you gradually concentrate and compress the thoughts which have the greatest reciprocal bearing. You work these a longer or a shorter time in your understanding, as in a crucible, by the inner fire of reflection, and, in nine cases out of ten, they end by amalgamating and fusing into one another, until they form a homogeneous mass, which is reduced, like the metallic particles in incandescence, by the persistent hammering of thought, unto a dense and solid oneness.—BAUTAIN, *Art of Extempore Speaking*, p. 171. (S., 1901.)

1337. THOUGHT, CLEARNESS AND DISTINCTION OF.—Clearness and distinction are the two essential qualities of perfect thought. They are widely distinguishable; and the habitual discrimination of them is of the first importance to the writer. Clearness is that quality of thought which characterizes it when its object is viewed as entirely separated or distinguished from all other objects of thought. Distinctness, on the other hand, is that quality which characterizes thought when its object is viewed in all its own proper parts. As all proper thought views its objects in the relations of wholes and parts, clearness characterizes thought viewing its object as a part of a larger whole and separating it completely from all other parts; while distinctness characterizes thought viewing its object as a whole containing parts, and recognizing those parts as together making up or constituting the whole.—DAY, *The Art of Discourse*, p. 62. (C. S. & Co., 1867.)

1338. THOUGHT, CONSECUTIVENESS OF.—Continuity is a highly important quality of thought. All men think; they can not help it, for the mind is ever active. But with most these thoughts are but random flashes, illuminated pictures, that arise for a moment and then vanish to give place to others. Powerful thinking consists in holding these scattered images together in a chain, and making them run uninterruptedly from one point to another. There is no man who does not at times catch glimpses of far-reaching, profound thoughts; but before he can combine them into harmony and place them in their proper relation to other thoughts they disappear and he may search long before he will find them again. All persons see the beauties of natural scenery,

but it is only the poet who can reproduce the scattered elements and combine them into a harmonious description. Only the true thinker can gather the fragments of thought that flash through the mind and give them form and consistency. This power is indispensable to the speaker. He must give not a mere gallery of pictures, however beautiful they may be, but a succession of thoughts, naturally connected, by which the mind advances step by step through the discourse, without jar or interruption. The capability of thought must indeed be possessed or all cultivation will be vain, but if the mind have any native vigor it can learn to think consecutively and methodically, even as the unskilled but perfectly organized hand may be taught to carve beautiful and complicated forms.—PITTINGER, *Oratory Sacred and Secular*, p. 28. (S. R. W., 1869.)

1339. THOUGHT DEPENDENT ON LANGUAGE.—Thought is not so absolutely dependent on language that combinations of sounds are of necessity the medium through which it expresses its formal conception of the content of presentations. Had Nature imposed instead of speech some other mode of expression on the human mind, it would have endeavored to express through this other medium in equivalent forms the same distinctions which we have in language under the form of parts of speech; even had no means of expression been at its disposal, it would none the less have continued inwardly to make the same distinctions, tho in this case much hindered by the absence of the reflex assistance that thought receives from its external medium of expression. The grammatical form of language may therefore lag behind its logical articulation; but where it does so the language is in a backward stage, and every language free alike from primitive crudeness and from the disintegration of decay will express the logical distinctions of its stock of words even in their audible sound-structure. To a far greater extent, indeed, the language-forming phantasy goes beyond the needs of thought, and produces a great number of grammatical forms and syntactical rules that with the progressive advance of reflection are gradually allowed to drop as superfluous. Thus substantives and verbs have gradually lost the wealth of inflections that distinguished them in the earlier stages of language, and thought has learned, by putting together many auxiliary words, to replace the delicate shades of expression which they embodied; on the other hand, the variety of genders in substantives

and adjectives, and the obligation on the latter to conform to the former, are still retained in different languages to different extents—a luxury of speech this, and an ingenious one, which yet forms merely a superfluous esthetic appendage to the logically necessary systemization of thought.—LÖTZE, *Microcosmus*, p. 624. (T. & T. C., 1885.)

1340. THOUGHT, GREATNESS OF.—Who can give to genius, or even to talent, that marvelous understanding by which things are promptly and lucidly conceived—that fertile and sensitive mirror of ideas which responds to the slightest objective impression, and so astonishingly reproduces all its types? Who can give them that powerful intelligence, whose piercing glance seizes every relation, discerns every shade, traverses the whole extent of ideas? That glowing imagination which invests each conception with brilliant coloring—that unfailing and tenacious memory which preserves unimpaired all the features of it, and reproduces them at will, either separately or together, to assist the labor of thought and meditation? Who can give them that vigorous attention, that strong grasp of the mind, which seizes with energy and holds with perseverance before the eye of the intelligence, the object to be considered and sounded; who gives them that patience of observation, which is itself a species of genius, especially in the study of nature? All these rich endowments may, indeed, be developed by exercise and perfected by art; but neither exercise nor art can acquire them. And since in the order of intelligence, and of science, as in the physical world, we see nothing without the light which illumines objects, whence do these select minds get that intellectual and immaterial light, which shines upon them more abundantly than on others and enables them to discern in things and in the ideas of things what others see not? So that, according to the magnificent expression of the Royal Prophet they see the light in the light. Whence the lofty inspirations, the sudden flashings of genius, producing in it great and new ideas, so deeply and so mightily conceived, that they become by their radiation so many centers of light, so many torches of the human race? How is it that, in the presence of nature or of society, they experience such emotions and such impressions that they see and understand what to others is all darkness and void? We might as well ask why one soil is more fruitful than another, why the sun in a given climate is brighter, and his light purer. The

Almighty dispenses His treasures and His favors as He deems best, and this in the moral, no less than in the physical world. In this dispensation to nations or to individuals, He always has in view the manifestation of His truth, His power, and His mercy; and wherever He kindles a larger share than usual of light and fire, wherever the magnitude of His gifts is specially remarkable, there has He chosen organs of His will, witnesses of His truth, heralds of His science, representatives of His glory, and benefactors of mankind. In this is the true secret of those wonders of power, of virtue, and of genius, who appear from time to time on earth. It is the Almighty who would make Himself known by His envoys, or would act by His instruments; and the real glory and happiness of both the last, where they are intelligent and free beings, are to cooperate with their whole strength and their whole will toward the great coming of God's kingdom upon earth, and toward the fullest possible realization of His eternal ideas.—BAUTAIN, *Art of Extempore Speaking*, p. 182. (S., 1901.)

1341. THOUGHT, INDEPENDENCE OF.—We should advise our readers to take no side of a question on another's recommendation, however plausible it may appear, until he has brought his own mind to bear upon it. However clearly a writer may express himself, and however much thought he may have bestowed on any subject, men should read his work not simply for the sake of seeing what another has said upon the subject, or for the purpose of imbibing another's views, but to excite to reflection in their own minds, to be led to right conclusions, and to give strength and clearness to their own views. Hence we would strongly recommend our readers to think well upon any subject they may take in hand, and to look at it in all its points, before bringing it before an audience. By so doing, it will give firmness to the tone, confidence to the man, and will further assure the hearers that, however different the statements may be to their own opinions and views, thought has been bestowed on the subject, and that if they would maintain their grounds, they must, on their parts, bestow some thought on the speaker's remarks. By so doing, it will show the audience that he has not come before them simply for the sake of putting himself in a prominent position, and that he has not called them together to listen to what has cost him neither time nor reflection. But, on the other hand, it will show that he has a due

consideration of the task which lies before him, and a due estimation of the time and attention which he claims from them.—ANON, *The Public Speaker*, p. 46. (J. N. & Co., 1860.)

1342. THOUGHT, LIMITATION OF.—The orator who speaks after many others, and must treat the same topic, ought first to endeavor to make himself acquainted with all that has been written on the subject, in order to extract from the mass the thoughts which best serve his end; he ought then to collect and fuse within his own thought the lights emitted by other minds, gather and converge upon a single point the rays of those various luminaries. He can not shirk this labor, if he would treat his subject with fulness and profundity; in a word, if he is in earnest with his business, which is to seek truth, and to make it known. Like every true artist, he has an intuition of the ideal, and to that ideal he is impelled by the divine instinct of his intelligence to lift his conceptions and his thoughts, in order to produce, first in himself and then upon others, by speaking or by whatever is his vehicle of expression, something which shall forever tend toward it, without ever attaining it. For ideas, properly so called, being the very conceptions of the Supreme Mind, the eternal archetypes after which all created things have been modelled with all their powers, the human mind, made after the image of the Creator, yet always finite, whatever its force or its light, can catch but glimpses of them here below, and will always be incapable of conceiving and of reproducing them in their immensity and infinitude.—BAUTAIN, *Art of Extempore Speaking*, p. 164. (S., 1901.)

1343. THOUGHT-MATERIAL.—The want of extended knowledge will be more severely felt by an extempore preacher than by one who reads or recites. The latter has time for selection, and may take the parts of a subject with which he is familiar and pass over all others. But the former will find this very dangerous. Extemporizing should be free and unfettered. The speaker must also be able to see his own way, and make it clear to his hearers. If he is always anxious to avoid dangerous obstructions and steer around them, he will lose that free flow of ideas in which much of the beauty of unstudied speech consists. Let the man, therefore, who looks to the preacher's vocation, lay the foundation broad and deep in a complete education, not only in that of the schools, for the knowledge they teach is very

defective, but let him know all the facts that hinge on common life; the processes of the different pursuits and trades; the subjects that most occupy the human mind; the arts and sciences in their wide departments. We have no hesitation in affirming that preaching ought to be more scientific than it often is; that is, when the preacher deals with the phenomena of nature, he should speak of them in their true form, as revealed by science, and not indulge in loose generalities or popular misstatements. If he master these and all other branches of knowledge, he will have at hand a fund of illustration that will never grow old, and instead of being under the necessity of turning over books of sermons, and hunting out figures of speech that have done duty for generations, he will be supplied from nature's great volume with those that are ever fresh and new. They will be redolent of the morning dew, the sparkle of sunlight, the life of humanity, rather than the must of books.—PITTINGER, *Oratory Sacred and Secular*, p. 35. (S. R. W., 1869.)

1344. THOUGHT-MATERIAL, ASSIMILATION OF.—Quit not a book until you have wrested from it whatever relates the most closely to your subject. Not till then go on to another, and get the cream off, if I may so express myself, in the same manner. Repeat this labor with several, until you find that the same things are beginning to return, or nearly so, and that there is nothing to gain in the plunder; or suppose that you feel your understanding to be sufficiently furnished, and that your mind now requires to digest the nutriment which it has taken. Rest a while, in order to let the intellectual digestion operate. Then, when these various aliments begin to be transformed, interpenetrated, comes the labor of the desk, which will extract from the mass of nourishment its very juices, distribute them everywhere, and will contribute to form, from diversity of products, unity of life.—BAUTAIN, *Art of Extempore Speaking*, p. 170. (S., 1901.)

1345. THOUGHT POWER IN SPEAKING.—The orator's field is the universe of mind and matter, and his subjects, all that is known of God and man. Study the principles of things, and never rest satisfied with the results and applications. All distinguished speakers, whether they ever paid any systematic attention to the principles of elocution or not, in their most successful efforts conform to them, and their imperfec-

tions are the results of deviations from these principles. Think correctly rather than finely; sound conclusions are much better than beautiful conceptions. Be useful rather than showy, and speak to the purpose, or not speak at all. Persons become eminent by the force of mind, the power of thinking comprehensively, deeply, closely, usefully. Rest more on the thought, feeling, and expression than on the style; for language is like the atmosphere, a medium of vision, intended not to be seen itself, but to make other objects seen—the more transparent, however, the better.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 165. (J. P. M. & Co., 1845.)

1346. THOUGHT, PREDOMINANCE OF.—Thought and expression mutually influence each other, but the influence of thought is predominant. There is a vital connection between thought and expression, both in its rhetorical and oral forms. But especially does the thought to be exprest, and the articulated and oral expression of it, constitute one organic whole; the different members of which exert a molding influence reciprocally upon each other. But the influence of thought upon expression is predominant, that of expression upon thought, subordinate. For we do not speak until we have some thought to express, which guides us in the selection and oral formation of the words which it requires. Thought is the spirit and life of which expression is the organized body; and it is ever the peculiar form of life which determines the character of the organism in and through which it shall be manifested. Human life does not and can not manifest itself in a brute form. The following examples may serve to exhibit this vital connection between thought and expression, and the manner in which that which is symbolized determines the symbolization. (1) Dull, sluggish, and confused thoughts naturally tend to express themselves in heavy, sluggish, and confused elocution; whilst elevated, impassioned, and powerful thoughts prompt and inspire an elevated, impassioned, and powerful delivery. (2) Clear and articulate thinking naturally expresses itself in clear and articulate speaking; whilst blurred and inarticulate thinking can hardly express itself otherwise than in blurred and indistinct articulation. In fact, the character of the thinking, in this respect, exerts a marked influence upon the physical organs of speech, upon their size, shape, and physiological conditions.—MCLVAINE, *Elocution*, p. 51. (S. A. & Co., 1874.)

1347. THOUGHT, SPEECH NOT ESSENTIAL TO.—As we are now constituted, our thoughts are invariably clothed in speech; we use words even if we do not utter them. But if articulate speech were withdrawn from man, it can not be supposed that thought would forever cease. On the contrary, wherever personal defects or external circumstances deprive the mind of this means of communication, it succeeds in providing an efficient substitute, and attains by practise much the same facility in the use of it as we enjoy in the exercise of the powers of speaking. Those among the deaf and dumb who have been taught by the pains of an enlightened humanity to converse and to think, must use, instead of the remembered words which we employ, the remembered images of hands in the various combinations of finger-speech, as the symbols of their thoughts. The deaf and blind, taught the names of objects from raised letters, must think, not by associations of sound, but of touch. The telegraph and the signals on railroads are new modes of speech, and, tho an inexpert practitioner may have at first to translate such signs into common language, the skill which comes from practise soon prompts him to omit this needless intermediate step. The engine driver shuts off the steam at the warning sign, without thinking of the words to which it is equivalent, a particular signal becomes associated with a particular act, and the interposition of words becomes superfluous. Dr. Hooke, the inventor of the telegraph, called it "a method of discoursing at a distance, not by sound, but by sight"; and it is conceivable that we might learn to think by the telegraphic signals, so that "red flag over blue," seen with the eye or recalled by the memory, might be our word for happiness. Leibnitz suggests the possibility of employing various tones instead of articulate words to convey our notions, and mentions that the Chinese, having a slender vocabulary, use the aid of tone and accent to vary and augment it. The *Ranz-des-vaches* that rends asunder the heart of the Swiss exile, to him is but a word for "country and home," and the signet of the king sent to his servant, or the broken *astragalus*, by which the "guest-friend" reminded his fellow of his plighted hospitality, are signs which plainly and certainly suggest thoughts, and therefore they are words also. Without thought, language would cease, but we can conceive the language we use might be denied to us, and yet thought still proceed with the assistance of some other class of signs. And it is scarcely philosophical to found an analysis of the

reasoning powers upon that which, however useful to the reason, may be conceived to be universally, as it is now in isolated cases, separated from it, without destroying its action. Granting that the processes of thought may be traced to a great extent in the signs which it employs, they are still but signs, and if the process beneath them can be examined in itself—as we need not fear to maintain that it can—then to view it only in the instruments it uses is to leave our survey shallow and incomplete.—THOMSON, *Laws of Thought*, p. 58. (S. & Co., 1860.)

1348. THOUGHT, THE REDUCTION OF, TO PROPOSITIONS.—In thinking upon any subject with a view either to writing or speaking, the mind is apt to flit away, or to fall into sterile reverie. Against this the common remedy is the pen; and it is valuable. But it is not indispensable, or even the best. Let me suggest a device which I never met with in books, but which I have practised in bed and on horseback. Shake down every attainment in your thinking by a verbal proposition. The thing of emphasis is the propositional form. We are not now considering whether it is true, or important, or in due sequence; put your thought into words, as affirming or denying. After a little turning of it, put the result into words. Seek to deduce another from the one you have. These will often prove heads of discourse. If you have a dozen of these on any subject, your work is blocked out. The aid to memory is surprising. Wretched as that no-faculty is in me, I always remember such propositions from one day or week to the next. In early efforts it may be well to utter them audibly. It shows you that you are going on—and how fast—and when you have come to a logical dead-lock. This has often been my only preparation for speaking.—ALEXANDER, *Thoughts on Preaching*, p. 503. (S., 1862.)

1349. THOUGHT, UNIVERSAL TRAINS OF.—The thoughts which come to us unasked, and the trains which float in the twilight of our careless hours, are often those which are most precious, longest remembered, and most deep in their influence on future life. They are sometimes the result of long studies pursued at irregular intervals during previous years, the distillation from many gathered flowers, and therefore they can not be looked for as daily visitations. As they will not come, for being called, so they will not stay, for being courted. And when they give the first intimations

of their approach, we should lay aside lesser employments and joys; as we open our windows when the fragrance of orchards is wafted on the breeze. Yet there is a posture of soul better fitted than all others for the reception of these revelations; and there are pursuits and habits so alien to them as to be almost prohibitions. We must not look for them in the crowd of mammon-mongers, or amidst the clangor of political array, or the mining drudgery of technical study. They steal over us rather when we close the eye at nightfall, listening to the drowsy music of the autumnal insect-tribe; when we walk alone in the sight of mountains, or on the sea-shore; or when we kneel before the open Bible, and meditate on the oriental usages of inspiration. Enthusiasts of various sects have taken these goodly visions for direct revelations of new truths: and mystics have deemed themselves inspired. But they are, after all, only higher manifestations of the reason which is common to us all. We deny not that a divine agent is sometimes at work, but the operation follows the laws of our rational humanity, and conforms itself to the conditions of all influence from above upon free creatures. The mind thus elevated is not overborne. The free-thinking principle is the same as before, tho raised to a loftier point of observation. God, who speaks in this silence, speaks by the word which was recorded hundreds of years ago; and the chapter or verse or textual phrase may not always be recognized, the truths which ring in the ear are echoes from Sinai or from Zion. That word of the Lord which abideth forever has an infinite variety in its combinations and suggestions. It is a well whose sources are hidden in infinite wisdom, and whose flow is fresh and abundant and sparkling to everlasting periods.—ALEXANDER, *Thoughts on Preaching*, p. 21. (S., 1862.)

1350. THROAT, CARE OF THE.—Are there any rules to be observed for keeping the health and preventing ills of the throat? Yes. I'll give you a few ounces of prevention that have grown out of my own experience. Dash cold water on the throat every morning when you wash, for three hundred and sixty-five, not three hundred and sixty-four, mornings of the year, and wipe it off thoroughly with a coarse towel. There is nothing like this for strengthening the muscles and inside apparatus. It is three hundred and sixty-five ounces of prevention per annum. You may wear silk around the neck, but never wool. Silk keeps off the cutting wind without creating moisture, and it can be

left off without harm. Wool heats and moistens, and, once accustomed to it, the omission of it is dangerous. Do not allow the collar to touch the throat. There should be room for two fingers between the collar and the throat. Keep your mouth shut when you are not using it for eating, drinking, or speaking. It is not to be used for breathing. Breathe through the nose. If you awake in the night and find your mouth open, get up and shut it. Besides, an open mouth indicates weakness of character; keeping it closed by an exercise of the will strengthens the character by strengthening the will.—SHEPPARD, *Before an Audience*, p. 38. (F. & W., 1888.)

1351. TIME, PROXIMITY OF.—As to proximity of time, everyone knows that any melancholy incident is the more affecting that it is recent. Hence story-tellers, to make a deeper impression on the hearers, say the tale which they relate happened but lately, or in their own time, or that they are yet living who had a part in it, or were witnesses of it. Proximity of time regards not only the past but the future. An event that will soon happen has greater influence upon us than what will happen a long time hence. Hitherto I have proceeded on the hypothesis that the orator rouses the passions of his hearers by exhibiting some past transaction, but we must acknowledge that passion may be as strongly excited by his reasonings concerning an event yet to come. In the judiciary orations there is greater scope for the former, in the deliberative for the latter; in each kind there may occasionally be scope for both. All the several circumstances have equal weight, whether they relate to the future or the past; but plausibility and probability are scarcely distinguishable in reference to futurity. The memory exhibits the past in retrospect, we have no corresponding faculty to irradiate the future. Hence the future is the province of conjecture and uncertainty.—CAMPBELL, *The Philosophy of Rhetoric*, p. 85. (G. & W. B. W., 1823.)

1352. TIMIDITY AND AWKWARDNESS.—Restraint arising from timidity of mind, or bashfulness, is prejudicial to grace: it has, however, this advantage, that it may be effectually corrected by perseverance; it is usually the fault of youth and inexperience. The effect of timidity is to check the action of those muscles which should consent and harmonize in the gesture. The arms cling to the sides and abridge the gesture, or when the gesture, by a manifest

effort, is sufficiently extended, it is precipitately retracted, the head sinks between the shoulders and droops forward, the knees bend, and there appears in the figure a mixture at once of rigidity and relaxation; and innumerable muscles are apparently set at variance, some being relaxed which ought to be braced; and others rigid which ought to be perfectly at rest. The action of the arm is shortened, the preparations are retrenched, they become feeble, frigid, and, as it were, convulsed. In the dance, plate II of Hogarth's *Analysis of Beauty*, the young lady in the second couple is a good illustration of this restraint of awkward bashfulness: the little man her partner is ungraceful from a very different cause. He appears to be ungraceful from presumption and vulgarity, which are generally hopeless and incurable. And altho timidity may often fall short of grace, presumption is not the proper corrective for it; but judicious precepts followed by practise and by a just confidence in its own powers. Modesty and even timidity in the exordium of an oration are decorous and prepossessing in the highest degree; but as he advances, the speaker may with great propriety change them into a just and manly confidence in the truth and reasonableness of his own sentiments, which he desires to impress on his hearers. Such a feeling will divest him of false timidity, and give to his manner a boldness, an energy and grace, which are at once most becoming to the truth, and the most persuasive characters of eloquence.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 513. (W. B. & Co., 1806.)

1353. TIMIDITY AND COURAGE IN SPEAKING.—What is the benefit of courage? We have placed it in the list of essential qualities, and believe the orator can not succeed without it. It does not operate by rendering failure impossible, or even materially reducing the risk, but by enabling us to endure all danger and press on. Bonaparte said that most generals failed in one point—they delayed to attack when it became necessary to fight a great battle. The issue was so uncertain, so far beyond the reach of human wisdom, that they hesitated and deliberated until the favorable moment had passed forever. In war this timid policy courts destruction, by permitting the adversary to choose his own time to strike. The same principle governs in other affairs. The risk must be taken. A man of courage derives new lessons from his failures, and makes them the introduction to future tri-

umphs. Especially in the field of oratory is there no possibility of success if this indomitable, persevering spirit be wanting. Many persons of excellent talents have been condemned to perpetual silence, because they would not endure the perils of speech. Men who have instructed the world by their pens, and in the privacy of the social circle have charmed their friends by the magic of their conversation, have never spoken in public because they shrunk from the inevitable hazard. There is no difficulty in determining whether we possess this quality or not. Let the trial be made, and if we do not abandon our posts and incur disgrace rather than speak, we have all the boldness that is needed.—PITTINGER, *Oratory Sacred and Secular*, p. 24. (S. R. W., 1869.)

1354. TIMIDITY AND ITS CAUSE.—

It may be worth while briefly to inquire into the cause of that remarkable phenomenon, as it may justly be accounted, that a person who is able with facility to express sentiments in private to a friend, in such language, and in such a manner as would be perfectly suitable to a certain audience, yet finds it extremely difficult to address to that audience the very same words, in the same manner; and is, in many instances, either completely struck dumb, or greatly embarrassed, when he attempts it. Most persons are so familiar with the fact, as hardly ever to have considered that it requires explanation; but attentive consideration shows it to be a very curious, as well as important one; and of which no explanation, as far as I know, has been attempted. It can not be from any superior deference which the speaker thinks it right to feel for the judgment of the hearers; for it will often happen that the single friend, to whom he is able to speak fluently, shall be one whose good opinion he more values, and whose wisdom he is more disposed to look up to, than that of all the others together. The speaker may even feel that he himself has a decided and acknowledged superiority over every one of the audience; and that he should not be the least abashed in addressing any two or three of them, separately; yet still all of them, collectively, will often inspire him with a kind of dread. Closely allied in its causes with the phenomenon I am considering, is that other curious fact, that the very same sentiments expressed in the same manner, will often have a far more powerful effect on a large audience than they would have on any one or two of these very persons separately. That is in a great degree true of all men, which was said

of the Athenians, that they were like sheep, of which a flock is more easily driven than a single one. Another remarkable circumstance connected with the foregoing, is the difference in respect of the style which is suitable, respectively, in addressing a multitude, and two or three even of the same persons. A much bolder, as well as less accurate, kind of language is both allowable and advisable, in speaking to a considerable number; as Aristotle has remarked, in speaking of the Graphic and Agonistic styles—the former, suited to the closet, the latter, to public speaking before a large assembly. And he ingeniously compares them to the different styles of painting; the greater the crowd, he says, the more distant is the view; so that in scene-painting, for instance, coarser and bolder touches are required, and the nice finish, which would delight a close spectator, would be lost. He does not, however, account for the phenomena in question. The solution of them will be found by attention to a very curious and complex play of sympathies which takes place in a large assembly, and (within certain limits), the more, in proportion to its numbers. First, it is to be observed that we are disposed to sympathize with any emotion which we believe to exist in the mind of any one present; and hence, if we are at the same time otherwise disposed to feel that emotion, such disposition is in consequence heightened. In the next place, we not only ourselves feel this tendency, but we are sensible that others do the same; and thus, we sympathize not only with the other emotions of the rest, but also with their sympathy toward us. Any emotion accordingly which we feel, is still further heightened by the knowledge that there are others present who not only feel the same, but feel it the more strongly in consequence of their sympathy with ourselves. Lastly, we are sensible that those around us sympathize not only with ourselves, but with each other also; and as we enter into this heightened feeling of theirs likewise, the stimulus to our own minds is thereby still further increased. The case of the ludicrous affords the most obvious illustration of these principles, from the circumstance that the effects produced are so open and palpable. If anything of this nature occurs, you are disposed, by the character of the thing itself, to laugh; but much more, if any one else is shown to be present whom you think likely to be diverted with it; even tho that other should not know of your presence; but much more still, if he does know it; because you are then aware that sympathy with your emotion

heightens his: and most of all will the disposition to laugh be increased if many are present; because each is then aware that they all sympathize with each other, as well as with himself. It is hardly necessary to mention the exact correspondence of the fact with the above explanation. So important, in this case, is the operation of the causes here noticed, that hardly any one ever laughs when he is quite alone; or, if he does, he will find on consideration, that it is from a conception of the presence of some companion whom he thinks likely to have been amused, had he been present, and to whom he thinks of describing, or repeating, what had diverted himself. Indeed, in other cases, as well as the one just instanced, almost every one is aware of the infectious nature of any emotion excited in a large assembly. It may be compared to the increase of sound by a number of echoes, or of light, by a number of mirrors; or to the blaze of a heap of firebrands, each of which would speedily have gone out if kindled separately, but which, when thrown together, help to kindle each other. The application of what has been said to the case before us is sufficiently obvious. In addressing a large assembly, you know that each of them sympathizes both with your own anxiety to acquit yourself well, and also with the same feeling in the minds of the rest. You know also that every slip you may be guilty of that may tend to excite ridicule, pity, disgust, etc., makes the stronger impression on each of the hearers, from their mutual sympathy, and their consciousness of it. This augments your anxiety. Next, you know that each hearer, putting himself mentally in the speaker's place, sympathizes with this augmented anxiety: which is by this thought increased still further. And if you become at all embarrassed, the knowledge that there are so many to sympathize, not only with that embarrassment, but also with each other's feelings on the perception of it, heightens your confusion to the utmost. The same causes will account for a skilful orator's being able to rouse so much more easily, and more powerfully, the passions of a multitude; they inflame each other by mutual sympathy, and mutual consciousness of it. And hence it is that a bolder kind of language is suitable to such an audience; a passage which, in the closet, might, just at the first glance, tend to excite awe, compassion, indignation, or any other such emotion, but which would on a moment's cool reflection, appear extravagant, may be very suitable for the Agonistic style; because, before that moment's reflection

could take place in each hearer's mind, he would be aware that every one around him sympathized in that first emotion; which would thus become so much heightened as to preclude, in a great degree, the ingress of any counteracting sentiment. If one could suppose such a case as that of a speaker (himself aware of the circumstance) addressing a multitude, each of whom believed himself to be the sole hearer, it is probable that little or no embarrassment would be felt, and a much more sober, calm, and finished style of language would be adopted.—WHATELY, *Elements of Rhetoric*, p. 241. (L. G. R. & D., 1867.)

1355. TIMIDITY AND ITS CURE.—If you are so unfortunate as to feel a tremor at the thought of encountering strangers in society, remember that they simply form a collection of persons, with whom you would have no difficulty in conversing singly. If you are conscious of possessing general information equal to that of those whom you expect to meet, and are yourself respectable as regards personal appearance, venture confidently and calmly on the ordeal. You will soon find it is like learning to swim, and that there is no difficulty or danger, even in the first plunge, which is not entirely imaginary. Let nothing deter you, come what may. If in certain circles you meet with people who are unkind enough to be indifferent, or annoy you more directly, take no notice of it; above all, do nothing to revenge yourself, and console your mind with the indubitable truth, that if you avoid acting as they have done, the time will come when you will be far their superior as regards the practise of all in "the art of society" which can make you truly esteemed. Every evening spent in society is a lesson which, if turned to advantage, may aid your success in life.—CARLETON, *The Art of Conversation*, p. 133. (C., 1867.)

1356. TIMIDITY, EXCESSIVE.—"There is," says Mr. Addison, "a sort of elegant distress to which ingenuous minds are the most liable, and which may, therefore, deserve some remarks. Many a brave fellow who has put his enemy to flight in the field has been in the utmost disorder upon making a speech before a body of his friends at home. One would think there was some kind of fascination in the eyes of a large circle of people when darting altogether upon one person. It is impossible that a person should exert himself to advantage in an assembly, whether it be his part to sing or to speak,

which is under too great oppressions of modesty. I remember, upon talking with a friend of mine concerning the force of pronunciation, our discourse led us into the enumeration of the several organs of speech which an orator should have in perfection—as the tongue, the teeth, the lips and nose, the palate, and the windpipe—upon which, says my friend, you have omitted the most material organ of them all, and that is the forehead. But, notwithstanding that an excess of modesty obstructs the tongue and renders it unfit for its office, a due proportion of it is thought so requisite to an orator that rhetoricians have recommended it to their disciples as a particular in their art. Cicero tells us that he never liked an orator who did not appear in some little confusion at the beginning of his speech; and confesses that he himself never entered upon an oration without trembling and concern. It is, indeed, a kind of defence which is due to a great assembly, and seldom fails to raise a benevolence in the audience toward the person who speaks. A just and reasonable modesty does not only recommend eloquence, but sets off every great talent." Surely these remarks may afford some encouragement to those who have hitherto imagined that their constitutional nervousness was such as to render hopeless any attempts on their part at public speaking, and may lead them to feel that, as time modifies all things, so their excessive timidity will ultimately give place to a diffidence which, while it will serve as an ornament rather than a hindrance, will be the most effectual safeguard against the overbearing affectation of superiority which invariably offends rather than persuades an audience.—HALCOMBE, *The Speaker at Home*, p. 73. (B. & D., 1860.)

1357. TIMIDITY IN SPEAKING.—The timid man should take inspiration from the experience of many of the world's greatest orators and actors. For the most part, at first they were self-conscious men. Demosthenes, Cicero, Curran, Chalmers, Erskine, Pitt, Gladstone, Disraeli, Mirabeau, Patrick Henry, Clay, Gough, Beecher, Salvini, Henry Irving, Richard Mansfield and many others were subject to "stage-fright." But this sensitiveness of nature, when at last controlled and intelligently directed, enabled them to reach a foremost place among distinguished men. It is said of Rufus Choate, the great lawyer, that before an important address to a jury he looked as nervous and wretched as a criminal about to be hanged. Probably every public speaker who has

amounted to anything could testify to this initial feeling of nervousness or anxiety, but the cure lies in becoming so absorbed in one's subject, or the welfare of others, as to forget one's self.—KLEISER, *How to Develop Self-Confidence in Speech and Manner*, p. 40. (F. & W., 1910.)

1358. TRAINING, AND A GOOD SUBJECT.—Early extemporaneous efforts are frequently made futile or injurious by the unwise selection of a topic. The opprobrium of this mode of preaching is the empty rant of some who use it. Preachers there are who have mighty vociferation, extreme volubility, highly colored diction, and glorious pageantry of metaphor, but who prove nothing, teach nothing, and effect nothing. Inexperienced speakers fancy that they shall have most to say upon a sentimental, an imaginative, or a hortatory topic. There is a snare in this. The more special the subject, the richer will be the flow of thought: let me recommend to you two classes of subjects above all others for your early attempts: first, exposition of the Scripture text, and, secondly, the proof of some theological point. Argumentative discourse is best fitted to open the fountains of speech in one whose words flow scantily. There is no one fit to speak at all who does not grow warm in debate. And still more specially confutation of error is adapted to promote self-possession, which, as we shall see, is a prime quality in extempore speaking. It is hardly possible for any man to produce valuable matter in a purely academical exercise. Hence it is all-important to practice bona-fide preaching before a real audience. All pretences there vanish; there is an object to be gained; and the true springs of preaching are unsealed. This is the discipline by which all great extemporaneous speakers have reached facility and eminence. You can not do better, therefore, than to seek some humble by-place where souls are desiring salvation, there to pour into their uncritical ears the truths which, I trust, burn in your heart. I can warrant you that a few weeks of exhortation to awakened sinners will show you the use of your weapons in this kind. Revivals of religion always train up off-hand speakers.—ALEXANDER, *Thoughts on Preaching*, p. 143. (S., 1862.)

TOPIC—See also *Text*.

1359. TRAINING AND DISCIPLINE FOR SPEAKING, NEED OF.—The unseemly vehemence which degrades the pulpit

to the level of the popular arena implies a grievous error of judgment not less than of taste. It involves a fatal defect in the whole mental structure and character of the speaker himself. The sense of fitness and of beauty must, to such individuals, be a matter of acquisition; it can be attained only by means of attentive study and close observation. Discipline must, in such instances, be applied as a corrective to taste and tendency; eloquence should be studied in its power to soften and subdue; the heart should be subjected to the calm and gentle influence of nature, the tranquil beauty of art, and the tender breathings of such poetry as that of Cowper; the spirit should be molded by the softening touch of refining intercourse in elevated social life; a genial sympathy with humanity should be acquired by habitual benevolent communication with its sufferings and depressions. The speaker's whole manner may thus be formed anew, and acquire that moderation and that mildness which are the characteristics of genuine eloquence.—RUSSELL, *Pulpit Elocution*, p. 76. (D., 1878.)

1360. TRAINING ESSENTIAL.—A public speaker must have a thorough practical knowledge of the art of elocution. The voice, face, arms, and body should be trained to respond with ease and accuracy. The voice and delivery can be highly developed even where the natural conditions seemed unpromising. The great orators of the world have been untiring workers in this art. Demosthenes and Cicero subjected themselves for years to a rigorous course of vocal training. Chatham disciplined himself before a looking-glass. Curran, who stuttered in his speech, through diligent practise became one of the most eloquent forensic advocates the world has ever seen. Henry Clay, from young manhood, read and spoke daily upon the contents of some historical or scientific book. "These off-hand efforts," he says, "were made sometimes in a cornfield, at others in the forest, and not unfrequently in some distant barn, with the horse and ox for my auditors. It is to this early practise in the great art of all arts that I am indebted for the primary and leading impulses that stimulated me forward and shaped and molded my entire subsequent destiny."—KLEISER, *How to Speak in Public*, p. 186. (F. & W., 1910.)

1361. TRAINING FOR ORATORY.—There is no such thing as a born poet or a born orator. No man can write a good poem or make a good speech by the mere force of

untaught nature; he must go through more or less of training to accomplish either. We have heard a great deal of uneducated poets. But this does not mean that they were able to scribble poetry when first putting their pens to paper. They were not uneducated poets, but only self-educated poets. If they had been trained to no other knowledge or accomplishment, they had trained themselves industriously to this. On the other hand, it is no less true that the poet and the orator must be endowed by nature with certain faculties, wanting which neither could achieve greatness. But there is a notable distinction between them. Inferiority, or even mediocrity, in a poet renders his accomplishment uninteresting to others and almost useless to himself, whereas very small powers of oratory are highly useful to the possessor. Of this you may be assured, that whatever the degree of capacity for oratory with which you may have been endowed by nature, you will never attain to proficiency in it without much training. Doubtless you have shared the sort of hazy notion floating in the public mind, that if you can only pronounce the words properly, you can read; that if you have words you can speak; and that words will come, when they are wanted for a speech, as readily as they come in a *tête-à-tête*. I suspect you have formed no conception of the number and variety of the qualifications essential to good writing, right reading, and effective speaking; how, for reading, the mind must be cultivated to understand, the feelings to give expression, the voice to utter correctly, the taste to impart tone to the entire exercise. For speaking, how the intellect must be trained to a rapid flow of ideas, the instantaneous composition of sentences, with the right words in the right places wherewith to clothe the thoughts, the voice attuned to harmony and the limbs trained to graceful action, so that the audience may listen with pleasure, while their convictions are carried, their feelings touched, and their sympathies enlisted.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 15. (H. C., 1911.)

1362. TRAINING FOR SPEAKING.—

If it were my desire that a person totally illiterate should be instructed in the art of speaking, I would willingly send him to these perpetual workers at the same employment, who hammer day and night on the same anvil, and who would put his literary food into his mouth, in the smallest pieces, minced as fine as possible, as nurses put theirs into the mouths of children. But if he were one who

had had a liberal education, and some degree of practice, and seemed to have some acuteness of genius, I would instantly conduct him, not where a little brook of water was confined by itself, but to the source whence a whole flood gushed forth; to an instructor who would show him the seats and abodes, as it were, of every sort of arguments, and would illustrate them briefly, and define them in proper terms. For what point is there in which he can hesitate, who shall see that whatever is assumed in speaking, either to prove or to refute, is either derived from the peculiar force and nature of the subject itself, or borrowed from something foreign to it? From its own peculiar force: as when it is inquired, "what the nature of a whole thing is," or "a part of it," or "what name it has," or whatever belongs to the whole matter. From what is foreign to it: as when circumstances which are extrinsic, and not inherent in the nature of the thing, are enumerated in combination. If the inquiry regard the whole, its whole force is to be explained by a definition, thus: "If the majesty of a state be its greatness and dignity, he is a traitor to its majesty who delivers up an army to the enemies of the Roman people, not he who delivers up him who has violated it into the power of the Roman people." But if the question respect only a part, the matter must be managed by partition in this manner: "Either the senate should have been obeyed concerning the safety of the republic, or some other authority should have been constituted, or he should have acted on his own judgment: to constitute another authority had been haughty; to act on his own judgment had been arrogant; he had therefore to obey the direction of the senate." If we argue from a name, we may express ourselves like Carbo: "If he be a consul who consults the good of his country, what else has Opimius done?" But if we argue from what is intimately connected with the subject, there are many sources of arguments and commonplaces; for we shall look to adjuncts, to general views, to particulars falling under general views, to things similar and dissimilar, contrary, consequential; to such as agree with the case, and are, as it were, forerunners of it, and such as are at variance with it; we shall investigate the causes of circumstances, and whatever has arisen from those causes; and shall notice cases that are stronger, or similar, or weaker.—CICERO, *On Oratory and Orators*, p. 266. (B., 1909.)

1363. TRAINING, IMPORTANCE OF, FOR SPEAKING.—We must all learn to read and to speak, because we are all continually liable to be called on to speak or read. The incessant commotion of modern life is multiplying public assemblies so rapidly that there is no end to our discourses, harangues, or readings. Meetings, receptions, committees, assemblies, electoral, industrial, commercial, reunions literary, learned, scientific, etc., are so many new forms of public life so continually and universally springing up that almost at any moment the humblest citizen may be compelled to play the part of reader or speaker. When the pupils leave school, will they not have their trades-meetings to attend to as artisans, their agricultural meetings to attend to as farmers, their beneficial society meetings to attend to as workmen, their ward meetings to attend to as voters? Here will they not often be obliged to read aloud some report, some proposal, some return, some description of the situation of affairs? If they read badly, will they not expose themselves to be badly heard, badly understood, and, still more likely, to be the objects of merciless ridicule? If they read well, will not their discourses be more clear, more convincing, and will not their reputation for intelligence and ability gain in proportion?—*Lecouvê, The Art of Reading*, p. 134. (L., 1835.)

1364. TRAINING IN PUBLIC SPEAKING.—To be an eloquent speaker, in the proper sense of the word, is far from being either a common or an easy attainment. Indeed, to compose a florid harangue on some popular topic, and to deliver it so as to amuse an audience, is a matter not very difficult. But tho some praise be due to this, yet the idea which I have endeavored to give of eloquence is much higher. It is a great exertion of the human powers. It is the art of being persuasive and commanding; the art, not of pleasing the fancy merely, but of speaking both to the understanding and to the heart; of interesting the hearers in such a degree as to seize and carry them along with us, and to leave them with a deep and strong impression of what they have heard. How many talents, natural and acquired, must concur for carrying this to perfection? A strong, lively, and warm imagination, quick sensibility of heart, joined with solid judgment, good sense, and presence of mind, all improved by great and long attention to style and composition, and supported also by the exterior yet important qualifications of a graceful manner, a presence not ungainly,

and a full and tuneable voice. How little reason to wonder that a perfect and accomplished orator should be one of the characters that is most rarely to be found! Let us not despair, however. Between mediocrity and perfection there is a very wide interval. There are many intermediate spaces, which may be filled up with honor, and the more rare and difficult that complete perfection is, the greater is the honor of approaching to it, tho we do not fully attain it. The number of orators who stand in the highest class is perhaps smaller than the number of poets who are foremost in poetic fame, but the study of oratory has this advantage above that of poetry, that in poetry one must be an eminently good performer or he is not supportable. In eloquence this does not hold. There, one may possess a moderate station with dignity. Eloquence admits of a great many different forms, plain and simple, as well as high and pathetic, and a genius that can not reach the latter may shine with much reputation and usefulness in the former.—*BLAIR, Lectures on Rhetoric*, vol. 2, p. 457. (A. S., 1787.)

1365. TRAINING, MENTAL, OF THE SPEAKER.—It is an immense advantage to have gone through a good educational course in youth, for what is acquired then becomes part of our mental nature in a way that no learning afterward obtained ever does. But to those who have not had this advantage much may be said by way of encouragement. Should the student grumble at the toil marked out for him at the very beginning of his progress, he may be given up as ever likely to excel. Hopes of distinction should animate him, and no labor should seem heavy in comparison with the glory he may gain, if he only be painstaking and hardworking. "Without steady, hard work," says Dr. Blair, "it is impossible to excel in anything. We must not imagine that it is by a sort of mushroom growth that one can rise to be a distinguished pleader, or preacher, or speaker in any assembly. It is not by starts of application, or by a few years' preparation and study, afterward discontinued, that eminence can be obtained. No; it can be attained only by means of regular industry, grown up into a habit, and ready to be exerted on every occasion that calls for industry. This is the fixt law of our nature; and he must have a very high opinion of his own genius, indeed, that can believe himself an exception to it. A very wise law of our nature it is, for industry is, in truth, the great 'condimentus,' the seasoning of every pleas-

ure, without which life is doomed to languish. Nothing is so great an enemy both to honorable attainments, and to the real, to the brisk and spirited enjoyments of life, as that relaxed state of mind which arises from indolence and dissipation." To these observations we shall add five aphorisms which may be kept in mind by the learner, to cheer him on his way, and encourage him in the midst of difficulties. (1) Above all things, study; whether for the sake of learning or for any other reason, study. For, whatever the motive that impelled you at first, you will soon love study for its own sake. (2) Nature does not forbid the formation of a perfect orator, and why should we despair of what is possible? (3) Aim at perfection in everything, tho in most things it is unattainable; however, they who aim at it and persevere will come much nearer to it than those whose laziness and despondency make them give it up as unattainable. (4) Be always displeased with what thou art if thou desirest to attain to what thou art not; for where thou hast pleased thyself, there thou abidest. If thou sayest, "I have enough," thou perishest. Always add, always walk, always proceed. Neither stand still, nor go back, nor deviate. (5) The mind is but a barren soil; a soil which is soon exhausted, and will produce no crop, or only one, unless it be continually fertilized and enriched with foreign matter.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 11. (W. L. & Co.)

1366. TRAINING OF THE ORATOR.

—Let the orator be, as Crassus described him, one who can speak in a manner adapted to persuade; and let him strictly devote himself to those things which are of common practise in civil communities, and in the forum, and, laying aside all other studies, however high and noble they may be, let him apply himself day and night, if I may say so, to this pursuit, and imitate him to whom doubtless the highest excellence in oratory is conceded, Demosthenes the Athenian, in whom there is said to have been so much ardor and perseverance that he overcame, first of all, the impediments of nature by pains and diligence; and, tho his voice was so inarticulate that he was unable to pronounce the first letter of the very art which he was so eager to acquire, he accomplished so much by practise that no one is thought to have spoken more distinctly; and, tho his breath was short, he effected such improvement by holding it in while he spoke, that in one sequence of words (as his writings show) two risings and two fallings of his

voice were included; and he also (as is related), after putting pebbles into his mouth, used to pronounce several verses at the highest pitch of his voice without taking breath, not standing in one place, but walking forward, and mounting a steep ascent.—CICERO, *On Oratory and Orators*, p. 218. (B., 1909.)

1367. TRAINING OF THE PREACHER.

—A young preacher who starts by throwing away his pen, ceasing to call upon his memory, and assuming all the arts, all the expedients, and, shall we add, all the importance, of the full-blown orator, makes a very dangerous experiment. And, the misfortune is, that the men who thus commence, who thus rush with reckless steps into that sacred ground where angels might well fear to tread, are, as a general rule, precisely the very men whose course of training, or whose natural qualifications, render them most thoroughly unfitted for such an undertaking. The man who has never been trained, who scarcely knows the difference between the argumentative and the persuasive parts of a discourse; whose natural defects of manner and of speech have received neither attention nor correction, is just the man to laugh at the diffidence and nervousness of another who is twice as well educated and twice as highly trained as himself. The latter is thoroughly imprest with the delicate nature of the task before him; he knows well how difficult it is to arrange one's matter nicely; to adapt it skilfully and judiciously to the capabilities and the special needs of our special audience; to deliver it earnestly and warmly, without repulsive coldness or ridiculous exaggeration. He knows how slight a distraction is sufficient to throw a man off the track, and to overwhelm even the best-meant efforts, with inextricable confusion. He has seen so many men "break down," more or less completely; and he has, in all probability, listened to such an amount of hostile criticism on preaching and preachers, that he never enters the pulpit but with fear and trembling, never descends from it but with an intense feeling of relief and thankfulness, increased, of course, a thousandfold, if he have come off tolerably well. But the man who is self-confident simply because he is unconscious of his own defects, labors under no such painful misgivings. He can not understand how some persons find it so difficult to preach. "He has no difficulty in the matter. It is so easy to talk; and, then, anything will do for the people. He must be an ignoramus, indeed, who can not fill up the time, who can not talk for fifteen or twenty

minutes." And thus salving his conscience, he undertakes, without hesitation or misgiving, the discharge of one of the most sublime, as it is one of the most important duties which could be intrusted to mortal man. Of the manner in which he discharges that duty it is scarcely necessary to speak. Of this, however, you may be pretty certain, that if he can not quite close his eyes to the fact that great numbers of his flock make a practise of avoiding any service at which it may be known that he is to preach, while those who are present either fall asleep, or amuse themselves by acting the critic on what he says and his manner of saying it, he will be the last person to see this, or to realize the unpleasantness, not to use a stronger word, of his position.—POTTER, *The Spoken Word*, p. 2. (M. H. G. & Son, 1880.)

1368. TRANSITION, MODES OF.—

The mode of transition from one main part to another, and from one subordinate division to another, requires attention. It is undesirable to pass from part to part abruptly, or by the bare mention of a numerical word; for the several members may appear rather as separate pieces but slightly connected, than as joint parts of one whole. They should rather be like the several parts of a garment, properly attached to one another and making a uniform whole; or, like the several limbs of a body, which do not present themselves to the eye separately, but in an agreeable combination, thus forming a body to which each limb is essential, and to which each limb furnishes its proportion of the strength and beauty of the whole. Suitable modes of transition greatly conduce also, to the orderly action of the hearers' minds, and to their more ready remembrance of the main thoughts of a discourse. The connection, just now hinted, between the different parts of a discourse, may be effected in various ways; and several connecting clauses can easily be framed during the preparation of a sermon, which would much assist the transition from one part to another. The last sentence in a paragraph may be so shaped as naturally to introduce the next paragraph. Or, one head being finished, it may be observed that "not only is the idea on which we have been dwelling applicable to the case in hand, but there is another thought also, directly bearing on it"; and then that thought may be introduced as the next head of discourse. Or the preacher may remark, "We have thus far been occupied thus and so; let us now turn to such a thought." It is enough, doubtless, just to have intimated

the propriety of devising net formulas of transition; a preacher's genius will invent at the moment, as occasion requires, such as will suit his purpose.—RIPLEY, *Sacred Rhetoric*, p. 100. (G. K. & L., 1849.)

1369. TRUTH AND ORATORY.—

There is a calm and earnest truth in God's ordinance that truth shall do its work in the salvation of men, which every preacher needs to make him what the world calls a natural orator. Possessed of such a trust, all preachers may be natural orators. That trust creates a spirit of repose in the use of God's instrument. It makes a preacher feel that he can afford to preach the truth naturally. He need not exaggerate it; he need not distort it; he need not deck it with meretricious ornament; he need not mince it, nor inflate it, nor paint it. He has only to speak it in a spirit of reverence and love, and let it do its work. He may safely repose in it. In the very heat and turmoil of the world's hostility to his message, he may wrap himself in the spirit of a child's faith. That shall be to him and to his life's work like the mantle of a prophet. He may know in his honest soul that his words are the wisdom of God and the power of God.—PHELPS, *English Style in Public Discourse*, p. 347. (S., 1910.)

1370. TRUTH, INVESTIGATION OF.—

—In the investigation of truth, it is important to bear steadily in mind the great foundation of valid belief. All argumentation runs back into certain propositions which sustain the entire structure of argument, and which commend themselves to the unsophisticated mind, as light to the healthy organ of vision. This is especially important in our study of the Bible. It is less observed than it deserves to be, that while the sacred writers sometimes argue, they oftener assert the truth. This is, above all, true of Him who spake as never man spake; and it became Him, as the authoritative Teacher, the Source of truth, yea, the Truth itself. The same declarations even now repeated by mortal lips have, we believe, a penetrative force greater than is commonly acknowledged. We may accredit reason, without going over to rationalism. The first truth and the first reason are coincident in God. Here subject and object are identical. Even in fallen man, as a reasonable being, truth is fitted to reason. Like light, it makes it own way, is its own revealer, and, to a certain extent, carries its own evidence. However fully we may consent to receive whatever is divinely revealed, there is a previous point to be settled before

opening the volume, which is that God is to be believed; and this is a discovery of natural light. There are truths the bare statement of which is mighty. The repeated statement of truths propagates them among mankind; most of our knowledge is thus derived. These propositions may be made the conclusion of ratiocinative processes, of processes differing among themselves, and indefinitely multiplied; for men have various ways of proving the same thing. But many a man believes that which he can not prove to another. It is shallow to deny or doubt a proposition, simply because he who holds it is unable to bring it within logical mood and figure. Thought is very rapid. Middle terms are often faint in the mind's vision, so as to vanish, while yet the conclusions remain. Nay we are sometimes sure of that, on the mere statement of it, which, so far as consciousness reports, has not come to us as the result of linked reasoning. This seeming intuition may extend to a greater sphere of objects than those which are usually denominated First Truths.—ALEXANDER, *Thoughts on Preaching*, p. 187. (S., 1862.)

1371. TRUTH, LOVE OF, IN SPEAKING.—Now truth is like light, or, rather, it is the light of the intelligence; and this is why it is diffusive by its very nature, and spontaneously enters wherever an avenue is opened to it. When, therefore, we perceive or think that we perceive a truth, the mind rejoices in and feeds upon it, because it is its natural aliment; in assimilating and appropriating it, the mind partakes of its expansive force, and experiences the desire of announcing to others what it knows itself, and of making them see what it sees. It is its happiness to become a torch of this light, and to help in diffusing it. It sometimes even glories in the joy it feels; the pride also of enlightening our fellows, and so of ruling them to a certain extent, and of seeming above them, is part of the feeling. A keen and intelligent mind, which seeks truth, seizes it quickly, and conceives it clearly, is more eager than another to communicate what it knows; and if, along with this, such a mind loves glory—and who loves it not, at least in youth?—it will be impelled the more toward public speaking, and more capable of exercising the power of eloquence.—BAUTAIN, *Art of Extempore Speaking*, p. 35. (S., 1901.)

1372. TRUTH, MAKING PLAIN THE.—The attack provokes defence. Most people are very unwilling to find out for themselves that they have been in the wrong;

they are still more unwilling to let anyone else prove to them that they have been in the wrong. Develop your own conception of the truth first—not aggressively, with your teeth set, your hand clenched, and your war-paint on; but quietly and modestly. Consider what kind of proof will satisfy the minds of those who are least likely to accept your teaching; look for illustrations that shall be adjusted to their temper and habits; try to discover how you can secure for your own position the moral and religious sympathies of those who are intellectually opposed to it; make some practical and manifestly wholesome application of point after point as your thought moves on; and you will find that a sermon is gradually growing which will make the truth plain to those who had not understood it at all, and will correct the mistakes of those who had formed a false conception of it.—DALE, *Nine Lectures on Preaching*, p. 132. (A. S. B. & Co., 1878.)

1373. TRUTH, SEEKING THE.—The mind must be allowed some periods of calm, uninterrupted reflection, in order to librate freely and find the resting-point between conflicting views. That time is sometimes expended in learning, examining, and collating arguments of all kinds, on different sides of a given question, which might, by a much more compendious method, have served to discern and embrace positive truth, or to make deduction from acknowledged truth. No wise counsellor would proscribe the perusal of controversies. Yet he who reads on different sides, must necessarily read much that is erroneous; and all tampering with falsehood, however necessary, is, like dealing with poisons, full of danger. If we might have our choice, it is better to converse with truth than with error; with the rudest, homeliest truth, than with the most ingenious, decorated error; with the humblest truth, than with the most soaring, original, and striking error. The sedulous perusal of great controversies is often a duty, and it may tend to acuminate the dialectical faculty; but none can deny that it keeps the thoughts long in contact with divers falsities, and their specious reasons. Now these same hours would be employed far more healthfully in contemplating truths which in their own nature are nourishing and fruitful. To confirm this, let it be remembered, that truth is one, while error is manifold, if not infinite; hence the true economy of the faculties is, wherever it is possible, to commune with truth. Again, while error leads to error, truth leads to truth. Each truth is germinal and pregnant,

containing other truths. Only upon this principle can we vindicate the productiveness of solitary meditation. Link follows link in the chain, which we draw from unknown mysterious recesses. A few elementary truths are the bases of the universal system.—ALEXANDER, *Thoughts on Preaching*, p. 181. (S., 1862.)

1374. UNDESIRABLE EXPRESSIONS.—It is very vain to use strong and emphatic assertions, such as "I know," "I am positively certain," "Yes—but I happen to know all about it." It is intolerably conceited, and in most instances irritates, without exciting the slightest respect for your declaration. Always substitute "I think," "I believe," "It seems to me," "Excuse me, but I think I have heard," etc. It is not enough to limit your words in this respect, you should never emphasize the voice too forcibly. One may say, "I beg your pardon, sir," with an expression equivalent to a flat and insulting contradiction. Still more vain and vulgar is the use of such expressions as "H'm!" "Pshaw!" "Much you know about it!" "Stuff!" and "Fiddlesticks!" These expressions and others like them of a strongly dissentient nature, should never be uttered by anyone under any circumstances whatever. They are all rude, as is indeed every word and every emphasis which directly expresses denial of any assertion.—CARLETON, *The Art of Conversation*, p. 65. (C., 1867.)

1375. UNDESIRABLE PHRASES.—I rise with diffidence. Unaccustomed as I am to public speaking. By a happy stroke of fate. It becomes my painful duty. In the last analysis. I am encouraged to go on. I point with pride. On the other hand (with gesture) I hold. The *vox populi*. Be that as it may. I shall not detain you. As the hour is growing late. Believe me. We view with alarm. As I was about to tell you. The happiest day of my life. It falls to my lot. I can say no more. In the fluff and bloom. I can only hint. I can say nothing. I can not find words. The fact is. To my mind. I can not sufficiently do justice. I fear. All I can say is. I shall not inflict a speech on you. Far be it from me. It behooves me. Rise Phoenix-like from his ashes. But alas! What more can I say? At this late period of the evening. It is hardly necessary to say. I can not allow the opportunity to pass. For, mark you. I have already taken up too much time. I might talk to you for hours. Looking back upon my childhood. We can imagine the scene. I haven't the time nor

ability. Ah, no, dear friends! One word more and I have done. I will now conclude. I really must stop. I have done.

1376. UNINTELLIGIBILITY, CAUSE OF.—A speaker may not only express himself obscurely, and so convey his meaning imperfectly to the mind of the hearer, he may not only express himself ambiguously, and so, along with his own, convey a meaning entirely different; but even express himself unintelligibly, and so convey no meaning at all. One would, indeed, think it hardly possible that a man of sense, who perfectly understands the language which he uses, should ever speak or write in such a manner as to be altogether unintelligible. Yet this is what frequently happens. The cause of this fault in any writer I take to be always one or other of the three following: First, great confusion of thought, which is commonly accompanied with intricacy of expression; secondly, affectation of excellence in the diction; thirdly, a total want of meaning. I do not mention as one of the causes of this imputation a penury of language; tho this, doubtless, may contribute to produce it. In fact, I never found one who had a justness of apprehension, and was free from affectation, at a loss to make himself understood in his native tongue, even tho he had little command of language and made but a bad choice of words.—CAMPBELL, *The Philosophy of Rhetoric*, p. 243. (G. & W. B. W., 1823.)

1377. UNITY IN DISCOURSE.—Unity in aim is the very life of invention. Unless the object of speaking be distinctly perceived and that object be strictly one, the inventive faculty has no foothold at all, or, at least, no sure standing; and all its operations must be unsteady and feeble. The first work in producing discourse is to obtain a clear view of the single subject which is to be discust, and then of the one object which is to be attained by the discussion. It is here, more than anywhere else, that young writers fail. They give themselves to writing with no definite apprehension of the single object for which they write, except perhaps it be to fill a sheet with words—brilliant if it may be, at all events with words. Having no object in view, the mind has no spring or impulse in the labor, and the task is the most repulsive drudgery. What can be more so than to accumulate dead words—dead because entertaining no living thought that with its one life animates them, and to cement them together by the lifeless rules of grammar? It

is its object or aim which gives discourse its life; and as no one thing can have two lives in itself, there can be but one aim or object in one discourse. It is not in the nature of man to labor without an aim. Certainly the work of invention, the highest and most proper work of man as a rational being, can not proceed happily without an aim distinctly apprehended.—DAY, *The Art of Discourse*, p. 50. (C. S. & Co., 1867.)

1378. UNITY IN SERMONS.—When a suitable subject has been selected, the very thing which is proposed for consideration, and not subordinate topics involved in the statement of the subject, should be treated. Matter which is taken for granted in the terms of a statement need not be copiously unfolded, as tho it was not understood; nor should the fear be indulged that a sermon strictly related to a proposition, or confined to the precise point in a statement, will exclude anything that is essential to a complete understanding of the theme proposed. For, whatever is requisite to this end may be disposed of in the introduction of a sermon, or may form a paragraph preliminary to the proposition, or may follow the proposition as explanatory of it, and occupy just so much space as the case requires. If the subject proposed requires very copious explanation before entering on its treatment, or if some subordinate thought in the proposition demands minute examination or copious expansion, let this antecedent matter occupy an antecedent sermon. It may generally, however, be taken for granted as already understood; or, a few hints will be sufficient to set before the hearers this preliminary matter. But when a definite point is proposed for consideration, let not one half, or more, of the time which that point demands be devoted to preliminary and subordinate matter, and thus the main thought be denied its just space. This would seem to be a device rather for filling up a given amount of time, than a method of amply unfolding a proposition, and carrying home its particular lesson to the hearers' understandings, hearts, and consciences. In truth, a definite statement of any moral or religious principle gives ample scope for a sermon, in treating the precise point which is stated, and in dilating on the various applications of which it is susceptible. Without any unnecessary detention, let the preacher go directly to the point in hand: he will find enough to occupy his powers and the time of his hearers; and his discourses can then hardly fail of variety and fulness of instruction, or of

interest and impressiveness.—RIPLEY, *Sacred Rhetoric*, p. 48. (G. K. & L., 1849.)

1379. UNITY OF A SPEECH.—The best writers agree that the chief point in a discourse is unity of design. Some great idea should be the center of all discourses, and round it everything should revolve. Or, to change the figure, there should be some definite point to be arrived at, and every thought exprest and every word uttered should lead the hearers on a little nearer to it. There must be nothing superfluous, for there can be no true unity in any composition unless there can be nothing taken away without spoiling it. The golden canon of the art of public speaking, according to Cicero, is that whatever does not promote the main object of the oration is to be rejected. This is just the same idea in different language. A little observation will soon show us that this does not describe the style of many speakers. The greater part so arrange their discourses that it is often impossible to make out what they are driving at. They may in their own minds certainly propose some particular object, but in setting it forth they so encumber it with altogether unnecessary matter that it is quite lost sight of by those who listen. Not only must what is said have a reason, with reference to the principal object of the orator, for its being mentioned, but it must be mentioned in the right place. And this leads to the remark that the importance of a clear arrangement of one's subject is very great. If a speech be deficient in arrangement, it must necessarily be confused, and, like a ship without a helm, it can have no coherence; it must exhibit many repetitions and many omissions, and, like a traveler wandering by night in unknown regions, must as having no stated course or object, be guided by chance rather than design.—BEE-TON, *Art of Public Speaking*, from *Complete Orator*, p. 29. (W. L. & Co.)

1380. UNITY OF VIEW IN A DISCOURSE.—A good plan will possess for its fundamental quality unity—a quality so essential, that without it the greater part of our preaching will be in vain. "Nothing," says Dr. Newman, "is so fatal to the effect of a sermon as the habit of preaching on three or four subjects at once. I acknowledge," he continues, "I am advancing a step beyond the practice of great Catholic preachers when I add, that even tho we preach on only one thing at a time, finishing and dismissing the first before we go to the second, and the second before we go to the

third; still, after all, a practise like this, tho not open to the inconvenience which confusing of one subject with another involves, is in matter of fact nothing short of the delivery of three sermons in succession, without break between them." To secure, then, this fundamental quality, the young preacher must follow the advice of Dr. Newman, and other eminent writers, on this matter. He must place before him a distinct categorical proposition, such as he can write down in a form of words, and guide and limit his preparation by it, and aim in all he says to bring out this, and nothing else. In other words, there is unity in a discourse when everything in it tends to the establishment of some one, precise, and clearly defined proposition, which the preacher proposes to himself to impress so deeply upon the hearts of his hearers that they can not possibly escape the practical conclusions which he will deduce from it—when all the proofs, examples, illustrations, etc., which his sermon contains will, however varied they may be in themselves, have ultimate reference to the development of the one great leading idea which is embodied in the proposition of his discourse. A unity such as this, at once simple and fruitful, comprises, as is evident, two things—unity of view, and unity of means. There must be unity of view in a discourse; and this quality is secured when, no matter how circuitous the route may be, everything in the sermon tends to one common end, viz., the establishment of the one parent idea embodied in the proposition; when every phrase in the sermon has some reference to this object; when everything which is neither necessary nor useful for this purpose is carefully eliminated; when, in fine, from this common end, as from a central point, we can embrace, in one glance of the eye, the whole sermon with all its ramifications. These ramifications may, of course, include various points, or heads, or arguments, or whatever you may wish to call them; but it must be ever borne in mind that when we thus employ several points, we do so, not in order to prove two or three different truths, but as two or three different ways of proving one truth. Hence, it is always easy to tell whether the plan of our sermon possesses unity. Let us see whether it is reducible to a syllogism. We should probably act very foolishly did we attempt to announce our subject to the audience under the syllogistic form, since such a mode of action would savor of intolerable pedantry and formality, but we ought generally to be able to render an account of it to ourselves from this point

of view.—POTTER, *The Spoken Word*, p. 74. (M. H. G. & Son, 1880.)

1381. VAGUENESS, REMEDY FOR.—

You must decide with the utmost clearness what it is you are going to speak upon. Many orators are too vague in this; and it is an original vice which makes itself felt in their whole labor, and, later, in their audience. Nothing is worse than vagueness in a discourse; it produces obscurity, diffuseness, rigmarole, and wearisomeness. The hearer does not cling to a speaker who talks without knowing what he would say, and who, undertaking to guide him, seems to be ignorant whither he is going. The topic once well settled, the point to be treated once well defined, you know where to go for help. You ask for the most approved writers on that point; you get together their works, and begin to read them with attention, pausing, above all, upon the chapters and passages which specially concern the matter in question. Always read, pen or pencil in hand. Mark the parts which most strike you, those in which you perceive the germ of an idea or of anything new to you; then, when you have finished your reading, make a note, let it be a substantial note, not a mere transcription or extract—a note embodying the very thought which you have apprehended, and which you have already made your own by digestion and assimilation. Above all, let these notes be short and lucid; put them down one under the other, so that you may afterward be able to run over them at a single view.—BAUTAIN, *Art of Extempore Speaking*, p. 169. (S., 1901.)

1382. VARIETY AND PROGRESS.—

A speech requires variety in its progress, and, as far as the nature of the subject will permit, statement should be intermingled with argument, humor with gravity, pathos with gaiety, anecdote and illustration with wit and eloquence. If any scene is described to your audience, endeavor to form a vivid mental picture of it, and as you see it in your "mind's eye" so narrate it with appropriate action to your audience, especially remembering the service which referential gesture, as it is termed, lends upon all such occasions. Of course, the introduction of invective, sarcasm, passionate appeal, rhetorical figures and metaphors, must depend much on the nature of the subject, the character of the audience, and the individual temperament of the speaker. Great caution should be exercised in their employment, for if inappropriate, they only serve to make a

speaker ridiculous. Eschew, too, all that multiplication of sounding epithets, useless synonyms, strings of adjectives, and adverbs and many-syllable nouns, which "our American cousins" sum up in the phrase, "tall talking." Cultivate as much as possible purity and simplicity of language, which will be found to be really the most beautiful as well as the most effective in attaining the result aimed at; and as a general rule, for your own sake and also that of your hearers, avoid all long, cumbrous, and involved sentences. Perspicuity is one of the greatest charms of a speech. The meaning of the speaker should be as visible to the audience whom he is addressing as the landscape without is apparent through the clear, polished glass of the window to the spectator who is viewing it from within; and everything in a public address, if it is desired to be effective, should be sacrificed rather than perspicuity.—PLUMPTRE, *King's College Lectures on Elocution*, p. 361. (T. & Co., 1883.)

1383. VARIETY AND VERBIAGE.—

Every sermon will have diversity in its style, according to the nature of its different parts. Nor do all subjects alike require energy. The pulpit demands some subjects which rather need ampleness of description. Some thoughts also, very obvious indeed, but very important, must be presented in a variety of forms and applications. But tho diffuseness may, on such occasions, be indulged, it is not diffuseness in the structure of sentences, in opposition to compactness; it is rather a presenting of the same thought in various aspects, or a multiplying of particulars related to some subject. It is a dwelling on a certain thought; a keeping of it before the mind by the use of diverse views and applications, that, by being distinctly contemplated, it may make an enduring impression, if not on the most active minds in the audience, yet on the generality of the hearers. And all this may be done by a skilful writer without verbiage, without feebleness of style; indeed, in a style which tho not positively energetic, will be highly engaging.—RIPLEY, *Sacred Rhetoric*, p. 143. (G. K. & L., 1849.)

1384. VARIETY IN PREACHING.—

The preacher who attends to what he is about will often be reminded by his own preaching, as well as by what he hears from others, that a sermon requires both light and shade. It is a great fault when everything from first to last is kept at one uniform level. This, indeed, goes some way toward making what is said unintelligible, except to those who can

separate its sense from the form and manner in which it is put. The points toward which one has been working, and the appeals made to the feelings and Christian consciousness of the congregation, and other main parts of the discourse, ought to stand out distinctly from the general level, so that the congregation shall at once understand their importance, and their relation to the other parts. We often, however, hear the same exalted style and the same impressive delivery continued throughout, or the same sobriety of language and calmness of feeling. Both obscure the preacher's meaning by putting the comparatively unimportant parts on the same level as the most important. The extemporary preacher is more likely to escape this defect, and it is a very considerable one, than the reader of written sermons, because whatever the former says, he says with a clear conception of its bearing on the rest of his discourse; he will therefore in preaching, just as he would in conversation, emphasize and bring out what he knows ought to be so dealt with: in his case everything comes fresh from his thoughts and feelings.—ZINCKE, *Extemporary Preaching*, p. 94. (S., 1867.)

1385. VEHEMENCE IN SPEAKING.—

An address which may be delivered from its commencement to its close in a very vehement strain, will be rarely remembered by an audience with any very vivid sensations of pleasure. They may applaud in the most munificent manner the ability of the speaker, for that will not be concealed from an intelligent assembly of men, even by the repulsive exterior of a graceless and ungainly delivery. But they will never single out fragments or parcels of a discourse of this kind, which they admire for its peculiar beauties, and hold it up to the admiration of their friends and associates. The reason of this failure on the part of hearers' to seize on any special passages in such a discourse, and to honor them with encomiums, may be traced to the fact that a discourse delivered in the style to which we have referred has nothing varied in its features to attract the spirit of admiration to any particular portion of it. We do not find in a discourse of this kind a patch of light here, and a passage of shade there, to make the picture interesting by the effect of transition. Without anything of variation about it, without any undulations of surface from beginning to end, it presents the appearance of a monotonous unit. An address, to find a large degree of acceptance with an assembly, must present elevations

and depressions on its surface, the speaker must come down from the summit of the mount at times, and hold communion with his hearers as domestic and social beings. For if he keeps his voice on an alto or even on a continuous strain of animation throughout the delivery of an entire production, they will feel no sympathy with him in his labors. The divinest reasoning conducted with unbroken vehemence will not wake a responding key in the bosoms of hearers, and they will feel as much relieved when such a discourse is brought to a close as ever any mathematical class has been at the close of a tedious lecture of their professor before the blackboard. The imagination of an audience is kept on a continuous stretch by speaking of this description. Human beings, to become deeply engaged by an argument, sermon, or address, must have rest during its delivery, and in order to secure this, the speaker must come down occasionally from his lofty height, and converse with his hearers on the level plane below.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 112. (H. & B., 1860.)

1386. VENTRILOQUISM.—In analyzing the sounds of our letters and practising them upon different pitches and with different qualities of voice, the author ascertained that this amusing art can be acquired and practised by almost anyone of common organization. It has been generally supposed that ventriloquists possess a different set of organs from most people; or, at least, that they were differently constituted; but this is altogether a misapprehension, as well might we say that the singer is differently constituted from one who does not sing. They have the same organs, but one has better command of them than the other. It is not asserted that all can become equally eminent in these arts, for there will be at least three grand divisions; viz., good, better, and best.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 60. (J. P. M. & Co., 1845.)

1387. VERBOSITY.—It is a singular idiosyncrasy sometimes detected in public speakers, that they are verbose in the use of certain favorite parts of speech. One has an unconscious favoritism for adjectives, another for adverbs, another for substantives in apposition. In manuscript sermons I have sometimes transformed a weak style into a comparatively strong one by running the pen through three-fourths of the adjectives. This curious phenomenon of composition deserves to be remembered in a preacher's criticism of

his own discourses. The style of Rufus Choate, magnificent as it was in the affluence of its vocabulary, would still have been invigorated if it had been shorn of one-half its adjectives.—PHELPS, *English Style in Public Discourse*, p. 249. (S., 1910.)

1388. VERBOSITY, DISADVANTAGES OF.—It is needful to insist the more on the energetic effect of conciseness, because so many, especially young writers and speakers, are apt to fall into a style of pompous verbosity, not from negligence, but from an idea that they are adding both perspicuity and force to what is said, when they are only incumbering the sense with a needless load of words. And they are the more likely to commit this mistake because such a style will often appear not only to the author, but to the vulgar, that is, the vulgar in intellect, among his hearers, to be very majestic and impressive. It is not uncommon to hear a speaker or writer of this class mentioned as having a "very fine command of language," when perhaps, it might be said with more correctness, that "his language has a command of him," that he follows a train of words rather than of thought, and strings together all the striking expressions that occur to him on the subject, instead of first forming a clear notion of the sense he wishes to convey, and then seeking for the most appropriate vehicle in which to convey it. He has but the same "command of language" that the rider has of a horse which runs away with him.—WHATELY, *Elements of Rhetoric*, p. 195. (L. G. R. & D., 1867.)

1389. VICIOUS CIRCLE, THE.—The Vicious Circle is one or more steps further of the *question begged*. You support A by B, B by C, and then C by A. A is the base after all. Sometimes, however, two propositions may reciprocally support each other, without any detriment to right reason—in the case, say, of one of them being known, or admitted, by the opposite party, of course you may make it the ground of the other. But to prove anything unknown by something as little or less known, or something uncertain by another thing of equal uncertainty, is to fall within the compass of the vicious circle. Mr. Fox, on Parliamentary Reform, thus exposes the fallacy: "Gentlemen are fond of arguing in this vicious circle. When we contend that ministers have not the confidence of the people, they tell us that the House of Commons is the faithful representative of the sense of the country. When we assert that the representation is de-

fective, and show that the House does not speak the voice of the people, they turn to the general election, and say that at this period the people had an opportunity of choosing faithful organs of their opinion; and because very little or no change has taken place in the representation, the sense of the people must be the same. Sir, it is vain for gentlemen to shelter themselves under this mode of reasoning."—BAUTAIN, *Art of Extempore Speaking*, p. 314. (S., 1901.)

1390. VIGOR, MENTAL AND PHYSICAL.—The general and harmonious intellectual vigor, whereby one conceives subjects clearly and fully, analyzes them rapidly, sets them forth with exactness in an orderly presentation, and urges them powerfully on those who listen—this requires opulence of health; a sustained and abounding physical vigor. In the absence of this, the power will decline. If the mind still works energetically at all, it will do so only by jerks, and in spasms, not continuously; will do it with particular faculties, not with the consentaneous and co-operating energy of all its powers, working together for a noble result. It may surprise men, still; but it hardly by possibility will sway and inspire them.—STORRS, *Preaching Without Notes*, p. 87. (D. M. & Co., 1875.)

1391. VITAL FORCE IN SPEAKING.—Who are the speakers that move the crowd—men after the pattern of Whitefield, what are they? They are almost always men of very large physical development, men of very strong digestive powers, and whose lungs have great aerating capacity. They are men of great vitality and recuperative force. They are men who, while they have a sufficient thought-power to create all the material needed, have preeminently the explosive power by which they can thrust their materials out at men. They are catapults, and men go down before them. Of course, you will find men now and then, thin and shrill-voiced, who are popular speakers. Sometimes men are organized with a compact nervous temperament and are slender framed, while they have a certain concentrated earnestness, and in narrow lines they move with great intensity. John Randolph was such a man. I desire to call your attention to this force-giving power, that which lends impetuously, that which gives what I might call lunge to a man's preaching. Why should you waste your time every Sunday morning and night, without being conscious of having done anything? You can afford to do it occasionally, as there is wastage in all systems; but a man

who goes on preaching when there is no evidence of accomplishment is like a windmill that the boys put on the top of a house; it goes around and around, but it grinds nothing below. It means the hardest kind of work. There is nothing else in the world that requires so many resources, so much thought, so much sagacity, so much constant application, so much freshness, such intensity of conception within, and such power of execution without, as genuine preaching. Ministers sometimes think they do their duty by resting chiefly on their faithful pastoral labors, but they do not half bring out the preaching-power, when they rely on the indirect and social influences that are connected with it. One should help the other. You are to bring out the preaching-element, if it is in you; for, in this age preaching is almost everything. This is preeminently the talking age. A preacher must be a good talker, and must have something in him that is worth talking about. People say, "Show me a man of deeds, and not of words." You might as well say, "Show me a field of corn; I don't care about clouds and rain." Talking makes thought and feeling, and thought and feeling make action. Show me a man of words who knows how to incite noble deeds!—BEECHER, *Yale Lectures on Preaching*, p. 187. (J. B. F. & Co., 1872.)

1392. VITAL PREACHING.—It is true there are preachers who grow stereotyped, whose hearts grow prematurely gray, and whose brains become a mere dusty sermon factory. Their minds and their discourses are not a blooming and moist garden full of fresh perfumes, but like a herbarium among whose dried flowers even the Rose of Sharon seems to have a stale and musty odor. Their smiles are solemn and studied, their tears are deliberate, they excite themselves mechanically, their passion is theatrical, their pathos is warmed over, in their thunder you hear the rattle of the sheet-iron, and they rise on the pinions of eloquence like the tame eagle when disturbed from the perch. Praxiteles gave animation to the marble; they petrify living truths. But a man may keep his brain and heart forever fresh and springlike by drinking of the river of God's pleasure, in nature, in human life, in the life especially of the young, entering with sympathy into their jubilant spontaneity, hopefulness, and good cheer, above all, by browsing in the perennial dewy and blooming fields of the living Word.—KENNARD, *Psychic Power in Preaching*, p. 40. (G. W. J. & Co., 1901.)

1393. VITALITY AND FAVORABLE MOODS.—All speakers have experience of favorable and unfavorable moods, which exert the greatest influence upon their elocution. So great is this influence that, after some experience, a good speaker would rather appear before an audience in a favorable mood with a feeble discourse, than in an unfavorable one with the best discourse he can possibly prepare. For in the former case he is conscious of a certain inward fulness, from which his thoughts and feelings seem to overflow, like water from a full reservoir; in the latter, his mental and bodily action is feeble and slow, accompanied with labor and fatigue; in a favorable mood he moves through his discourse as a stately ship through the water, when her sails are all filled with the favoring gale; in an unfavorable mood, he is like the same ship wind-bound, and thumping upon the shoals. It is therefore a question of very great importance, how shall the speaker be enabled to command the favorable mood for each occasion of speaking? In order to answer this question, it is necessary to state that the favorable mood depends chiefly upon the condition and action of the vital forces of the physical organism. There is, indeed, a vitality of the intellect, of the sensibility, and of the will, as well as of the physical organism, but these can not be regarded as independent of each other. For elocutionary purposes, they may all be conceived of as different modes of action, or forms of manifestation, of the one principle of life, health, strength, and energy of body and mind. Now a full and healthy action of the vital forces will commonly, with due attention to regimen, enable the speaker to command the favorable mood for each occasion of speaking; whilst a defective, or exhausted, or obstructed vitality, arising from ill health, mental distress, fatigue, loss of sleep, excess in eating or drinking, or any other cause, will produce the unfavorable mood, and unfit the speaker for his work, just as in any other case which requires the most strenuous exertion of all the faculties and powers of body and mind.—McILVAINE, *Elocution*, p. 153. (S. A. & Co., 1874.)

1394. VIVACITY IN SPEAKING.—Vivacity is a beauty of motion, and depends upon vitality. As a beauty of motion, it is allied to grace. Vitality, acting as keenness and rapidity of the intellectual operations, and as liveliness or quickness of sensibility, naturally manifests itself in those rapid, easy, sprightly, natural and expressive motions, in

which vivacity consists. The motions in this case are those of the voice, in its changes of quality, force, pitch, inflection, time, emphasis, and modulation; also those of the body, in its changes of position or attitude; those of the arms, hands and fingers, and of the features or countenance, but especially of the eye, which, in its amazingly quick, brilliant, and varied expressions of the soul, is the most perfect type of vivacity. There are motions in which animation in speaking consists, and by which a good speaker shows himself to be alive all over, even to his finger tips, and from which every part of his body seems to be no less eloquent than his words.—McILVAINE, *Elocution*, p. 156. (S. A. & Co., 1874.)

1395. VIVIDNESS IN SPEAKING.—A true orator must have vividness. Burke says that oratory must be "half-prose, half-poetry." Cicero asserts that an orator must not only be a logician and a philosopher, but also a poet and actor. This is true. A true orator, from his very nature, is in love with the truth he is about to proclaim. And love in this case, as in every other case, opens his eyes to the excellence of his beloved object. Its image haunts him by night and by day, and is constantly before him. He can not get rid of it; he is possessed by it. He becomes, in fact, what is called, in old English phrase, a seer; that is, one who sees, and he sees the truths he is in love with so distinctly that he is eager to make his audience see them too. Now, in doing this, ordinary language sometimes breaks down under him, and will not serve his purpose. He therefore, in his anxiety to be vivid, resorts to two bold devices: First of all, instead of appealing to the understanding merely, he appeals to the imagination. Instead of making a mere statement, he presents a picture. In other words, he uses a figure of speech. For example, Burke, in denouncing the taxing of the American colonies, is not content with simply saying that it is dangerous to attempt to tax the Americans. He makes his warning far more striking by conjuring up a vivid image. "We are shearing," he says, "not a sheep, but a wolf." Raleigh, too, in his "History of the World," while referring to the fact that all difficulties, troubles, and evils are eventually removed by death, presents death in the likeness of an all-powerful potentate, and exclaims: "O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none have dared, thou hast done; and whom all the world hath flattered, thou only hast cast out

of the world and despised: thou hast drawn together all the far-stretched greatness, all the pride, cruelty and ambition of man, and covered it all over with these two narrow words, '*Hic jacet.*'" But in the second place, an orator not only appeals to the imagination, but sometimes to the very senses. He becomes, in other words, an actor. There is objection to the introduction of any of the tricks of the theatre into oratory. Cowper, in speaking about preaching, cries out:

"Therefore, avaunt, all attitude and stare,
And start theatric practised at the glass."

Yet it is perfectly certain that cases often occur in a speech when a little acting is not only effective, but necessary. Two persons, for instance, are sometimes introduced as holding a dialog, and the exact words of each are reported. It would be not only absurd but unnatural to represent these two people as speaking exactly in the same tone and manner. Therefore, the speaker gives to each a different voice and bearing; and thus, by a slight change of gesture and speech, the great orator can make his audience, to a certain extent, see and hear the persons that are represented as talking.—PRYDE, *Highways of Literature*, p. 131. (F. & W.)

1396. VOCAL CHARACTERISTICS.—

The voice is an unerring index of mind and character. Fine voice, refinement; coarse, harsh voice, inferior nature. The good-natured person may rebuke; the ill-natured encourage, but the voice remains the same. The same may be cultivated, but assimilation to another's will prove abortive. The most common defects to be overcome are weakness, roughness, and brokenness. Weakness, from the organs not powerful enough to send out sufficient volume, disappears as general strength is increased. In old age the organs shrink and the key is raised. The weakness of a shrill voice is a real misfortune and admits of little remedy. Coarseness is a mental fault, and improves with the mind. Thickness is generally from defect in organs; great care and watchfulness may cure it, but progress is not easy or rapid. Brokenness, either high or low, and yet neither, is difficult to remedy. To speak quickly exaggerates all the natural defects of the voice; deliberation rectifies them. Generally there is too much of the heavy, hollow voice, rigid movement, primness of manner, anxious exactness. It should be genial culture, wide intercourse with mankind, frank, generous. With the innate faculties

of a dull, unstimulating soul, whatever usefulness she may have latent in her, yet when she puts not these powers into action, when once they stagnate, they lose their vigor and run to decay. Thus it is impossible for a groveling genius to be guilty of error since he never soars but continues in the same track, while its very height exposes the sublime to falls. If, however, a generous and noble nature be not thoroughly formed by discipline, it will shoot forth many bad qualities along with the good, as the richest soil, if not cultivated, produces the rankest weeds.—FROBISHER, *Acting and Oratory*, p. 13. (C. of O. & A., 1879.)

1397. VOCAL CORDS, THE.—The vocal cords are the organs by which the sound is generated. The larynx is crossed about the middle of its bell-like cavity, by two parallel muscular cords, the *cordæ vocales*, the extremities of which are fastened to its sides, and which are capable of being lengthened or shortened, with increase or diminution of their tension, by the muscular action of the organ. These cords are made to vibrate in unison by the breath, as it is expelled from the lungs; and by these vibrations the breath is converted into sound. Thus the sound of the voice is generated. The contrivance is precisely similar to that of a double-stringed Eolian harp. The sounds thus produced derive their peculiar human character from the resonance which takes place in the bell of the larynx, also in the windpipe, mouth, and cavities of the nostrils.—MCILVAINE, *Elocution*, p. 190. (S. A. & Co., 1874.)

1398. VOCAL ELEMENTS, VARIOUS.—

If a man can be taught in the beginning of his ministry something about suppleness of voice and the method of using it, it is very much to his advantage. For example, I have known scores of preachers who had not the slightest knowledge of the explosive tones of the voice. Now and then a man falls into it "by nature," as it is said; that is, he stumbles into it accidentally. But the acquired power of raising the voice at will in its ordinary range, then explosively, and again in its higher keys, and the knowledge of its possibilities under these different phases, will be very helpful. It will help the preacher to spare both himself and his people. It will help him to accomplish results almost unconsciously, when it has become a habit, that could not be gained in any other way. There are a great many effects in public speaking that you must fall

into the conversational tone to make. Every man ought to know the charm there is in that tone, and especially when using the vernacular or idiomatic English phrases. I have known a great many most admirable preachers who lost almost all real sympathetic hold upon their congregation because they were too literary, too periphrastic, and too scholastic in their diction. They always preferred to use large language, rather than good Saxon English. But let me tell you, there is a subtle charm in the use of plain language that pleases people, they scarcely know why. It gives bell-notes which ring out suggestions to the popular heart. There are words that men have heard when boys at home, around the hearth and the table, words that are full of father and of mother, and full of common and domestic life. Those are the words that afterward, when brought into your discourse, will produce a strong influence on your auditors, giving an element of success; words which will have an effect that your hearers themselves can not understand. For, after all, simple language is loaded down and stained through with the best testimonies and memories of life. Now, being sure that your theme is one of interest, and worked out with thought, if you take language of that kind, and use it in colloquial or familiar phrases, you must adapt to it a quiet and natural inflection of voice—for almost all the sympathetic part of the voice is in the lower tones and in a conversational strain—and you will evoke a power that is triumphant in reaching the heart, and in making your labors successful among the multitudes. But there is a great deal besides that. Where you are not enforcing anything, but are persuading or encouraging men, you will find your work very difficult if you speak in a loud tone of voice. You may fire an audience with a loud voice, but if you wish to draw them into sympathy and to win them by persuasion, and are near enough for them to feel your magnetism and see your eye, so that you need not have to strain your voice, you must talk to them as a father would talk to his child. You will draw them, and will gain their assent to your propositions, when you could do it in no other way, and certainly not by shouting. On the other hand, where you are in eager exhortation, or speaking on public topics, where your theme calls you to denunciation, to invective, or anything of that kind, the sharp and ringing tones that belong to the upper register are sometimes well-nigh omnipotent. There are cases in which by a single explosive tone a man will drive home a thought as a ham-

mer drives a nail; and there is no escape from it.—BEECHER, *Yale Lectures on Preaching*, p. 130. (J. B. F. & Co., 1872.)

1399. VOCAL EXPRESSION OF VARIOUS SENTIMENTS.—From the wide reach of an intense exertion of the voice, there is an obvious propriety in its employment, when distance is pictured in discourse. The indication of nearness, on the contrary, is well expressed by an abatement of that force. Secrecy muffles the voice against discovery; and doubt, while it leans toward a positive declaration, cunningly prepares the subterfuge of an undertone, that the impression of its possible error may be least exciting and durable. Certainly, on the other hand, in the full desire to be heard, distinctly assumes all the impressiveness of strength. Anger declares itself with force, because its charges and denials are made with a wide appeal, and in its own sincerity of conviction. A like degree of force is employed for passions congenial with anger; as hate, ferocity, and revenge. All sentiments, unbecoming or disgraceful, smother the voice to its softer degrees, in the desire to conceal even the voluntary utterance of them. Joy is loud in calling for companionship, through the overflowing charity of its satisfaction. Bodily pain, fear, and terror are also strong in their expression; with the double intention of summoning relief, and repelling the offending cause when it is a sentient being. For the sharpness and vehemence of the full-strained and piercing cry are universally painful or appalling to the animal ear.—RUSH, *The Philosophy of the Human Voice*, p. 321. (L. G. & Co., 1855.)

1400. VOCAL FAULTS.—Harshness or roughness is one of the disagreeable qualities of the voice. The nasal is still more offensive. Shrillness may rather be called a quality than a state of pitch. It never has dignity. It seems like a mockery of the voice; and, tho it is heard remotely, and draws attention, it does it with the attraction of a caricature. The huskiness of aspiration is more apt to be united with the rotund voice. It does not indeed diminish its gravity and sober grandeur, but it affects the fulness and clearness of its vocality. The falsetto occasionally exists as a current quality of the voice. We sometimes hear persons on the stage, in the senate, and in the pulpit, who offend with the falsetto only occasionally, by the melody breaking from the natural voice on a single syllable. Every speaker has a falsetto; and the skilful can

always guard against its improper use. As a fault, it results either from the narrow compass of the natural voice, or from a defect of ear in the speaker; for not having an accurate perception of his approach to it, he is unable to avoid the evil by a ready descent of intonation.—RUSH, *The Philosophy of the Human Voice*, p. 466. (L. G. & Co., 1855.)

1401. VOCAL PITCH.—Upon the proper pitch of the voice depends much of the ease of the speaker, and much also of the effect of his discourse. If he deliver his sentiments with facility, they are heard, so far, with pleasure; but if his efforts to make himself heard are attended with manifest pain, his audience will be impatient for his relief and for their own, whatever may be the merit of his discourse. He who shouts at the top of his voice is almost sure to break it; he destroys his own feelings, becomes a mere bawler, and stuns his audience. He who mutters below, soon wearies himself, becomes inaudible, and altogether oppresses his hearers. Thus each extreme is almost equally disadvantageous to the object of public speaking, but not equally irremediable. All public speakers agree in the observation, that it is much easier to raise than to lower the pitch of the voice; and therefore the high extreme is most particularly to be guarded against. From the lower, unless the speaker be altogether exhausted, he may with less difficulty ascend. A change of key, where that is advisable, must be conducted on the same principles by the speaker as by the musician. It takes place in music, in a new movement or division, and must in speaking, after a considerable pause: or if it is requisite to make the change before, it must not take place abruptly, but go through certain gradations, or, as it were, modulations; otherwise, the sudden transition will offend in the extreme. The descending modulations are found to be much more difficult to the speaker than the ascending (the cause I am not prepared to assign), and therefore he should be more particularly careful not to remain long on that pitch, whence it may be beyond his ability to descend, without exposing his want of skill. He will therefore be cautious in the commencement of his discourse, and so construct the spirited parts that they shall only occasionally run him into the high tones of his voice, but not detain him too long there. This precept will apply figuratively with equal advantage to his composition, which ought not to dwell very long on the vehement strain. In order that he may succeed in

choosing the proper key or pitch of his voice, this important object to a public speaker, he is advised to begin very low, and to ascend gradually, till he reach the pitch that suits the place, and his own powers best. Hence with great propriety (exclusive of the suitable tone of prayer), the preacher is accustomed to begin at the lowest tones of his voice, so as sometimes at first to be scarcely audible. Thus he feels, as it were, the room with his voice, and is better enabled to determine what key to adopt, which shall regulate the whole tenor of his discourse. For this purpose Mr. Sheridan recommends that he should address himself to some person of the most distant in the audience, whom if he reach so as to be heard, he may be sure all the intermediate persons will hear him also. He gives also a caution that he should not raise his voice in pitch, but merely increase it in quantity according to the distance. If a short sentence or two were to be delivered to a great assembly, this would undoubtedly be the best precept to ensure its being perfectly heard; but a long discourse begun in this way, notwithstanding the caution, is likely to run into the extreme pitch in height, and to become a clamorous din, which will destroy the feelings of both the speaker and the audience. Mr. Walker agrees in this very just apprehension, and he accordingly advises the speaker to begin rather by addressing persons near; then to extend the attention and voice to others more distant, and frequently to change the address to persons in different situations. The discourse will thus obtain all the advantages of variety from the voice, and appear as if addressed to each individual. The highest notes of the voice must, in the vehement parts of the discourse, be frequently touched, and sometimes dwelt upon for some time. To recover the proper pitch of the voice, a considerable pause should be made previous to beginning the next division of the discourse, which should also be so composed as to admit of that proper rest and change of voice. Mr. Walker says, in order to acquire the habit of lowering the pitch, to drop the voice at the end of the sentence, and to commence the next sentence in the same low key with which we concluded the former. This lowering of the voice will be greatly facilitated if we begin the words we wish to lower the voice upon, in a monotone or sameness of sound, approaching to that produced by repeated striking of the same key of a harpsichord."—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 57. (W. B. & Co., 1806.)

1402. VOCAL POWER AND LUNG CAPACITY.—The lungs depend for their power as a vocal organ upon the quantity of breath which they are capable of receiving. The lungs are composed of hollow cells for containing the breath. This organ is the next in order above the diaphragm. It consists of two lobes, which are composed of a vast multitude of vesicles, or little hollow cells, into which the breath pours when the chest is expanded, and from which it is expelled when the chest is contracted, by the expansive and contractile action of the diaphragm and pectoral muscles. The greater or less quantity of breath which the lungs are capable of containing, is, then, other things being equal, the measure of their power as a vocal organ. Large and capacious lungs, therefore, as commonly indicated by a broad and full chest, are a grand desideratum for the public speaker; as a narrow chest and small lungs are extremely unfavorable. The lungs are capable of great development. The reason of this is that a considerable proportion of the air cells, of which they are composed, are not, commonly, even in perfectly healthy persons, brought into use; that is, they are not expanded or filled with air in respiration, but they lie in a collapsed state; and those, moreover, which are utilized, are not expanded to their utmost capacity. Now, by the proper exercises, the former class are brought into use, and the latter are increased in size and capacity. The exercise required for the development of this organ consists in inhaling the largest possible drafts of pure air. This exercise should be performed whilst standing in an upright position, or leaning back and thrusting out the chest; also, whilst walking, running, and declaiming out of doors. In this way, the girth of the chest is much increased; by which is measured the increase in number and capacity of the utilized air cells, and the development of this organ, together with the breathing apparatus.—McILVAINE, *Elocution*, p. 187. (S. A. & Co., 1874.)

1403. VOCAL PRACTISE, SYSTEMATIC.—A voice, to be properly trained, requires continual practise, constant, orderly work. Systematic practise makes weak voices strong, stiff voices flexible, harsh voices soft—it acts, in short, on the speaking voice exactly as systematic musical practise acts on the singing voice. It has been even said of some artists—Duprez, for instance—that they have made themselves a voice. The expression, of course, is not literally correct; we can never make ourselves a voice,

if nature does not give us one. If this could be done, none of us would be without a voice. Nobody would ever lose his voice, if he could only make himself a new one whenever he pleased. But the expression is perfectly correct, if we give it its evident meaning. We can improve our voice to such a degree that it might be called a new one, that you could scarcely recognize it. We can give it body, brilliancy, grace, and this, not only by the regular gymnastic practise for strengthening the organ, but also by training it into a certain method of successfully attacking the sounds. What is clearly meant by making the voice is: careful study often gives an artist notes that he had not at all first. And this is perfectly true. One day, Madame Malibran, singing the famous rondo in "La Sonnambula," actually sent us into ecstasies by thrilling on high D, after starting from D three octaves below! Had she acquired these three octaves from nature? Not at all! To diligent work alone, and study and practise and patience, was she indebted for a good many extra notes.—Legouvé, *The Art of Reading*, p. 34. (L., 1885.)

1404. VOCAL SIGNS OF EMOTION.—The following is a summary of the instinctive or vocal signs, severally denoting the states of mind, variously called sentiments, emotions, feelings, and passions: *Piano of the Voice*. Some thoughts and sentiments, together with certain conditions of the body, that may be associated with them, are properly exprest by a piano, or moderated voice. These thoughts, sentiments, and conditions are those of humility, modesty, shame, doubt, irresolution, apathy, caution, repose, fatigue, and prostration from disease. They generally employ the simple diatonic melody: but some emotions with a piano or a feeble utterance, use the semitone, and the wave of the second. Of this kind are pity, grief, and awe. *Forte of the Voice*. This sign, as the reverse of the last, is appropriate to states of mind associated with muscular energy, and vivid degrees of passion. Many sentiments are signified by a high degree of force; for, in addition to those which employ it as a leading characteristic, such as rage, wrath, fear, and horror, some that depend, for their expression, chiefly on intonation or accentual stress, do at the same time assume the character of forte or loudness. Of this class are astonishment, exultation, and laughter. *Quickness of Voice*. Inasmuch as quickness of the current melody generally goes with short quantity, in individual syllables, we do not make separate heads for these two

subjects. Some states of mind, under this division, are likewise exprest by other signs, particularly by loudness; as anger, rage, mirth, raillery, and impatience. Many sentiments having their principal signs in forms of intonation and stress are associated also with quickness of voice. *Slowness of Voice.* Speakers who have no command over quantity affect to be deliberate, by momentary rest between their words. But slow time in discourse, if not made by extended syllabic quantity, would, from its frequent pauses, be monotonous and formal. Slow time and long quantity are generally joined with the wave; since the continuous return of an interval into itself is one of the means for producing an extension of time without destroying the equable concrete of speech. They are an essential cause of dignified utterance, and are therefore always united with intonations of this character. Slowness of time, with its constituent long quantity, is employed for many emotions; as sorrow, grief, respect, veneration, dignity, apathy, contrition, and all other sentiments embracing the idea of refinement and moderation. *Quality of Voice.* The following are some of them, with the passions annexed. Harshness is affected by anger and imperative authority; gentleness by grief, modesty, and commiseration; the whisper, which is a kind or quality of voice, by secrecy. The falsetto is heard in the whine of peevishness, in the high tremulous pitch of mirth, and in the piercing scream of terror. The full body of the orotund, in a cultivated speaker, gives satisfactory expression to sentiments associated with solemnity and grandeur. *The Semitone.* The simple rise of the semitone is rather an unfrequent form of expression; since most sentiments with a plaintive intonation, and there are many of this kind, require a long quantity, and are therefore properly represented by the wave of this interval. Still, complaint, grief, and other emotions of like import, may sometimes be made with an earnestness, requiring a short syllabic time. In this case the voice can not bear the delay of the wave, and effects all the purposes of the semitonic intonation, by the simple rise or fall through the concrete, with the addition, when necessary, of the radical or vanishing stress.—RUSH, *The Philosophy of the Human Voice*, p. 410. (L. G. & Co., 1855.)

1405. VOCIFEROUS SPEAKING.—A public speaker should never acquire the habit of speaking in a loud and vociferous strain. There may be exceptions to this rule, but they are exceedingly rare, and are of such

a partial character as not to disturb its general accuracy and force. It may be perfectly legitimate that a speaker should expand his voice to the farthest limit of its strength to the end that he may be distinctly heard by a very multitudinous assembly which is spread over a very ample surface; or it may answer a very useful purpose that the fullest range should be given to the voice when a speaker arises to address a popular assembly which is already raised to a very high pitch of excitement, touching any very important topic which may be in the progress of discussion before it. But the speaker should take a special degree of care to assure himself that his audience is in an excited state of feeling before he undertakes to address it at the topmost key of his voice. For while he may be fully appreciated in addressing with unusual energy and vehemence an assembly which has contracted, from previous speaking, a very fervid state of feeling—yet a speaker will appear to be entirely ahead of his audience, and will indicate a childish excitableness of disposition in addressing in a very animated and boisterous manner an assembly which is perfectly calm and self-possessed. And when a speaker does address even an excited assembly with the utmost strength of his voice, he should take the precaution to be exceedingly brief in his remarks; for neither his own voice nor the sympathies of his audience will sustain him in speaking with peculiar advantage in a strain of unusual fervor more than ten or fifteen minutes. His voice will in all probability begin to relax in some degree, to contract a partial hoarseness, and to exhaust a portion of its melody from speaking in a strain of unusual vehemence more than fifteen minutes.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 102. (H. & B., 1860.)

1406. VOICE, ACQUIRING OROTUND.—The act of coughing is either a series of short, abrupt efforts, in expiration, or one continued impulse which yields up the whole of the breath. Now the last forms one of the means for acquiring the orotund voice. This single impulse of coughing is an abrupt utterance of one of the short tonic vocalities, followed by a continuation of the mere atonic breathing *h*, till the expiration is exhausted. Let this compound function, consisting of the exploded tonic vocality and aspiration, be changed to an entire vocality, by continuing the tonic in place of the aspiration. The sound thus produced will with proper cultivation, make that full and sub-

colloquial utterance of tonic sounds. It may This contrived effort of coughing, when freed from abruptness, is like the voice of gaping; for this has a hollow and sub-sonorous vocality, very different from the colloquial utterance of tonic sounds. It may be shown conspicuously, by uttering the tonic a-we, with the mouth widely extended. When the pupil can effect this entire vocality of the artificial cough, if it may be thus distinguished from the natural cough—which is part vocality and part aspiration—let him practise it sufficiently, yet avoiding all initial fullness, and he will not only acquire facility in executing it, but its clearness and smoothness will be thereby improved. Let the voice be therein exercised, by rising and falling, through the concrete scale, on each of the tonic elements, drawing out the vocality to the utmost extent of expiration. Then let trials be made on the syllabic combinations. Being able to execute the tonic elements and single syllables in the orotund, the pupil is not therefore fully prepared to speak continuously in it, and on attempting to utter a sentence in this voice, his natural manner returns. The cause of this may be understood, by recollecting the distinction between the two kinds of expiration. For, tho he may be able to execute the orotund on single syllables, in the continuous stream of vocality, he has yet to learn the use of that voice, with those interrupted jets of expiration, which are essential to easy and agreeable speech. Continued practise, however, with a gradual increase in the number of syllables, will bring his interrupted expiration in the orotund, under the same command as in common speech. Altho he may at last have acquired the power of uttering any number of successive syllables, by interrupted jets of this voice, yet the manner of their succession will be monotonous; he will have no power of expressive intonation, and will be unable to make the proper close at the end of a sentence. Repeated practise will give correctness and facility on these points, and the management of the orotund, for the impressive and elegant purposes of speech, will, in time, be no more difficult than that of the natural voice.—RUSK, *The Philosophy of the Human Voice*, p. 127. (L. G. & Co., 1855.)

1407. VOICE, AIDS TO THE.—A few things that tend to improve the quality of the voice for any special occasion, are figs, apples, soft-boiled eggs, oysters, raw—or, if cooked, without milk or butter—stale bread, crackers, or similar diet; no milk, tea, or

coffee, but plain water, and, by no means, stimulants. Plain sugar clears the voice. The ancients used onions and garlic freely, to promote the tone and purity of the voice, but the age has so advanced in some respects that we might deem them objectionable. For hoarseness do not take troches, or similar nostrums. They contain drugs which stimulate for the moment, but eventually destroy the voice. Habit begets the necessity of using them. Instead, take simple remedies; drink cold water at night, or use plain syrup or molasses, or some other means as simple. Do not eat lemons or use acids for such a purpose just before speaking; such things only clog the stomach, inflame the throat, and, consequently, can not instantly improve, but rather injure, the voice.—FROBISHER, *Voice and Action*, p. 49. (I. B. & Co., 1867.)

1408. VOICE, ANCIENT KNOWLEDGE OF THE.—The Greek and Roman rhetoricians, and writers on music, recorded their knowledge of the functions of the voice. They distinguished its different qualities by such terms as hard, smooth, sharp, clear, hoarse, full, slender, flowing, flexible, shrill, and austere. They knew the time of the voice, and had a view to its quantities in pronunciation. They gave to force and stress under its form of accent and emphasis, appropriate places in speech. They perceived the existence of pitch, or variation of high and low; and were the first to make an exact and beautiful analysis on this subject. They discovered two forms of ascent and descent in pitch; one by a continuous rising or a falling slide; the other by a discontinuous movement, or a skip in ascent or descent. They also ascertained that the former is employed in speech; the latter on musical instruments.—RUSK, *The Philosophy of the Human Voice*, p. xxix. (L. G. & Co., 1855.)

1409. VOICE AND ACTION.—The Author of our being has made various organs of the body expressive of thought and emotion. The eye, the cheek, the lip, the hand, the foot, the attitude of the limbs and chest and head, may all show forth a sentiment of the soul. It is a singular fact that the choicest selection of words will sometimes fail to exhibit a certain cast of thought, which may be indicated at once by the natural signs consisting in certain movements and appearances of the physical organs. In the person of Garrick, a mere position of the elbow or the knee, a particular adjustment of the hair, has vividly portrayed a state of mind which artificial language is too inflex-

ible to express. Written words, even when they embody the general idea, the substantial meaning, are often unable to exhibit those evanescent shades of sentiment which are clearly expressed by tones and gestures. The inflection with which a word is uttered conveys sometimes a delicate thought, which the word itself does not even intimate. Now this natural expressiveness of the human frame is an essential concomitant of oral language. It is the first instrument which man uses in order to communicate his thoughts, for he knows the meaning of signs before that of articulate phrases; and it is his last resort when speech fails him. Our Creator never intended that we should utter our words without the appropriate tones and the corroborative appearances of the body. These accompaniments of speech are as necessary to its full effect as animal life is needful for the completeness of physical beauty. There can be no perfect speech without them. The imperfect manner in which they are frequently exhibited, results from that obtuseness of sensibility, that indolence of mind, that ignorance of the fitness of things, the want of executive power, which are remote consequences of our apostate moral condition. A complete orator must be a completely holy man; and our natural selfishness has superinduced such habits of thought and feeling as make us awkward and inexpert in our attempts to express what passes within our minds. The various developments of affectation are the result of our pride and love of display; the different forms of dullness in our speech are occasioned by that callous sensibility which the Bible denominates "hardness of heart."—ANON.

1410. VOICE AND EAR, TRAINING THE.—As the principles of elocution are few and simple, and as practise alone makes perfect, there are all kinds of examples provided for those who are determined to develop their minds through their bodies and become all that God and nature intended them to be. As the ear is most intimately connected with the affections, the motive-power of the intellect, it is absolutely necessary that the student should exercise aloud, that the voice and ear, as well as the thoughts and feelings, may be cultivated in harmony and correspondence. If, then, he finds the task severe, let him persevere and never mind it.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 133. (J. P. M. & Co., 1845.)

1411. VOICE AND FEELING.—The voice can be cultivated to work out the feelings which are already in the soul ready to be summoned into action. It can breathe them out with a glow of animation and purpose that eventually assumes a character of reality. A few words show the presence of the orator; as with a painter the roughest sketch betrays the hand of the master. The most eloquent manner of speaking is the most easily acquired, for it is as simple as it is natural. Many overreach and work themselves up by extraordinary instead of gentle means beyond the fervid and simple style to a bombastic and frigid declamation. The aim should be repose, not absence of expression. Taste will refine a sufficiently cultivated voice; and sincerity, vigor, and power can never be harmonized until softened by taste.—FROBISHER, *Voice and Action*, p. 25. (I. B. & Co., 1867.)

1412. VOICE AND SENTIMENT.—We all know that the tones of the voice vary considerably, according to the affection of mind or passion under which a person speaks. We see this daily in nature—we hear a man give a command in one tone, and make an entreaty or ask a favor in another: his voice grows sharper and shriller in rage; and softer and more liquid in tenderness and affection: the voice is light and rapid in pleasure; low, moaning, and broken in grief; dull and heavy in pain; cracked, wild, and shrieking in despair. The voice of deep passion, sorrow, love, woe, remorse, pity, etc., is seated in the chest, and its pitch is low; while that of more impulsive passion, as rage, delight, triumph, etc., is high in pitch, and partakes of the quality of the head voice. It is in our power to command our voice at will to any pitch, that we must rely for vocal expression; that is, the adaptation of tone to sentiment and passion.—VANDENHOFF, *Art of Elocution*, p. 171. (S. & S., 1851.)

1413. VOICE, CARE OF THE.—It is with the voice as with all natural endowments—care augments and fortifies, want of due exercise diminishes and weakens it. But the care required for orators is not the same as that which is taught by singing-masters, tho many things are common to both, as strength of body, that the voice may not dwindle into feebleness. This good condition of body is acquired by walking, by unction and friction, by continence, and by food of easy digestion, which is temperance. The throat should be in good order, that is, soft and pliable, otherwise the voice may crack

and become rough, may suffer by suffocation, wheezing, and huskiness. For, as a flute with the same breath makes one sound when the holes are stopt, another when they are not, another when some foreign matter has got into it, another when cracked; so the throat and other corresponding parts, when inflated, strangle the voice; when obtuse, make it thick; when sharp, make it shrill; and when convulsed, fill it with inequalities like organs in confusion. It would be the best to commit to memory the things you intend as subjects for exercising the voice, for he who speaks extempore is taken off, by attending to his voice, from that sentimental emotion which is conceived by the nature of the thing itself. But the passages so committed to memory should contain as much variety as possible, and admit of exclamation, and the contentious heat of dispute, and occasionally the free and familiar tone, and that which will bear inflexions; that having thus exercised on all together, we may be prepared at all times. This is what ought to be done, otherwise the smooth, sleek, and pampered voice will not be able to undergo anything of an unusual trial. It will not be improper to observe that when the voice is once come to a proper degree of strength and consistence, the best exercise it then can have, as nearest the orator's function, will be to speak daily something in the manner of a pleading at the bar. Thus not only the voice and lungs will be fortified, but a graceful and suitable motion of the body will accompany what is said.—ANONYMOUS.

1414. VOICE CAUSATION, KNOWLEDGE OF.—

When I speak of our ignorance of the mechanical causes of the different kinds of voice, and of their pitch, let me be clearly understood. To know a thing, as this phrase is applied in most of the subjects of human inquiry, is to have that opinion of its nature which authority, analogical argument, and partial observation, prompted by various motives of vanity or interest, may suggest. To know, in natural philosophy, we must employ our senses, and contrive experiments, on the subject of inquiry; and admit no belief which may not at any time be made undeniable by demonstration. Physiology has too long been led by a fictional logic: and no branch more conspicuously than that of the mechanism of the human voice. One, from the analogy of musical strings, assumes that pitch is produced by the varied tension of the cords of the glottis; without showing a correspondence of the degrees of tension with the degrees of pitch. Another that the

vibration of these cords performs the same functions as the reed of the hautboy; without showing the manner in which this laryngeal reed fixes the degrees of intonation. While a third ascribes the pitch of the falsetto to the agency of the base of the tongue, the fauces, the soft palate, and the uvula; without showing any fixed points of relationship, between the parts of this cavernous structure and the current of expiration, in the production of concrete or discrete pitch. When, therefore, we seek to know the mechanism of the voice, it should be to see, or to be truly told, by those who have seen, the whole process of the action of the air on the vocal organs, in the production of the quality, force, pitch, the articulation of speech. This method, and this alone, produces permanent knowledge; and elevates our belief above the condition of vulgar opinion and sectarian dispute. The visibility of most of the parts concerned in articulation has long since produced among physiologists some agreement as to the agency of those parts. But after all I have been able to observe and learn, on the subject of quality and pitch, I must, in speaking the language of an exact philosophy, fairly confess an entire ignorance of their mechanical causations, and the great difference on this point among authors has never impressed me with much respect toward their opinions.—RUSH, *The Philosophy of the Human Voice*, p. 110. (L. G. & Co., 1855.)

1415. VOICE, COMMAND OF THE.—

Not only must you acquire the power of voice, you must learn also to regulate the voice. This is an accomplishment far more difficult than mere strength of voice, as may be seen by the comparative infrequency of the attainment. How many persons, in all other respects good readers, are wanting in the power of intonation. They read right on, perhaps with a fine, full, sonorous, and even musical voice that is in itself very pleasing, but little more than a monotone. Altho such a voice may be rich or sweet in itself, it palls by its uniformity. The ear soon longs for a discord to disturb that smooth stream of sound which, delightful for a time, after a while becomes wearisome and in the end positively painful. Only one degree worse than this is a weak or dissonant voice. Whatever yours may be, you must strive industriously to avoid monotony and to cultivate flexibility of the organs of speech and variety of tone. Almost every sentence requires a change of the voice according to the thought it utters. The tones of the voice

are the natural expressions of the mind—the natural language of the emotions—understood by all, felt by all, exciting the sympathies of all, appealing equally to all people of all countries and of all classes. Unless you can express by the tones of your voice the emotions which the printed page before you is designed to convey, you can not perform your function of interpreter between the author and the audience, and you will fail to achieve the very purpose of your art. Closely scanned, you will discover that this is very nearly the measure of accomplishment in the art of reading. Excellence consists in the command of tone. The presence of this power will compensate for the absence of many other good qualities. Its absence will not be compensated by the presence of all other excellences. Clear articulation, correct pronunciation, accurate accentuation, and the graces of a rich voice well managed are not substitutes for those tones that express the emotions and ally sound with sense. Tone of the voice resembles expression of the face. How often have you admired a face that had not one faultless feature, because it possess the undefinable charm of expression. So it is with the reader and his audience. Where the mind flashes and sparkles in the voice, the listener first forgives and then forgets the gravest deficiencies in other requirements of the art. Therefore, cultivate tone. It is not a faculty you can acquire, because it is the result of certain characteristics of the mind. But it may be educated. Indeed, education is necessary, not for its expansion merely, but to train it in the right direction. You may possess the mental capacity, but want the physical power to express the feelings perfectly. The largest emotion swelling in your breast would be dwarfed to a listener when expressed by a thin, small voice. Nevertheless, when the faculty is not altogether wanting—and such a case is extremely rare—it is capable of indefinite, tho not unlimited improvement. The physical organs may be strengthened by judicious use, and the mind itself may be trained to a more rapid as well as more energetic expression of its emotions. Submit yourself to a series of lessons, set to yourself and repeated to yourself, if you have not a friend who will hear and correct them. Begin with the reading of a few pages of some composition calculated to kindle strong emotions, and when, by frequent repetition, you have brought out the full meaning, turn to other passages in which the emotions to be expressed are more subtle. Having mastered these, advance to the still more

delicate shades of meaning that require to be expressed by the slightest variations of tone.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 84. (H. C., 1911.)

1416. VOICE, COMPASS OF.—Adequate compass of voice is an important element of power in delivery. A great range of the voice upward is not of so much importance in speaking as an ample command of the lower and lowest tones—these, beyond all comparison, are the most effective in oratory. A voice full, rich, and mellow on the low notes is a mighty element of power in delivery. A voice of good compass, however, in both directions is required, in order to that variety of pitch and inflection, which is essential to the adequate expression of the ever-varying movements of thought and feeling; otherwise a dull and stupefying monotony can hardly be avoided. It is indispensable in all animated and impassioned speaking. For deep and strong emotion can not be fully expressed on the middle or common pitch of the voice, but it requires both the high and the low sounds, often in rapid alternation. In impassioned questioning, *e.g.*, the voice must rise or fall by inflection through a whole octave. Hence, as an element of power in delivery, adequate compass of voice is only inferior to adequate strength. The exercises for extending the range in either direction, consist in sounding the notes of the musical scale, running up as high as the voice will rise without breaking, or taking the falsetto character, and down as low as it can be made to descend. It is not necessary that its lowest notes should be perfectly pure, or very strong, at first; it may be practised at first on notes so low as to be both feeble and impure; but it should be the aim of the student to bring out these low sounds with ever greater purity and force. This practise should be accompanied with daily reading aloud, and declamation, on a low or high pitch, according to the direction, in which the voice may require development.—McILVAINE, *Elocution*, p. 317. (S. A. & Co., 1874.)

1417. VOICE, CONSTANT CARE OF THE.—The first rule for the preservation of the voice, and which is equally supported by ancient authorities, and modern experience, is, that the public speaker should, if he “strive for the mastery,” be habitually “temperate in all things”—moderate in the use of wine, and in the indulgence of the table; and not given to any personal excess. A bloated body, and an enfeebled constitu-

tion, are not only injurious to the voice, but render a man equally incapable of any other mental or bodily exertion. The voice should not be exerted after a full meal. This rule is a consequence of the first. The voice should not be urged beyond its strength; nor be strained to its utmost pitch without intermission: such mismanagement would endanger its powers altogether; and it might break. Frequent change of pitch is the best preservative. The same rules hold in music. Well-composed songs, and skilful singers, may sometimes, for brilliancy or effect, and to show the compass of the voice, run up and touch the highest notes, or descend to the lowest, but they should by no means, in their modulations, dwell long on the extremes. High passion disregards this wholesome rule; but the orator will not be rash in its violation; nor should the composer of what is to be spoken, or sung, be remiss in his attention to it. At that period of youth when the voice begins to break, and to assume the manly tone, no violent exertion should be made; but the voice should be spared, until it becomes confirmed and established. Neither, according to this rule, should the voice, when hoarse, if it may be avoided, be exerted at any time. Certain things are found injurious to the voice, and therefore should be avoided. Butter and nuts are accounted so among singers, and also oranges and acid liquors. The ancients considered also all cold drinks and dry fruits to be injurious. Some things are found serviceable to the voice, and are used by modern singers. They may be equally advantageous to a public speaker. Warm mucilaginous and diluting drinks, in case of dryness of the fauces, or slight hoarseness, barley water and tea, preparations of sugar, sugar candy, barley sugar, and various sorts of lozenges which modern ingenuity prepares so elegantly: a raw egg beaten up is reckoned the best substance for immediately clearing the voice, and is preferred by the Italian singers. The ancients made us of warm baths, and the exercise of walking, and both perhaps with advantage.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 70. (W. B. & Co., 1806.)

1418. VOICE, CONTROL OF THE.—

At all times the voice requires to be kept under control. Some readers do not speak out, but as many are unable to keep rein upon their voices. Both are faults of almost equal degree. Both may be natural defects incapable of cure; but far more frequently they are the results of bad training, or no train-

ing, in early youth. In such cases the cure is not difficult. Simply to speak out should be the first lesson. Go into a room alone, or, better still, into a field, and read aloud at the top of your voice. Thus you will learn what power of voice is in you and ascertain what you can do, if need be. If you find your voice weak, repeat the process day by day for weeks or months; its strength will certainly be increased, sufficiently, at least, for all the purposes of ordinary reading. If your breathing is short, that, too, will be strengthened by the same exercise. I have found no little benefit from a practise which seems rather formidable at first, namely, reading aloud as you walk up a hill. Not merely does this strengthen the lungs; it teaches you the scarcely less important power of regulating the supply of the breath to the voice, upon which you must depend mainly for ease in reading. To husband the breath is in itself an art, for if you expend too much you exhaust the lungs and must replenish them before a proper pause in the sentence permits, a process equally annoying to your audience and to yourself. You may measure your capacity in this respect by taking a full inspiration and then, at regular intervals, counting one, two, three, etc. The number you can thus express at one breath, without refilling the chest, will show you not only the power of your lungs but also the control which you have over them in regulating the exit of the breath. Make a note of the number to which you attain at the beginning of your training and compare it from time to time with present capacities, and you will see what has been your progress.—Cox, *The Arts of Writing, Reading and Speaking*, p. 82. (H. C., 1911.)

1419. VOICE CULTIVATION.—The prevalent opinion, that the study and practise of elocution lead to the formation of an artificial style of voice, is founded on one of those false impressions which ignorance and indolence are so prone to foster as pleas for error and defect. The elocutionist would say to the student, select, for study, the most natural, smooth, and pleasing voice that you hear in others, and observe its peculiar properties; select the corresponding tones in your own: cultivate these, and cherish them into habits: watch the sound of the human voice as it is affected by ennobling and bland emotions, by courage, joy, love, admiration, tranquillity—dwell on such tones till your ear has acquired a relish and a thirst for them:

your voice will then become instinctively genial, as a matter of predilection and tendency. No one whose ear is unperverted utters a joyous emotion in a hollow, sepulchral tone, which habit seems to have fixt irretrievably on some speakers in the pulpit: no one naturally utters the warm and tender notes of love or admiration, in the cold and hard voice which so often falls from the mouth of the preacher: the language of a serene and tranquil spirit can not be uttered in the harsh and hacking accents of a controversial dispute—the calm expanse of the ocean or the heavens, and the quiet flow of the stream, suggest a very different lesson to the discerning ear, and prompt the voice to the placid, smooth, and full yet gentle sounds of entire repose. Elocution enjoins on the preacher no false depth or artificial hollowness of voice. It reminds him only of the natural effect of solemnity, awe, and reverence, in at once deepening and enlarging and gently filling every vocal sound, and converting it to a natural and perfect unison with all those tones of majesty and grandeur, which nature is ever breathing into the ear of man, from ocean and river and forest, from the tempest and the thunder; and which flow from the noblest of all the instruments of music. The practice of elocution leads the minister, in his acts of devotion, to attune his utterance to the great laws which the Creator has written on the human ear. It forbids him to belittle and degrade a solemn and sacred act by the high, light, and trivial effect of a pitch appropriate only to what is trite and familiar and insignificant. It enables him to select, from the natural range of his own voice, those notes which even the intuitive perceptions of childhood recognize as intimations of the overshadowing presence of a great thought, or as the swell of a vast emotion, rising from the heart to the lips.—RUSSELL, *Pulpit Elocution*, p. 136. (D., 1878.)

1420. VOICE, CULTIVATION OF DEEP TONES OF.—When the pupil is discouraged in all his first attempts to speak, by what appears to be too level, too convex, or too unyielding a surface about the root of the tongue to admit of the formation of agreeable and melodious sounds, he will wish to have a hollow space or concave surface at the root of the tongue, almost with the same intensity of desire with which a victim of nightmare covets a channel for free respiration. The pupil wants more room or depth of space about the root of the tongue, in which to create and forge melodious, full

and musical sounds. The room, hollow space, or concave surface about the root of the tongue, which may be regarded as essential to the creation of deep, musical, and full tones of voice, is produced by that tension or stretching of the muscles about the throat which is imposed upon that portion of the machinery of speech by exerting the voice habitually with its utmost strength on the highest key in declamation and in music. Immediately after the voice has been exerted on a very high key, either in music or in declamation, the pupil will feel as if the whole pressure of the exercise has been brought to bear upon the root of the tongue, or on that portion of the organs of sound near the root of the tongue. That portion of the throat, after the pressure exerted by the act of singing or declamation has been removed, appears as if it had yielded considerably to the exercise and had sunk lower down under the stress which had been imposed upon it. In a few moments, too, after the pressure exerted upon the organs of speech has been removed from what appears to be the root of the tongue, he will find the voice to be in much better tune or condition to utter deep sounds and to accentuate and emphasize correctly. He will also find, when the voice has enjoyed a brief interval of rest, after the pressure has been removed, that it will be more full, clear, and deep than usual, and that he can both read and speak with more than his habitual clearness of tone.—MCQUEEN, *The Orator's Touchstone, or Elocution Simplified*, p. 33. (H. & B., 1860.)

1421. VOICE, CULTIVATION OF LOW TONES OF.—The voice naturally slides into a higher tone when we want to speak louder, but not so easily into a lower tone, when we would speak more softly. Experience shows us that we can raise our voice at pleasure to any pitch it is capable of, but the same experience tells us that it requires infinite art and practise to bring the voice to a lower key when it is once raised too high. It ought, therefore, to be a first principle with all public readers and speakers, rather to begin under the common level of their voice than above it. The attention of an auditory at the commencement of a lecture or oration, makes the softest accents of the speaker audible, at the same time that it affords a happy occasion for introducing a variety of voice, without which every address must soon tire. A repetition of the same subject a thousand times over is not more tiresome to the understanding than a monotonous delivery of the most varied subject to

the ear. Poets, to produce variety, alter the structure of their verse, and rather hazard uncouthness and discord than sameness. Prose writers change the style, turn, and structure of their periods, and sometimes throw in exclamations, and sometimes interrogations, to rouse and keep alive the attention. But all this art is entirely thrown away if the reader does not enter into the spirit of his author, and by a similar kind of genius render even variety itself more tone, gesture, loudness, softness, quickness, slowness, adopt every change of which the subject is susceptible.—WALKER, *Elements of Elocution*, p. 301. (C. & W., 1799.)

1422. VOICE CULTURE AND MODULATION.—Altho the nature of the subject upon which a man speaks, or the style and flow of delivery, do sometimes cause a disagreeable voice to be unnoticed or soon forgotten, yet we think this is a point which can not be too particularly noticed. Some men have a fine, clear, bell-toned voice, which needs but little training in order to make a pleasing effect on the hearer; but some, on the other hand, have a voice which needs much cultivation before it can be heard with pleasure. Addison, in his essay on physiognomy, and when speaking of cultivating virtues which nature had denied to us, or which were almost choked by the preponderating influence of their opposite vices, has the following words: "I think nothing can be more glorious than for a man to give the lie to his face, and to be an honest, just, good-natured man, and in spite of all those marks and signatures which nature seems to have set upon him for the contrary. . . . There is a double praise due to virtue, when it is lodged in a body that seems to have been prepared for the reception of vice; in many such cases the soul and the body do not seem to be fellows." We may make a similar remark, and say that to cultivate and improve a voice which nature had designed as weak and disagreeable, and to employ it in the noblest powers of oratory, is, to say the least, noble and good. How ridiculous it is to hear some men speak!—pitching their voice in the highest key, and causing the bystanders to turn round in surprize at hearing them address you. And as youth is the time when the mind is most susceptible to good or evil impressions, and when good or evil habits are the soonest formed, so also youth is the time when the voice may be the readiest trained to attune itself to a proper key, and when the greatest care should be given to its cultivation. There is a time in a man's life

when he seems as it were to burst the bands of childhood, and to enter into the freedom, the activity, and pursuits of the man. Then it is that the boyish thoughts and feelings and ideas of the youth are laid aside, and the sober and juster views of manhood take their place. Then it is that the world no longer appears a playground or a paradise: but when the stern realities of life, its difficulties, its trials and its battles, dawn upon him. Then it is that early associations are broken up, new ties formed, and new sympathies created. And then also it is that the voice changes, or, in popular language, "becomes cracked," gradually laying aside the soft and lively tone of childhood, and assuming the firm and more thoughtful tone of the man. This, then, is the time when it ought to be most carefully watched and cultivated.—ANON, *The Public Speaker*, p. 23. (J. N. & Co., 1860.)

1423. VOICE CULTURE, IMPORTANCE OF.—As a man's voice is that instrument by which the preacher has to perform his whole work, its efficiency is well worthy of study. For instance, the voice must be elastic, so that it can be used for long periods of time without fatigue; and the habitual speaker should learn to derive from it the power of unconscious force. There is just as much reason for a thorough drilling of the voice as there is for the careful training of the muscles of the body, for any athletic exercise. A man often has, when he begins to preach, a low and feeble voice: each one of his sentences seems like a poor, scared mouse running for its hole, and everybody sympathizes with the man, as he is hurrying through his discourse in this way, rattling one word into the other. A little judicious drill would have helped him out of that. If his attention can be called to it before he begins his ministry, is it not worth his while to form a better habit? A great many men commence preaching under a nervous excitement. They, therefore, very speedily rise to a sharp and hard monotone; and then they go on through their whole sermon, as fast as they can, never letting their voices go above or below their false pitch, sticking to that, until they themselves, and everybody else, are tired out.—MONKS, *The Preacher's Guide*, p. 307. (T. W., 1905.)

1424. VOICE, DEEP AND MUSICAL TONES OF.—It may not be denied that when depth of tone has been once acquired for the human voice, other excellences may be added to this prolific source of power.

Its softness may be increased, its capacity for receiving the necessary inflections is extended, its power of modulation will be improved, and its competency for the important duties of accentuation and emphasizing will be greatly heightened. But all these faculties are the precious progeny of that prolific parent, depth of sound in the voice. They depend on that precious property in the voice, as truly as the leaves and the fruit depend upon the parent tree. Blend that quality with the voice, and all other graces will be spontaneously added; obliterate that estimable feature, and they will decay and disappear. The very term, superficial sound, is at variance with the idea of music—flexibility and softness. That quality, where it predominates, is an insuperable bar to pleasing notes in instrumental music, and it is an impediment equally formidable to engaging performances in the sphere of the voice. The first duty of every person, then, who desires to develop the voice into a spring of power and celebrity, is to displace its superficial tones, by grafting upon it those of greater depth. And this will not prove the work of an hour or a day. Like every creation of art and labor which is highly appreciated by mankind, or which wields a commanding share of influence over the progress of human affairs, it is the fruit of persevering labor.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 38. (H. & B., 1860.)

1425. VOICE, DESIRABLE QUALITIES OF.—A good voice with respect to quality, is one whose tones are pure, full, round, solid, smooth, clear, liquid, sweet, musical. The qualities of the voice, which it will be observed have no reference either to pitch or force, are too numerous, and complicated with each other, to be analyzed. In fact, both the good and bad qualities necessarily overlap, and, to a certain extent, imply each other. Their names are highly metaphorical; and frequently the principal differences between them is that they are various aspects of the same quality, expressed in different metaphors. Purity of tone is tone unmixed with noise, and is the most important of all the good qualities. There are properly but two kinds or species of sound, *i.e.*, tones and noises. Tones are produced by regular, periodical, isochronous vibrations in the sounding body; they are such sounds as we hear from tuning forks, violin strings, and organ pipes. Noises are produced by irregular impulses or concussions, such as the slamming of a door, or the fall of a body upon the earth. Of all the good qualities,

purity of tone in the human voice is every way the most important, and may be taken as inclusive of all the others. It is produced by regular and unobstructed vibrations of the vocal cords, in the resonant cavities. A sound thus produced is unmixed with noise, smooth, clear, liquid, sweet, musical. Fullness, roundness, and solidity of voice are qualities nearly allied to purity, and partly included in it. They can not be better described than they are by these names. They are all exemplified in the tones of a superior church organ, which seem to come from each separate stop and pipe in a full, round, and solid form. Hence we speak of the organ tones of a fine voice.—MCLIVAIN, *Elocution*, p. 295. (S. A. & Co., 1874.)

1426. VOICE DEVELOPMENT.—If a man is attempting to make himself simply a great orator, if his thought of preaching is how to present the most admirable presence before the people, and how to have tones that shall be most ravishing and melting, and if he consider the gesture that is appropriate to this and that sentence—in short, if he studies as an actor studies, and as an actor properly studies, too—he will make a great mistake; for what are the actor's ends are but the preacher's means. On the other hand, as a man's voice is that instrument by which the preacher has to perform his whole work, its efficiency is well worthy of study. For instance, the voice must be elastic, so that it can be used for long periods of time without fatigue; and the habitual speaker should learn to derive from it the power of unconscious force. There is just as much reason for a preliminary systematic and scientific drill of the voice as there is for the training of the muscles of the body for any athletic exercise. A man often has, when he begins to preach, a low and feeble voice, each one of his sentences seems like a poor, scared mouse running for its hole, and everybody sympathizes with the man as he is hurrying through his discourse in this way, rattling one word into the other. A little judicious drill would have helped him out of that. If his attention can be called to it before he begins his ministry, is it not worth his while to form a better habit? A great many men commence preaching under a nervous excitement. They very speedily rise to a sharp and hard monotone; and they go on through their whole sermon as fast as they can, never letting their voices go above or below their false pitch, but always sticking to that, until everybody gets tired out, and they among

the rest.—BEECHER, *Yale Lectures on Preaching*, p. 129. (J. B. F. & Co., 1872.)

1427. VOICE DEVELOPMENT AND READING.—The great means of the improving of the voice, as of all other improvement, is constant and daily practise. The professional exercise at the bar, the pulpit, the senate, and the stage, if properly attended to with a view to improvement, may suffice for the orator of our times. But the ancients, even those who were in the highest real practice, exercised their voices besides in the daily practise of preparatory declamation. Their rule was, after proper bodily exercise, to begin at the lowest tones of their voices, and gradually to ascend to the highest, and thence again to descend gradually to the lowest. They used to pronounce about five hundred lines in this manner, and these were committed to memory, in order that the exertions of the voice might be the less embarrassed. The second is bodily exercise. The ancients recommend walking a certain space before breakfast; about a mile. Riding on horseback we do not find recommended or practised as mere exercise. In order to strengthen the voice, Mr. Sheridan advises that any person who has fallen into a weak utterance should daily practise reading in a large room in the hearing of a friend. His friend should be placed, at first, at such a distance as he may be able to reach in his usual manner; the distance is then gradually to be increased, till he shall be so far from him that he can not be heard beyond him without straining. There should his friend hear the most part of his declamation. And through this practise should he proceed step by step daily; by which he may be enabled to unfold his organs, and regularly increase the quantity and strength of his voice. Perhaps the same practise might more easily and effectually be made in the open air, as every speaker can not conveniently obtain the use of a room of the requisite dimensions. Mr. Walker's rules for strengthening the voice are excellent and practicable. The general principle is this: that in order to strengthen the higher tones of the voice, such passages should be practised as require the high tones. These are particularly a succession of questions ending with the rising inflexion. For the middle tones, passionate speeches requiring them should be practised; and for bringing down the voice (which is apt to run wild, and not to be in our power when long continued above) the succeeding sentence is to be begun (if the subject admit), and delivered in

a lower tone.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 72. (W. B. & Co., 1806.)

1428. VOICE, DEVELOPMENT OF DEEP TONES OF.—There are certain words, sentences, and expressions contained in the treasury of human language, which, by the daily exercise of repeating them, a pupil will find exceedingly beneficial in giving to the voice a full, deep, and melodious sound. This exercise may be conducted on the various pitches of the human voice, from an alto to the bass key. The words to which reference will be particularly made in this connection, are those either commencing with the letter O, or having their characteristic or words similar to them in which the letter O gives the determining sound or accentuation to the word, are frequently repeated in succession, with a pause occurring of a few seconds between them, on the loftiest pitch of the voice, they tend to give to it reach and tension, while the particular sound of the words improves the voice in rotundity, in fulness, and in depth. But it is not intended that the exercise of the voice on words of this description is to be confined to its highest key alone. It may be exercised in this way on its various other keys with very great advantage. The highest pitch of the voice is selected in the first instance, in order that the voice, in sounding words of this description on that particular key, may be stretched to its utmost point of tension and reach.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 100. (H. & B., 1860.)

1429. VOICE, EFFECT OF SMOKING ON THE.—Cigaret smoking is much more injurious than cigar smoking, because the smoke is generally inhaled, and often ejected through the nose. It has a particularly harmful local effect on the mucous membrane of the nasal passage. People who use cigarettes are more liable than others to be afflicted with local irritations that produce catarrh. In persons of nervous temperaments cigaret smoking always produces constitutional effects. The pulse is increased in frequency, becomes smaller than is natural, and is irregular. Such persons are said to have a "tobacco pulse" and a "tobacco heart." The action of the pulse in this re-

spect is not to be mistaken. Persons who constantly smoke cigarets are easily excited, and have a tendency to vertigo and dimness of vision, besides being troubled by dyspepsia. Bronchial and throat diseases are much more readily caused by cigaret smoking than by cigar smoking, and a large increase in diseases of the air passages, due alone to this habit, has been observed. There is not one-fiftieth as much of the mucous surface covered by cigar smoke as by the inhaled smoke of a cigaret. Excessive indulgence in any form of tobacco smoking may produce general paralysis, while by enfeebling the circulation, lowering the vitality of the system, and interfering with assimilation of food, tends to produce anemia, which is one of the first steps toward softening of the brain. Vertigo, when resulting from smoking strong cigars, or from the inhaling of cigaret smoke, is due to anemia, or, in other words, to a diminished supply of blood to the brain. By some it is claimed that the paper wrapping of cigarets is as hurtful as the tobacco. This claim is grounded upon the belief that the products of the imperfect combustion of the paper or other vegetable fiber are pyrogallic and pyroligneous acids, which make their presence unpleasantly felt in the mucous membrane.—FROBISHER, *Acting and Oratory*, p. 272. (C. of O. & A., 1879.)

1430. VOICE, EXERCISE OF THE, AT NIGHT.—There is a beneficial influence exerted on the voice of a speaker by exercises in reading, in declamation, or in vocal music, immediately previous to retiring to rest at night, which will be clearly realized and felt in delivering a speech or argument the next day. This improvement communicated to the organs of speech by an exercise, which is succeeded by some hours of repose, is similar to the increased vigor and elasticity which is plainly experienced in the limbs in jumping or in running on a day following that on which they have been moderately but vigorously trained by exercises of a similar character. In jumping, one may have failed in repeated efforts to jump a certain number of feet on one day, while on the next day one may bound over the given number with the nimbleness of the antelope. The secret of this fresh accession of activity to the limbs and muscles by exercises applied in this particular manner may be recognized in the fact that the fatigue of previous exercise will be entirely removed, if it has not been too severe, by a few hours of succeeding rest, while the benefit given to the muscles by the force of tension has been fully preserved.

Thus it is with the organs of speech. They will be rendered flexible and expansive for speaking by the exercises of the preceding night, followed by the interval of rest. When the voice has been severely trained in declaiming aloud, or in vocal music conducted on a very high key, only a few moments before the exercise of speaking commences, it is highly probable that the speaker will not possess that control over his vocal functions which is essential to agreeable and effective speaking. For the organs of speech, having been subjected to a high degree of expansion by severe exertion, will not in all cases yield an agreeable enunciation immediately after the force or pressure of this exertion is removed. An interval of an hour or two will in most instances afford the organs of speech time to resume their equable and natural state, under the influence exerted by rest, while the benefit of the exercise will be recognized in the increased expansion and flexibility of the voice. If the whole or the greater part of a night intervenes between such exercises and the speaking of a succeeding day, the benefit will be yet greater.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 65. (H. & B., 1860.)

1431. VOICE, EXPANSION OF.—In all ordinary cases, what the voice requires is expansion—a setting it free from the narrow modes of action of conversation and business. We do not now refer to depth proper, which relates to the scale, and is expressed by up and down, high and low; but the meaning is, that whether the pitch be high or low, a fuller, broader sound—more volume—is, generally, the requirement of the unexercised voice. Breadth is precisely the property we refer to as that which is usually wanting, and to its attainment the first efforts should be addressed. Were there space, we might explain how this quality of speech and utterance is connected with vocal function; but at present it suffices to describe it and indicate the modes of attaining it—the practitioner's own observation and experience will carry him further afterward. Breath being the raw material out of which vocality is shaped, the first alteration of breathing into voice may be said to be the whisper, and that is the last form in which the human voice manifests itself—the sigh of death is utterance without articulation. Aspiration is the intermediary between resonant sound and breathing, and in that sort of passionate exertion in which the voice is, as it were, choked by excess of feeling, it descends into whisper and aspiration. The letter *h*, as a sound,

will thus be seen to be intimately connected with the radical functions of speech. Dr. Rush, in his "Philosophy of the Voice," fully recognizes this fact. Let us invite notice to the common phenomenon of the sound an engine makes at a railway depot. The slowly-escaping steam sends forth an expiration not unlike the vocal quality of the letter *h*. If the reader put the aspirate *h* before each of the long vowels, and draw them out in a low, prolonged effort, in imitation of the sound just indicated, he will hit the idea we are trying to express. The sound is not a whisper, not husky, but it is round and full, a not unmusical murmur. The exercise may run from high to low, and the contrary, on all the vowels. Its effect is to mellow, deepen, soften, and expand the tones of the voice. Listening again to the engine about to start away, the steam, dry and clear, bursts forth in a deafening volume, it has found full voice, and muffled expiration is merged into pure, resonant sound, the pitch is so high that it is shrill. Take now, again, the long vowels, and putting *h* before each of them in turn, throw the voice into its upper keys, as far up the scale as is convenient, and pronounce, somewhat forcibly, and with reasonable length, the syllables Hee, hoo, hay, hah, haw, ho, how, high, hew, hoi. This is a severe exercise. It will tire the muscles of the neck. Pause five or ten minutes when fatigued and repeat the exercise on the middle of the voice. Finish by applying it with strength on the lower notes. Your ear will discover, very early, that the contracted, thin, inefficient quality of the utterance yields to this exercise. The kind of sound produced is true effective vocality, not dissimilar to that heard in the second instance, from the locomotive engine.—BAUTAIN, *Art of Extempore Speaking*, p. 339. (S., 1901.)

1432. VOICE, EXPRESSION OF THE.

—Expression is the modulating or regulating of the organ of the voice to tones of gentleness or force, according to the nature and degree of feeling, or passion expressed in words. Expression is the natural language of emotion. It is, in elocution, to a certain extent, a vocal imitation of passion. But this must be done without "aggravating the voice" (as Bottom has it). It is a grace which requires the nicest management, and can not be achieved but with the best cultivation of ear and voice, in order to catch and re-echo the tones of the heart to the ears and hearts of others. It depends mainly upon pitch of voice, and the expression of each different feeling has its appropriate

pitch.—VANDENHOFF, *Art of Elocution*, p. 168. (S. & S., 1851.)

1433. VOICE, FORCE OF.—The human voice is formed by the passage of air through the larynx and cavities of the mouth and nose, and the quality of that voice depends very considerably upon judicious training and a watchful control over these organs. When the voice is free from roughness, huskiness, hollowness, a mixture of tone and whisper, and nasal peculiarities, it may be pronounced pure in quality. The voices of children when in good health, are sweet, musical, and pure; the voice of the cultivated orator, actor, or singer possesses a similar clearness, purity, and roundness of tone, free from the defects named. The first efforts of the music-master are directed to the cultivation of these qualities in his pupils. The musical pupil is required, day after day, to pass through the drill of sounding each note of the gamut, commencing gently, swelling out in the center of the note, and tapering it off at its close into softness, until its jagged rough external are smoothed down, and it flows out pure and musical, round, clear, and sounding. We are all born with this musical capacity; and, tho neglect and unhealthy influences may and do seriously affect the natural purity and power of the vocal organ, it may, by patient culture, be restored to much of its native beauty. In addition to purity, however, the orator and reader need force of voice. It is not as we have already stated, loudness that gives effect to the successful speaker and makes language expressive and intelligible in a large hall or theater. "The whispering of Mrs. Siddons, and the same is true of other great actors, was distinctly heard in the remotest parts of huge theaters, and produced a greater effect than the loudest bawl of those who tore passions to tatters, to very rags, to split the ear of the groundlings." Distinct articulation is no doubt an essential in making the speaker understood. But the possession of force, the power to govern the voice so as to make it roll along with musical purity and softness, or reverberate like peals of thunder—startling "stupor into attention" by its sudden explosion on the ear; or sink into awe-impressive whispers or rise into the shout of anger, or fear, or mortal agony, or wild excitement; this force is necessary to all who aspire to the triumphs of oratory and delivery; and this force, by judicious and persevering practice, can be more or less acquired by all.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 38. (A. S. & Co., 1872.)

1434. VOICE FOR PUBLIC SPEAKING.—The voice, for public speaking, must be larger than for conversation, and be properly proportioned. In illustration, to a certain extent, might be cited the story of the statues. A large public edifice required a statue as the crowning piece upon its loftiest tower high above the rest of its architectural designs. Orders were issued that the various sculptors of the country might compete in furnishing an appropriate figure. The day appointed at length arrived, and among the rest was a huge, rough, but well-proportioned statue, giant-like in size, which was not only rejected by the judges without deliberation, but was the ridicule of all. The finest and most suitable of the others was then selected; it was raised aloft to the tower, but it was too small to be in keeping with the great height, and its polished surface so reflected the rays of the sun as to make it an undistinguishable mass of stone. It was lowered to the ground, and after some hesitation it was decided at last to try the large one so rudely rejected. To the surprise of all it was none too large, and its roughness only served to absorb the glare of the sun and to give a just and agreeable reflection to the eyes of those who gazed upon it. Thus it is with public speaking; an ordinary voice is too small. Distance and large spaces require a large voice. As regards the application of the foregoing illustration, the voice has decidedly the advantage, for it can be cultivated to a strong, sonorous condition, and be used with the utmost delicacy in conversation, and sound immeasurably richer than a puny voice, or it can be applied in the most energetic manner to public speaking, with equal facility. Its public exertion need not destroy its private delicacy.—FROBISHER, *Voice and Action*, p. 16. (I. B. & Co., 1867.)

1435. VOICE, HOW TO IMPROVE THE MIDDLE.—The best practical method, requiring no teacher, of strengthening the middle voice, I found to be the discussion with a personal friend, at a distance of two hundred feet in the open air, of questions on which we were conscientiously opposed. Our friendship and the fact that we were alone prevented undue excitement and the involuntary use of querulous or vociferating tones. The subjects were more or less abstruse, and in so conversing for half an hour two or three times a week my tones were improved, and an extraordinary effect was wrought upon his, for he had always made too much use of the higher notes. The excitement of speaking had caused him to

raise his tone before he had spoken five minutes, and higher and higher until it became almost inaudible; this defect was remedied.—BUCKLEY, *Extemporaneous Oratory*, p. 163. (E. & M., 1898.)

1436. VOICE, HOW TO STRENGTHEN THE.—The voice is weak or strong in proportion to the less or greater number of organs and muscles that are brought into action. If one uses only the upper part of the chest, his voice will be weak. If he uses the whole body, as he should do (not in the most powerful manner, of course, on common occasions), his voice will be strong. Hence to strengthen a weak voice, the student must practise expelling the vowel sounds, using all the abdominal and dorsal nerves and muscles; in addition to which he should read and recite when standing or sitting, and walking on a level plain, and uphill. Success will be the result of faithful practise.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 145. (J. P. M. & Co., 1845.)

1437. VOICE, IMITATIVE MODULATION OF THE.—In impassioned, animated, and graphic composition, words are often an echo to the sense, and must be delivered with appropriate force and expression. A master of language will select words, when necessary, imitative of the objects and actions he describes. If the subject be one of gentleness and softness, calmness and beauty, his words will abound in liquid sounds easily uttered, and his vowels will be the most capable for musical expression; while, if the subject be harsh, discordant, savage, and stern, the most rugged words will be selected, the consonants will be abrupt, and difficult of utterance, and the words short and unmusical tho powerfully expressive. The skill of the accomplished reader is shown in giving vocal expression to the literary description, and, when this is executed with judgment and truth, the delivery gives another and a new charm to the language of an author, and life and reality to the conceptions of the mind. A knowledge of the true sounds of the letters of the language in their various combinations, and that facility in giving them full and finished utterance, which is recommended in the lessons on articulation, added to the power of vocal modulation—stress, pitch, and inflection—constitute the qualifications that secure this excellence in delivery. The *Address to the Ocean*, by Byron, is full of expressions which, in their construction and sound in de-

livery, are powerfully suggestive of the solemnity and grandeur and boundlessness of the ocean.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 81. (A. S. & Co., 1872.)

1438. VOICE, INJURIOUS EFFECTS UPON THE.—All excesses and bodily dispositions affect the vocal organs. The vocal organs are capable of tenfold exertion if the voice is formed properly in the mouth; if not, disease is more likely to occur to the throat. A sudden and powerful exertion roughens it, irritates the larynx and induces hoarseness. The organs should be gradually warmed to their work, until the blood circulates, and the secretion of the fluids in the mouth and throat are stimulated, and the whole body is nerved by mental excitement. Then the force may be increased and powerful and protracted exertions made with marvelous impunity; but at no time need they be extravagant. Demosthenes matched his "feeble" voice against the ocean. The voice of Lablache was made strong enough in its vibrations to break window glass. The amount of air breathed affects our strength like the eagle. We should never be fatigued, but be strengthened by plenty of exercise in the open air. Like the singer who, by ceaseless, painful drudgery, learns to master all the movements of his throat—so must the orator or actor by vocal exercises acquire a mastery over the expansion and contraction of his vocal organs. Then will his voice be obedient to his will. Let him master the rules of his art, and his perceptions will be more quick and vigorous. Actors have the least trouble with their throats because they use them daily; clergymen seldom use them over once or twice a week. The habit of use strengthens. The method of the actor is studied to better advantage. Vocalists are also in more constant practise, and do not go before audiences at random.—FROBISHER, *Acting and Oratory*, p. 22. (C. of O. & A., 1879.)

1439. VOICE IN PUBLIC SPEAKING.—The kind of voice adapted to the exercise and business of public speaking, is not the voice of ordinary conversation. It is a larger utterance. The sound originates deeper, possesses more swell, is longer drawn out, flies to a greater distance. It is not the singing voice. The difference between these two, every ear perceives and appreciates. Between the speaking and the singing voice is interposed the voice of recitative. The speaking voice, either developed or not, is pos-
sessed

by all men in different degrees, but not in a high degree by any who are unpractised in its employment. Let the reader imagine himself calling to a person at the distance of seventy or eighty feet from him. Let him answer suddenly and earnestly, No! Let him ask the question, How? Let him give warning—Fly! Fire! If he perform these experiments fairly and justly, he will not fail to employ in them his speaking voice. In doing this, certain observations will occur to him. He will perceive that the mouth and throat are more opened than in ordinary speech, and that he has dwelt longer on the sounds: the chest will have been more exhausted of its air, and he will probably have found it more needful as a preliminary to draw a quick inspiration before sending forth the sudden compact volume of sound. The part of the voice thus abruptly called into play, will be the upper part of it. Especially is this the case if the vocal organs be untrained, for it is only a pretty well exercised human voice that can so exert and display itself on its lower notes.—BAUTAIN, *Art of Extempore Speaking*, p. 329. (S., 1901.)

1440. VOICE, LOUDNESS AND DISTINCTNESS OF.—There are not a few who assign as a reason for their adoption of a certain unnatural tone and measured cadence, that it is necessary, in order to be heard by a large congregation. But tho such an artificial voice and utterance will often appear to produce a louder sound (which is the circumstance that probably deceives such persons), yet a natural voice and delivery, provided it be clear, tho it be less labored, and may even seem low to those who are near at hand, will be distinctly heard at a much greater distance. The only decisive proof of this must be sought in experience; which will not fail to convince of the truth of it any one who will fairly make the trial. The requisite degree of loudness will be best obtained, conformably with the principles here inculcated, not by thinking about the voice, but by looking at the most distant of the hearers, and addressing one's self especially to him. The voice rises spontaneously, when we are speaking to a person who is not very near. It should be added, that a speaker's being well heard does not depend so much on the loudness of the sounds as on their distinctness; and especially on the clear pronunciation of the consonants. That the organs of voice are much less strained and fatigued by the natural action which takes place in real speaking, than by any

other, is evident from daily experience. An extemporary speaker will usually be much less exhausted in two hours than an elaborate reciter (tho less distinctly heard) will be in one. Even the ordinary tone of reading aloud is so much more fatiguing than that of conversation, that feeble patients are frequently unable to continue it for a quarter of an hour without great exhaustion; even tho they may feel no inconvenience from talking, with few or no pauses, and in no lower voice, for more than double that time.—*WHATELY, Elements of Rhetoric*, p. 251. (L. G. R. & D., 1867.)

1441. VOICE, LOUDNESS AND INTENSITY OF.—When actually speaking, do not mistake loudness for intensity. The one is merely voice or bellowing; the other is the meaning deeply imbued with the bright hues of feeling. The orator may gesticulate with the desperation of a lunatic and shout loud enough to tear the welkin, but this is monstrous; all that is needed when the voice is strong is earnestness. The practise of the voice is one thing; its application, very nearly another. The voice must be practised to its fullest capability to render it strong and flexible, but no one need to shout while actually speaking. He who vociferates at any time without judgment will injure the vocal organs; he who smothers the voice will be heard with difficulty. It must be clear and penetrating; every stroke of the voice should be perceived, every vibration instantly apprehended. Pure, firm, decided tones are formed only on a full, retentive breath and by a quick opening of the mouth; like the foot promptly lifted as in marching without shuffling. Deep tones express our inmost feelings; and it is by a perfect control, a power to economize the breath, that great speakers hold audiences in breathless expectation, as they alarmingly but gradually increase the volume and deepen the tones of their voices, and then delicately diminish the power to almost a mere breathing expression.—*FROBISHER, Voice and Action*, p. 20. (I. B. & Co., 1867.)

1442. VOICE, MANAGEMENT OF THE.—The first principles of the proper management of the voice depend on due attention to articulation, pronunciation, accent, emphasis, pauses, and tones. Quintilian says it is useful to get by heart what is designed for the exercise of the voice. The actual practise of the various inflexions and pauses; of the pitch and the tones to be adopted, should take place previous to the public de-

livery of a written oration. When time or opportunity do not permit this practice, the manner in which the voice should be managed in the different parts of the oration should be considered and determined. This practise was not unknown to the ancients, and was called the silent preparation of the voice. A celebrated actress is said to prepare herself only by this sort of meditation; yet no voice can excel hers in pathos, variety, and effect. The difficulty of pitching the voice is very considerable, particularly in a room or situation to which the speaker is not accustomed. And as it is found easier to ascend than to lower the pitch, it is a general rule that a speaker should begin rather under the ordinary pitch of his voice than above it. As the middle pitch of the voice admits of ascending or descending freely, and is therefore favorable to ease and variety, and as the organs in this pitch are stronger from practise, every speaker should endeavor to deliver the principal part of his discourse in the middle pitch of his voice. This pitch to each voice will be found to be nearly that used in common discourse, when we address ourselves to each other, at the distance perhaps of twelve or fifteen feet in ordinary rooms: at which time the voice is fully given out, but without effort. Instead of the middle pitch, this manner of giving out the voice might possibly be named with advantage the ordinary pitch. This is a more intelligible appellation to the inexperienced speaker, and therefore he would fall into it without difficulty, and deliver himself naturally; and not think it necessary to seek for some unpractised tones, which might lead him into error and affectation. The lungs are to be kept always to a certain degree inflated, so that the voice shall not at any time be run out of breath. And the air which is necessarily expended must be gradually and insensibly recovered at the proper times, and in the proper places. And when by nature the breathing is short, it ought to be strengthened by diligent practise after the example of Demosthenes. In rooms where the quickly returning echo disturbs the speaker, he must lessen the quantity of his voice till the echo ceases to be perceptible. And when he is disturbed by the slowly returning echo, he must take care to be much slower and distinct in his utterance than usual, and to make his pauses longer. He is to attend to the returning sound, and not to begin after a pause till the sound is ceased. In enormous buildings, as old abbeys, cathedrals, and halls, in which the speaker has no more advantage than if he were in the open

air, he should regulate his voice as he ought in the open air, and make himself audible as far as he can without straining. These last two rules may apply to the management of a weak voice in rooms of any extent which it can not conveniently fill.—AUSTIN, *Chironomia, or a Treatise on Rhetorical Delivery*, p. 75. (W. B. & Co., 1806.)

1443. VOICE, MEANING OF OROTUND.—He who by closely observing the human voice, in its best instances on the stage, has acquired a knowledge of its powers and beauties, may remember how slowly he came to the full perception and relish of them. Nor will he deny, they would have earlier attracted his attention, had they been signalized by a proper oratorical name. On the basis of the Latin phrase, I have constructed the term Orotund, to designate both adjectively and substantively that assemblage of eminent qualities which constitutes the highest character of the speaking voice. By the Orotund voice I mean a natural or improved manner of uttering the elements, with a fulness, clearness, strength, smoothness, and, if I may make the word, a sub-sonorous quality, rarely heard in ordinary speech; and never found in its highest excellence, except through long and careful cultivation. By fulness of voice, I mean a grave and hollow volume, resembling the hoarseness of a common cold. By clearness, a freedom from nasal murmur and aspiration. By strength, a satisfactory loudness or audibility. By smoothness, a freedom from all reedy or guttural harshness. By a sub-sonorous quality, its muffled resemblance to the resonance of certain musical instruments.—RUSH, *The Philosophy of the Human Voice*, p. 123. (L. G. & Co., 1835.)

1444. VOICE, MECHANISM OF THE.—There are few confirmed opinions among physiologists, on the mechanism of the voice; and by the duties of philosophy we are bound to acknowledge much ignorance and error on this subject. We know that the voice is made by the passage of air through the larynx, and cavities of the mouth and nose. From experiments on the human larynx, on artificial imitations of its structure, and from observations upon the vocal function of dogs, by exposing the organs in the living animal, it is inferred with great probability, that the production of voice is connected with the ligaments of the glottis. We have no precise knowledge of the causes of pitch, its formation having been by authors differently at-

tributed—to the variation of the aperture of the glottis—the difference of length in its cords—their varied degrees of tension—the varying velocity of the current of air through the aperture of the glottis—the rise and fall of the whole larynx, and the consequent variation of length in the vocal avenues, between the glottis and the external limit of the mouth and of the nose—and, finally, to the influence of a union of two or more of these causes. Nor are we acquainted with the mechanisms, respectively producing those varieties of sound called Natural voice, Whisper, and Falsetto. Each of these varieties has received some theoretic explanation, and their locality has, without much precision, been severally assigned to the chest, throat, and head. These discordant and fictional accounts have been in some measure the consequence of conceiving a resemblance between the organs of the voice and common instruments of music, and while those fluctuations of opinion, which of themselves so rarely settle into truth, have represented the vocal mechanism to be like that of mouthed, or reeded, or stringed instruments, the spirit of these unfounded or still incomplete analogies has been carried to the outrage of all similitude, by comparing the avenue of the fauces, mouth, and nose to the body of a flute; and ascribing false intonation to an inequality of tension between what are called the "strings of the glottis." We are too much disposed to measure the resources of nature by the limited inventions of art. The forms and other conditions of matter, which jointly with the motion of air may produce sound, must be innumerable; and it certainly is not an enlarged analogical view of the mechanism of the human voice, which regards only the functions of those few forms that have received the name of "musical instruments." The illustrations these analogies are supposed to afford are no more than resting-places for the mind in the perplexed pursuit of truth. The physiologists of antiquity thought they explained the mysteries of the voice when they compared the trachea to a flute; and science reposed, from the time of Galen to that of Dodart and Ferrein in the eighteenth century, on the satisfaction produced by this fancy. The means of illustration have followed the fashion of instruments, and of late years the cords of the Eolian harp and the reed of the hautboy have furnished their mechanical pictures of the vocal organs. One can not say positively—a resemblance of the mechanism of the voice, to some known instrument of music, may not be proved hereafter; but

cautious reflection will guard us against surprise on a future discovery, that in most points the formative causes in the two cases are totally dissimilar.—RUSH, *The Philosophy of the Human Voice*, p. 107. (L. G. & Co., 1855.)

1445. VOICE, MODULATION OF THE.—The modulation of the voice proceeds principally from the larynx, which produces and modifies it almost without limit, by expansion and contraction. First, then, we have the formation of the larynx, with its muscles, cartilages, membranes, and tracery, which are to the emission of vocal sound what the involutions of the brain probably are, instrumentally, in the operations of thought. But, in the one case as in the other, the connection of the organs with the effects produced entirely escapes us; and, altho we are continually availing ourselves of the instrument, we do not perceive in any manner the how of its ministrations. It is only by use, and experiments often repeated, that we learn to employ them with greater ease and power, and our skill in this respect is wholly empirical. The researches of the subtlest anatomy have given us no discovery in the matter. All that we have ascertained is that every voice has its natural bell-tone, which makes it a bass voice, a tenor, or a soprano, each with intermediate gradations. The middle voice, or tenor, is the most favorable for speaking; it is that which maintains itself the best, and which reaches the farthest when well articulated. It is also the most pleasing, the most endearing, and has the largest resources for inflection, because, being in the middle of the scale, it rises or sinks with greater ease, and leans itself better to either hand. It therefore commands a greater variety of intonations, which hinders monotony of elocution, and re-awakens the attention of the hearer, so prone to doze. The upper voice, exceedingly clear at first, is continually tending toward a scream. It harshens as it proceeds, and at last becomes falsetto and nasal. It requires great talent, great liveliness of thought, language, and elocution to compensate or redeem this blemish. One of the most distinguished orators of our time is an example in point. He used to succeed in obtaining a hearing for several hours together, in spite of his lank and creaking voice—a real victory of mind over matter. A bass voice is with difficulty pitched high, and continually tends back. Grave and majestic at the outset, it soon grows heavy and monotonous; it has magnificent cords; but, if long listened

to, produces frequently the effect of a drone, and soon tires and lulls to sleep by the melody of commingling sounds. What, then, if it be coarse, violent, uttered with bursts? Why, it crushes the ear, if it thunders in too confined an apartment; and if it breaks forth amidst some vast nave, where echoes almost always exist, the billows of sound reverberating from every side blend together, should the orator be speaking fast, and the result is a deafening confusion, and a sort of acoustic chaos.—BAUTAIN, *Art of Extempore Speaking*, p. 88. (S., 1901.)

1446. VOICE, NATURAL MODULATION OF THE.—The situation of the public reader and speaker calls for the employment of the most refined art in the management of his voice. He should address a whole assembly with as much apparent ease and pleasure to himself and audience as tho there were but a single person present. In addressing an auditory which meets for information or amusement, or both, the judicious speaker will adopt his ordinary and most familiar voice, to show that he rises without bias or prejudice, that he wishes reason, not passion, should guide them all. He will endeavor to be heard by the most distant hearers, without offending the ear of the nearest one, by making all his tones audible, distinct, and natural.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 144. (J. P. M. & Co., 1845.)

1447. VOICE, NATURALNESS OF THE, IN PREACHING.—Be sure, when in the pulpit, to speak in your natural voice. God has given you a certain voice; and you are sure to be punished, and your audience punished, too, if you use another voice. The power of listening is marvellously diminished if we do not speak naturally. And yet the habit of adopting a non-natural voice in the pulpit is so common that the risk of this fault is almost universal. Where these non-natural voices come from is a difficult and puzzling question. They get into the lungs, throat, and mouth of the preacher, in the short interval during which he mounts the pulpit stair. If we ask why a man speaks artificially in the pulpit, tho the very same man will speak quite naturally on the platform, I imagine that the reason may be this, that in the latter case he must conceive it possible that there may be interruption, and that he may be called to defend himself and to reply, whereas in the former case the congregation is absolutely unprotected. However this may be, the point with which we

have to deal in this part of our subject is very serious; and we must lay it down as a truth, that it is by no means easy for a preacher, without taking some pains, to address a congregation in his natural voice. The case of the barrister is very different, who speaks on common topics in a place of no great size, and has seldom need to go beyond the limits of what may be called eloquent and persuasive conversation. The conditions of a sermon are extremely different from those of conversation. It is a great safeguard to be aware of our danger in this respect. A young clergyman should watch himself very carefully at first; for bad habits, once formed, are not easy to correct. And we should all be ready to welcome the criticism of our friends, and to welcome that criticism all the more if it is unpalatable. We must bear in mind that in preaching our business is to reach our people's hearts by means of utterance; hence it is our duty to make the vehicle by which our truth reaches them as good as we can.—Howson, *Homiletical and Pastoral Lectures*, p. 57. (A., 1880.)

1448. VOICE, OROTUND.—The orotund voice is the simple, pure tone rounded out into greater fullness. The word comes from *rotundus*, meaning round. It is produced mainly by an increased resonance of the chest and mouth cavities, and a more vigorous action of the abdominal muscles. It always has the character of fullness, but is not necessarily a loud tone. Neither is it an "assumed" voice, but should result from expanded thought and increased intensity of feeling. Its force varies in degree with the thought being expressed. It may be effusive or flowing, expulsive or rushing, explosive or bursting. It is used in language of great dignity and power, in intense and ponderous thought, and in grandeur and sublimity. It is also used in public prayer, and in certain Bible and hymn reading. Coupled with the simple conversational style of speaking, it greatly enlarges the public speaker's possibilities of expression. It gives variety and appropriateness to the spoken word. An ordinary colloquial style of speaking, when long continued, becomes tame and uninteresting to an audience; but when all the gradations of soft, medium, and full orotund voice are added, the speaker is conscious of vastly increased scope and power.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 39. (F. & W., 1909.)

1449. VOICE, OROTUND, IN BIBLE READING.—To Scriptural reading and

prayer, the orotund is most appropriate, for its full swelling tone lends depth and solemnity to the delivery, and is strongly expressive of reverential feeling. The acquisition and command of the orotund, therefore, is essential to the clergyman, whose voice is required to fill a large building, not only so as to be audible, but with a deep and solemn effect that shall secure the attention, respect, and sympathy of his auditors. The figurative and sublime language of the Old Testament must not be uttered, as it too frequently is, in the familiar and undignified tone in which we would deliver an ordinary lecture, or make a statement of finance; and even the beautiful simplicity of the New Testament must not be vulgarized and degraded to the familiar tone of commonplace conversation or narration. The dignity of his subject, his office, its high aim, the place, the occasion, all demand from the clergyman dignity of style and manner, and the orotund voice, with its full, swelling stream of sound, is the one adapted to that end. It should, therefore, be a great and constant object of the clergyman to educate his voice and utterance upon this point.—VANDENHOFF, *Art of Elocution*, p. 152. (S. & S., 1851.)

1450. VOICE, PITCH OF THE.—The mind is constantly agitated not with mere ideas only, but feelings, emotions, and it needs signs besides words to express its conditions. In oratory, plain ideas are not enough, they must be embellished. The love of variety is natural, but it must be regulated by just laws. In emphatic speech nothing should be used except what results from the meaning and the sentiment. Loudness must be softened, harshness smoothed, the sentiment felt, and the emphasis will come. The ancients even anatomized words into letters, to find their nature, sound, to the finest shade. It was with them exactness—and the utmost art only improved the spirit. It was with them grand, graceful. Large musical intervals are traversed in impassioned speaking, and it is one of the first requisites to realize this fact and carry it into practise. It needs close attention to appreciate the extent. For general use, the lowest notes are too full and make the least impression; the highest are too sharp, and are unpleasant and disagreeable; the middle are the best as a basis to raise and lower from at will; the tenor, the natural bell-tone. First, equality of tone, not steps; next, variety, changing by melody and modulation, and conforming to the subject, neither bawling nor lifeless; and there is always a great chasm to bridge between

the letter and the spirit, the words and ideas.—FROBISHER, *Acting and Oratory*, p. 25. (C. of O. & A., 1879.)

1451. VOICE, POWERS OF THE.—In all history, God has put highest honor and responsibility upon the voice. And no wonder, when we consider the vastness and variety of its powers! There is no musical mechanism, from shepherd's pipe to orchestral organ, that has such power to charm, to soothe, to thrill, to awe, to melt to tears, or rouse to wrath, or wake to love. Now it is a battle trumpet, and now a harp of praise; it can thunder as on Sinai and drop as the dew on Hermon. There is no sentiment or passion of the soul which it can not arouse and express. There is no ear so dull but it has some tone to pierce it, and no truth in all the range of revelation that is not dependent upon it for perfect interpretation. Why, then, does not the preacher use his voice as not abusing it? Why does he not see that, like the incarnate Word, it should be "full of grace and truth?" And yet, through neglect of study and training, it comes to pass that the celestial music of the Gospel gets about as much interpretation from the average preacher as one of Beethoven's sonatas would if rendered by a village brass band. If the dead strings of a violin can be made to wake to rapturous sweetness under the skilled hand of a Paganini, what may not the painstaking student of oratory evoke from these vibrating, living cords in the throat, which the fingers of God have fashioned in order that His breath may become vocal! These being the materials of pulpit action, the preacher will habitually drill and discipline his forces to their highest efficiency.—KENNARD, *Psychic Power in Preaching*, p. 109. (G. W. J. & Co., 1901.)

1452. VOICE, PRACTISE IN RAPID SPEECH FOR CONTROL OF THE.—Extreme rapidity of speech may be employed as a means for obtaining a command over the voice. The difficulty, in this case, of making transitions from one position of the organs of articulation to another requires an exertion which tends to increase their strength and activity; and consequently enables them to perform all moderate progressions, without hesitation. I would recommend the utmost possible precipitancy of utterance; taking care not to outrun the complete articulation of every element: and this makes it advisable to set the lesson on some discourse, long fixed in the memory, that no embarrassment may arise from the distract-

ing effort of recollection.—RUSH, *The Philosophy of the Human Voice*, p. 436. (L. G. & Co., 1855.)

1453. VOICE, PRESERVATION OF THE.—There are several general rules, the observation of which tends to the preservation of the voice and the increase of its power. (1) The first is connected with the time for practising, which should be between ten and twelve in the morning and from to five and eight in the evening. "To commence too early in the morning," says Mr. Hunt, in his "Philosophy of Voice and Speech," "is injudicious; the secretion of mucus being more abundant about that time, the voice is thereby affected." It is neither advisable to speak on an overloaded or an empty stomach. Four hours after a moderate meal may be considered as the proper time. (2) The next rule is that the lessons should not last too long at a time: half an hour is quite long enough for children, and an hour and a quarter for adults. (3) All lessons should be recited in an erect position. The chest should be expanded and projected, but not in a constrained manner; the shoulders depressed and thrown back, the mouth well open, without distorting the features, and the lips should be made to perform their proper part in articulation. (4) It is one of the best means of strengthening the voice, to vociferate loudly in the open air, whether standing, or walking on level ground, or uphill against the wind. The example of Demosthenes will occur to the reader, who cured the weakness of his voice by loud recitations on the seashore. Of course, however, this, like everything else, may be overdone, so it is to be hoped that the student will exercise prudence and common sense. (5) Colds should be carefully guarded against, and this is to be done not so much by going muffled up in great coats and cravats as by bathing daily in cold water and taking daily exercise in all weathers. When the voice is hoarse, it should not be exerted. (6) Certain things are known to be injurious to the voice, and are therefore to be avoided. Amongst these are figs, apples, pears, and nuts. Alcoholic liquors and smoking are said to do more damage to tenor than to bass voices. (7) The teeth should be carefully looked after, as their loss seriously affects articulation. (8) The chest and neck should not be confined. (9) A good exercise for improving the quality of the voice and increasing the power of the lungs is the practise of the vowel sounds upon any tone of the musical scale. The vowel "a," as sounded in father,

should particularly be used. It is the only vowel on which the timbre of the human voice is to be heard in its highest perfection. Each note in this exercise should be held on as long as possible without inconvenience; breath should then be taken quickly, and a new note begun.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 69. (W. L. & Co.)

1454. VOICE PRODUCTION.—The organs of sound are the lungs, which furnish us with a column of air, and the vocal cords that are thrown into vibration by the motion of that column of air, as the strings of an Eolian harp are agitated by the wind. In the throat lies the movable box called the larynx, with an opening at the top called the glottis, across which are stretched the vocal cords. They are not cords, properly speaking, but membranes; a drum-head slit across would represent them more exactly. By an act of volition, for the most part unconscious, we tighten or loosen the tension of the membranes, we increase the swiftness of the vibrations, and thus raise the pitch of the sound produced. A high note requires that the vocal cords should be all but touching and all but parallel. If, from any cause (swelling from cold, etc.), they do touch anywhere, the voice cracks. "The sweetness and smoothness of the voice," says Professor Tyndall, "depend on the perfect closure of the slit of the glottis at regular intervals during the vibration." The pitch, of course, depends on the number of vibrations produced in a second. The middle C of the piano corresponds to two hundred and sixty-four vibrations a second, its octave to double that number. The lowest number of vibrations a second that can be distinguished by the ear is said to be sixteen, the highest thirty-eight thousand.—FROBISHER, *Acting and Oratory*, p. 149. (C. of O. & A., 1870.)

1455. VOICE, PROJECTION OF TONE OF.—A celebrated writer on this subject directs a reader or speaker, upon his first addressing his auditory, to fix his eyes upon that part of them from which he is the farthest, and to pitch his voice so as to reach them. This, I fear, would be attended with very ill consequences if the assembly were very large, as a speaker would be strongly tempted to raise his voice, as well as increase its force, and by this means begin in a key much too high for the generality of his auditory, or for his own powers to continue it. The safest rule, therefore, is certainly to begin, as it were, with those of

the assembly that are nearest to us, and if the voice be but articulate, however low the key may be, it will still be audible, and those who have a sufficient strength of voice for a public auditory find it so much more difficult to bring down than to raise the pitch that they will not wonder I employ my chief care to guard against an error by far the most common, as well as the most dangerous.—WALKER, *Elements of Elocution*, p. 302. (C. & W., 1799.)

1456. VOICE, PROPER MANAGEMENT OF THE.—Of every human voice there are three keys, or degrees of audibility: the high, the middle, and the low. The differences in these degrees depend not only on the tone and volume of the voice, but on the size and structure of the auditorium. In ordinary discourse, the middle key is used, the high and low in parts more forcible or solemn. On any given occasion, therefore, the middle key, which fills the room and is distinctly heard by every listener, determines the gradations of the voice for the entire oration, and must be found at its commencement if the orator would speak with comfort and be certain that his audience can hear. This is accomplished by addressing the remotest auditors in a natural key, and gradually elevating its tone, and increasing its volume, until he finds that his own enunciation becomes easy, while yet the whole space around him is full of the vibrations of his voice. Experience alone can give an orator the complete command of this faculty, but it can be acquired to an extent which will enable him to speak without difficulty anywhere indoors, when distance is the only obstacle to be encountered. If the auditorium is acoustically defective, as where it is inhabited by an echo or reverberation, no effort of the orator can overcome it. The necessary middle key having been thus discovered, the orator must restrain his voice within its limits, except when the idea which he expresses requires a higher or a lower key, never even then dropping his voice so far as to become inaudible, nor raising it until it shocks and offends the ear.—ROBINSON, *Forensic Oratory*, p. 304. (L. B. & Co., 1893.)

1457. VOICE, PULPIT TONE OF.—There is one fault that overtops all others, and constitutes a crying sin and an abomination before the Lord. Would that every hearer who suffers by it had the courage to go to his minister and tell him of the torture he inflicts. He could not long endure such an overwhelming fire brought to bear on him.

It is what is sometimes designated as the "solemn or holy tone." It prevails to an alarming extent. Men who, out of the pulpit, are varied and lively in their conversation, no sooner enter it than it seems as if some evil spirit had taken possession of them and enthroned itself in their voice, which at once sinks into a measured, or rather measureless drawl, with each word sloping down a precipice of falling inflections. It conceals ideas as perfectly as ever Talleyrand did; for surely no idea, even of living light, could penetrate through such a veil. Men who thus neutralize their talents and contribute to render religion distasteful, will surely have to answer for it at the great day of account. Let our style in the pulpit be simple, earnest, and manly. Let each emotion clothe itself in its own language and tones, and then we will be above all rules, and all censures, too, for we will be under the infallible guidance of nature and the Spirit of God.—PITTINGER, *Oratory Sacred and Secular*, p. 57. (S. R. W., 1869.)

1458. VOICE, PURE TONE OF.—In "Gardiner's Music of Nature," it is shown that a musical sound flies farther than another kind of sound. He says that at a distance from Donnybrook, when the great fair was going forward, the notes of the violins came clear and distinct to the ear, while the duller noises and din that prevailed around them were lost, or reduced to a faint murmur. The same writer states that the connoisseurs did not seek the nearest seats when Paganini played in England, but preferred more retired places, where his exquisite instrument over-rode the storm of the orchestra. This principle obtains in the superior audibility of trained voices, which is always accompanied with an improved ease of delivery. The main ingredient of clear and resonant tone is a discharge of all huskiness or aspiration from it—except, of course, where these are expressly called for as an element of expression. The smaller the measure of breath put forth, the clearer and purer the tone, in general, produced. Because the more completely is the column of air put into vibration, the less, too, the fatigue, necessarily. With practise, the power to vibrate fully a larger expiration is found to increase. The ability to make one's voice travel far depends upon ringing it against the roof of the mouth—forcing, as it were, the breath to strike against the center of the archway which the roof forms. I have also remarked that speakers, when addressing audiences in the open air, have not unfrequently a ten-

dency to curve the lips outward, trumpet-fashion, which, of course, projects the sound. These experiments may be made on all the vowels.—BAUTAIN, *Art of Extempore Speaking*, p. 353. (S., 1901.)

1459. VOICE, PURE TONE OF, RECOMMENDED.—The good qualities of the voice are the most easy, audible and agreeable, and some of the most important elements of expression. They render speaking comparatively easy to the speaker. One reason of this is that pure tone is formed with the least possible expenditure of breath and vital force; all the breath expended is utilized; whilst, on the other hand, impure tone commonly implies the escape of a greater or less proportion of the breath in an unvocalized form, consequently a waste of the vital forces. It is truly surprising how little breath is required for speaking when it is all utilized, and the tones consequently are perfectly pure. This may be shown by holding a candle close to the mouth while speaking; when, if the tones are free from all impurity, the breath will hardly stir the flame; but if they are impure from unvocalized breath, the flame will flicker as from a draft of air through a broken window. One can speak, therefore, in pure tones with comparatively little effort or fatigue; whilst impure tones are very exhausting. Hence the bad qualities tend also to generate disease in the vocal organs.—MCLIVAIN, *Elocution*, v. 302. (S. A. & Co., 1874.)

1460. VOICE, QUALITY OF.—Quality, which the French call *timbre*, the Germans *Klangfarbe*, and which Professor Tyndall proposes to call *clang-tint*, depends upon a union of unequal vibrations. A stretched string can either vibrate as a whole, or as a number of equal parts, each of which vibrates as an independent string. In fact, we never can cause a string to vibrate without causing this subdivision to a greater or less extent, so that we have always, in addition to the sound produced by the vibration of the whole string, called the fundamental tone, the sound produced by the vibration of its parts, called the harmonic or over-tones. We can not alter the shape of the roof of the mouth, but we can change the shape of its flooring, the tongue, and its portals, the lips; we can reflect the sound produced by our vocal cords from the back part of the mouth, where the vibrations hit against the soft palate, and become flat and muffled, or from the extreme front of the mouth, where they strike the back part of the teeth, and become

sharp and thin, or from the rounded center of the roof itself, which nature intended as a sounding-board, when they become clear, full, and resonant. If we let the tongue lie back too far, the vibrations are disturbed, and we get a harsh noise instead of a pleasant sound. Noise is a sound so complicated that the ear is unable to analyze it; that is, the vibrations are so irregular that harmony is impossible. This shows the importance of the proper adjustment of our sounding-board, a thing to which most teachers pay little attention. All the air-passages above the larynx, the pharynx, mouth, nose, and even the cells in the frontal bone, form part of this sounding-board, or resonance-tube; but, if we properly control the movements of the tongue, the other parts will take care of themselves. This power over the tongue, which enables us to take the form of a and hold it as long as we like, can only be acquired by practise before a mirror, until the muscles learn their lesson, which is retained as a muscular memory.—FROBISHER, *Acting and Oratory*, p. 151. (C. of O. & A., 1879.)

1461. VOICE, QUALITY OR KIND OF.—Quality or kind is one of the five modes of speech. Its principal forms are the whispering, the natural, the falsetto, and the orotund voices, together with those embraced by the common nomenclature of harsh, hoarse, rough, smooth, full, thin, and musical. Quality is, as it were, the material of speech, and many of its forms are employed for the purpose of expression. There are certain conditions of the mind instinctively associated with appropriate forms of quality. The whisper as an articulation denotes the intention of secrecy; the falsetto is used for the emphatic scream of terror, pain and surprise; and the orotund voice alone gives satisfactory expression to the feeling of dignity and deliberation. The natural voice is accommodated to the moderate or lively sentiments of colloquial, dialog, and familiar reading. It is not necessary to particularize the sentiments, calling respectively for a harsh, full, rude, or courteous quality. The history of their specific appropriation, in the art of reading, may be learned from books. Regarding these forms of quality as distributed among mankind, some voices are restricted to the harsh, or to the meager. Few persons have by nature a pure orotund. Some speak altogether in falsetto; and women are apt to use it in careless pronunciation. Most voices, however, may by diligent cultivation be improved in quality. This mode of the voice is not to be regarded solely in

the simple and insulated light here represented. It is susceptible of combination with force, time, pitch, and abruptness. In short, quality must necessarily be united with some of the forms and varieties of the other modes. It must be either strong or weak; its time must be long or short; its emission will be abrupt or gradual; and it must be of some definite radical or concrete pitch. Certain forms of quality are, however, exclusively congenial with particular conditions of these other modes: thus smoothness will more generally affect the moderate degrees of force. Similar congenialities may be discovered by the slightest reflection.—RUSK, *The Philosophy of the Human Voice*, p. 162. (L. G. & Co., 1855.)

1462. VOICE, REGISTERS OF THE.—In the art of reading, our three kinds of notes—the low, the middle, and the high—are all indispensable; but, as their force and value are different, their employment must also be evidently somewhat different. Of the three, the solidest, the most flexible, and the most natural is the middle voice. As Mole, a celebrated actor of the last century, often said, "the middle voice is the father, without it no posterity." The middle voice, in fact, is our ordinary voice, and is therefore the best and truest delineator of our truest and most natural sentiments. The low notes are not without great power; the high notes are occasionally brilliant; but to neither should recourse be had frequently; they should be employed only when certain unusual effects are to be produced—that is to say, only exceptionally and sparingly. As an illustration, I should compare our high notes to cavalry, whose peculiar province is to make dashing charges, initiate strong attacks; the low notes I should compare to the artillery, as denoting strength, effort, and the putting forth of unusual power; but the main body of the army, its real working strength and spirit, the element on which the tactician relies the most and employs the oftener, is the infantry. The middle voice is our infantry. The chief precept, therefore, which I would most earnestly impress on you is this: to the middle voice accord the supremacy, first, last, and always! The high notes are too frail, too thin, too delicate. By employing them too often or too much, you wear them out, you falsify them, you make them squeaky; your little piano will be put out of tune, and the whole organ, in fact, considerably changed for the worse. Not unfrequently even has the abuse of these high notes affected injuriously the

orator's very flow of thought. Berryer, the world-renowned advocate, assured me that he lost, one day, a very good cause by unconsciously starting his speech in too high a key. His temples soon felt the unusual fatigue of the larynx; from the temples it passed to the brain; the strain being too great, the brain gave way, the thought became confused, and the language disarranged and indistinct. Berryer actually broke down in open court, simply because he had never thought of descending from the lofty perch whence his voice had started at the beginning of his discourse. Just as dangerous is the abuse of the lower notes. They always tend to infuse monotony, gloom, dullness, heaviness. Talma, in his younger days, gave way often to this defect. His voice, tho mainly powerful and emotional, had a touch of the dismal about it. Long and careful training alone at last succeeded in keeping it out of the cavern into which it was too often disposed to fall.—LEGOUVÉ, *The Art of Reading*, p. 30. (L., 1885.)

1463. VOICE, REMEDY FOR HIGH PITCH OF THE.—The most successful method by which to correct the voice when its improper pitch is detected by the labor and difficulty of speaking after the speech has commenced, is to pause a few moments to afford the organs of speech a very brief interval of rest, and, on resuming the subject again, to strike or aim for a different pitch of the voice, a higher key if the previous pitch was too low, and a lower key if it was previously too elevated. And this is an interval of rest which the speaker must snatch from the speaking in progress, without resuming his seat, and that in such a way as will not create the impression with his audience that he is about to relinquish his subject. These pauses are frequently indulged in by many speakers without reference to the state of the voice itself, for the purpose of enabling the speaker to survey with due deliberation the ground of discussion over which he may be passing at the time. In the impatience of the moment some speakers make an effort to overcome this difficulty by suddenly raising the voice to an unusual point of vehemence, and getting apparently into a terrible fervor of passion. But the most efficacious and certain of all methods by which to relieve the difficulties connected with speaking on a wrong key, when the impediment is discovered in the process of delivering a speech—and the subject under discussion is one to the elucidation of which authorities may be applicable,—is to take up

a book and read from it at as great length as its appropriateness to the subject may permit, and then to resume the business of speaking again.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 84. (H. & B., 1860.)

1464. VOICE, RIGHT MODULATION OF THE.—Every one has a certain pitch of voice in which he is most easy to himself and most agreeable to others. This may be called the natural pitch: this is the pitch in which we converse: and this must be the basis of every improvement we acquire from art and exercise, for such is the force of exercise upon the organs of speech as well as every other in the human body that constant practice will strengthen the voice in any key we use it to, even tho this happen not to be the most natural and easy at first. This is abundantly proved by the strong vociferation which the itinerant retailers in the streets acquire after a few years' practise. Whatever key they happen to pitch upon at first is generally preserved, and the voice in that note becomes wonderfully strong and sonorous; but, as the *Spectator* humorously observes, their articulation is generally so indistinct that we understand what they sell, not so much by the words as the tune. As constant exercise is of such importance to strengthen the voice, care should be taken that we exercise it on that part where it has naturally the greatest power and variety. This is the middle tone, the tone we habitually make use of when we converse with or speak to persons at a moderate distance, for if we call out to one who is so far off as to be almost out of hearing, we naturally raise our voice to a higher key, as well as swell it upon that key to a much greater degree of loudness; as, on the contrary, if we wish to be heard only by a single person in company, we naturally let fall our voice into a low key and abate the force of it so as to keep it from being heard by any but the person we are speaking to. In this situation nature dictates; but the situation of a public speaker is a situation of art; he not only wishes to be heard, but to be heard with energy and ease. For this purpose, his voice must be powerful in that key which is easiest to him, in that which he will most naturally fall into, and which he will certainly have the most frequent occasion to use, and this is the middle tone.—WALKER, *Elements of Elocution*, p. 298. (C. & W., 1799.)

1465. VOICE, RIGHT TONE OF.—There is much in the tone of a speaker's

voice. Next to words, it most influences an audience. The same thing said in two different tones will have entirely different effects and even convey different meanings. Undoubtedly nature in this is more potent than art. Some voices are naturally incompetent to express great variances of tone, altho the failure is more frequently in the feeling than in the voice. The latter is not in the right tone because the former is not in the right place. It is difficult to prescribe any rules for acquiring tone, for it is not so much an art as an instinct. Tone is nature's language. The best advice I can give you is to cultivate it by cultivating the emotions by which it is attuned. Cherish fine sympathies with God, and nature, and humanity, with all that is holy and good and beautiful, and the feelings so kindled will utter themselves in true tones that will touch the kindred cords in those who listen to you. For practise, read aloud passages of oratory, or in the drama, that embody stirring emotions; thence you will learn confidence in yourself when you require to express the real and not the simulated feeling.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 229. (H. C., 1911.)

1466. VOICE, RUSH'S PHILOSOPHY OF THE.—Dr. Rush, whose "Philosophy of the Human Voice" presents the most minute and scientific analysis of the subject that has yet appeared, adopts an arrangement of the elementary sounds of our language into tonics, subtonics, atonics and aspirates. He distinguishes the qualities of the voice under the following heads: the Orotund, which is fuller in volume than the common voice; the Tremor; the Aspiration; the Guttural; the Falsetto, and the Whisper. The complex movement of the voice occasioned by the union of the rising and falling slides of the same long syllable he calls a wave. It is termed by Steele and Walker the circumflex accent. Dr. Rush illustrates the slides of the voice by reference to the Diatonic scale, consisting of a succession of eight sounds, whether in an ascending or descending series, and embracing seven proximate intervals, five of which are Tones, and two Semitones. Each sound is called a Note; and the changes of pitch from any one note to another are either Discrete or Concrete, and may be either rising or falling. Concrete changes of Pitch are called slides; and of these movements there are appropriated to speech the slides through five different intervals—the Semitone, the Second, the Third, the Fifth, and the Octave. By a careful analysis of the

speaking voice, Dr. Rush shows that its movements can be measured and set to the musical scale; and that, however various the combinations of these vocal movements may at first appear, they may readily be reduced to six, called Phrases of Melody. These are the Monotone, the Rising and Falling Ditone, the Rising and Falling Tritone, and the Alternate Phrase. By a more careful analysis, we ascertain that some of the simpler styles of delivery take their character from the predominance of some of these phrases of melody. Thus we have the Diatonic Melody, the Melody of the Monotone, of the Alternate Phrase, and of the Cadence; and to these are added the Chromatic Melody, which arises from the predominance of the Semitone, and the Broken Melody.—SARGENT, *The Standard Speaker*, p. 21. (C. D., 1867.)

1467. VOICE, SEIZING THE SOUND OF THE.—One of the modes by which the supply of breath is wasted, instead of being economized, I continually observe in the pupils I have had under my care, and it consists in the following error. Instead of seizing the sound, as it were, and articulating the very instant the mouth opens, the lips are suffered to remain apart for a few seconds before the pupil begins actually to read or speak. By this mistake much valuable breath is lost, and the sound of the voice most seriously injured in quality, to say nothing of the personal fatigue and speedy exhaustion caused by this erroneous habit.—PLUMPTRE, *King's College Lectures on Elocution*, p. 83. (T. & Co., 1883.)

1468. VOICE, SLIDES OF THE.—By closely observing the movements of the voice, when under the perfect command of the mind, you will see that it changes its pitch, by leaps of one or more notes, in passing from word to word, and sometimes from syllable to syllable, and also slides upward and downward; which skips and slides are almost infinitely diversified, expressing all the shades of thought and feeling, and playing upon the minds of the listeners with a kind of supernatural power, the whole range of tunes from grave to gay, from gentle to severe. The worlds of mind and matter are full of music and oratory.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 167. (J. P. M. & Co., 1845.)

1469. VOICE, STRENGTHENING THE.—If your voice be weak, try and strengthen it by exercise; if strong, properly to modulate it; if disagreeable, to improve it;

and, whatever it be, to cultivate it. "Let a man speak that I may see him," said a quaint old philosopher, meaning that he could discern the constitution of a man's mind, his modes of thought or habits of life, by hearing him speak. How far this is possible we will not attempt to say, but this we know, that if a man would become a good speaker—hears with pleasure, and clearly understood when speaking in public—he must learn to speak in a distinct and measured tone, to modulate and improve his voice, to raise or lower it as the subject shall require, to emphasize the right words, and to be lively, serious, and impressive, according to the whole or any part of the subject may require. This is not a difficult task; but a man will never make a good speaker until he can do so, if indeed he ought to be speaking in public at all. Every person ought to make a practise of reading aloud for a considerable time every day; for by so doing he will derive a double advantage. He will not only impress the subject more deeply on his memory, but he will also strengthen his voice, detect any unpleasantness of tone, and learn to emphasize the right words. So that when called upon to read or speak in public, he will not feel awkward and nervous, and, after blundering through the task like some schoolboy reading his lesson, sit down covered with confusion. But whether it be to read or speak, he will be prepared for it, and show to the audience that he is no novice. Perhaps some of our readers will say that it is not possible in all cases to read aloud for a period every day. Some men have wives and families around them, and only one or two small rooms to live in. Others may be at lodgings, and boarding with families where they have no quiet study to themselves. These and many other similar objections may be made. But the question is, Is the plan we have recommended a good one, and calculated to improve the voice? If so, then we think there are few men but what will be able to carry it out, provided they see the necessity of it, and make up their minds to do so. Those who are fathers or brothers at home, instead of poring in silence over the columns of newspapers or pages of a book, as is too frequently the case, let them read aloud to their wives and families. It will show a more sociable spirit, and we think there are few wives but what will be pleased with the attention or compliment paid to them by so doing. And to others who may be differently situated, there are the open fields, where in the weather they may practise to their hearts' content. At other

times let them take their book, and read to some poor, sick neighbor or friend, thereby instructing and cheering the unfortunate, and at the same time improving themselves. By such means as these, as great good may often be done in fitting ourselves for a work like that of public speaking as in carrying out the work itself.—ANON, *The Public Speaker*, p. 36. (J. N. & Co., 1860.)

1470. VOICE SUITED TO THE SENTIMENT.—A just pronunciation can not be other than that which is fitted to the things of which we speak, and this is for the most part effected by the passions of the mind, the voice generally being modified according to the determination of the will. But as some passions are true, others counterfeit and imitated, the true will naturally break out, as in grief, anger, indignation; yet are they natural, and therefore not to be subjected to rules of discipline. On the contrary, those copied by imitation depend on art, but being devoid of naturalness, to express we must endeavor to feel them in figuring to ourselves a lively image of things and in being affected by them as by realities. Thus the voice, as the interpreter of our sentiments, will transmit our disposition of mind to the judges, for it is the index and is patterned, as it were, by the mind, receiving as many impressions and admitting of as many changes as does the mind itself. Therefore, in joy it is full, plain, and animated with mirth, flows in a strain of glad-some emotions. In contention it gives, erect, a full stretch to all its nerves and powers. In anger it is boisterous, and rough, and impetuous, and there is frequent respiration, for the breath can not be of long continuance when immoderate in its effusions. It is somewhat slowly toned in bringing odium upon a person, because commonly none but those of abject sentiments can entertain so mean a passion. But in soothing, confessing, giving satisfaction, entreating, it is mild and submissive. When it persuades, advises, promises, comforts, it is grave; in fear and bashfulness, it is narrowed; in exhortations, it is strong; in disputes, round; in pity, tender and mournful; and designedly, as rather obscure; but in digressions it gives full scope to volubility and seems secure of being clear; and in narratives and familiar discourse it is straight and even, holding a certain medium between the tones that are flat and sharp. In vehement passions, it rises; in more tranquil, it falls; but higher or lower proportionately to the degree of either.—ANONYMOUS.

1471. VOICE, SYMPATHETIC QUALITY OF.—In all cases, whatever be the tone of the voice—bass, tenor, or soprano—what most wins upon the hearers, what best seizes and most easily retains their attention, is what may be called a sympathetic voice. It is difficult enough to say in what it consists; but what very clearly characterizes it is the gift of causing itself to be attended to. It is a certain power of attraction which draws to it the hearer's mind, and on its accents hangs his attention. It is a secret virtue which is in speech, and which penetrates at once, or little by little, through the ear to the mind or into the heart of those who listen, charms them, and holds them beneath the charm, to such a degree that they are disposed, not only to listen, but even to admit what is said, and to receive it with confidence. It is a voice which inspires an affection for him who speaks, and puts you instinctively on his side, so that his words find an echo in the mind, repeating there what he says, and reproducing it easily in the understanding and the heart. A sympathetic voice singularly helps the effect of the discourse, and is, besides, the best, the most insinuating of exordiums (introductions). I know an orator who has, among other qualities, this in his favor, and who, every time he mounts the pulpit, produces invariably a profound sensation by his apostolic countenance, and by the very first sounds of his voice. Whence comes, above all others, this quality which can hardly be acquired by art? First, certainly, from the natural constitution of the vocal organ, as in singing; but, next to this, the soul may contribute much toward it by the feelings and thoughts which actuate it, and by the efforts which it makes to express what is felt, and to convey it to others.—BAUTAIN, *Art of Extempore Speaking*, p. 91. (S., 1901.)

1472. VOICE, SYMPATHY OF.—There is something sympathetic in the lively and sincere manifestation of any affection; and when the hearer sees that the speaker is really moved, the motion gains him by a sort of contagion, and he begins to feel with him and like him; as two cords vibrating in unison. Or, again, if a truth be unfolded to him with clearness, in good order, and fervently, and if the speaker shows that he understands or feels what he says, the hearer, all at once enlightened and sharing in the same light, acquiesces willingly, and receives the words address to him with pleasure. In such cases the power of conviction animates, enlivens, and transfigures the voice, render-

ing it agreeable and effective by virtue of the expression, just as a lofty soul or a great mind exalts and embellishes an ordinary and even an ugly countenance. The best way in which an orator can impart to his voice the sympathetic power, even when he may happen not to have it naturally, is to express vividly whatever he says, and consequently to feel it well himself, in order to make others feel it. Above all, the way is to have great benevolence, great charity in the heart, and to love to put them in practise, for nothing gives more of sympathy to the voice than real goodness.—BAUTAIN, *Art of Extempore Speaking*, p. 93. (S., 1901.)

1473. VOICE, THE MIDDLE.—It is an advantage to a speaker to have a middle voice, since he has the greater play for expression in its more numerous inflections. It is easy to understand how, by constant practise, by frequent and intelligent recitations under able guidance, a person may become master of these inflections, may produce them at will, and raise and lower his voice in speaking as in singing, either gradually or abruptly, from tone to tone, up to the very highest, according to the feeling, the thought, or the emotions of the mind. Between the acts of the mental life and those of the organs which are subservient to them, there is a natural correspondence and an inborn analogy, by virtue of the human constitution, which consists of a soul in union with a body; and, for this reason, all the impressions, agitations, shudderings, and throbbings of the heart, when it is stirred by the affections and the passions, no less than the subtlest acts, the nimblest operation of the intelligence—in a word, all the modifications of the moral life should find a tone, an accent in the voice, as well as a sign in language, an accord, a parallel, in the physical life, and in its means of expression.—BAUTAIN, *Art of Extempore Speaking*, p. 90. (S., 1901.)

1474. VOICE, TRAINING AND STRENGTHENING THE.—In order to read and speak well, it is necessary to have all the vocal elements under complete command, so that they may be duly applied whenever they are required for the vivid and elegant delineation of the sense and sentiment of discourse. The student, therefore, should first practise on the thirty-five alphabetical elements, in order to insure an easy execution of their unmixed sounds. This will be of more use than pronouncing words in which they occur; for, when pronounced singly, the ele-

ments will receive a concentration of the organic effort, which will give them a clearness of sound and a definite outline, if we may so speak, at their extreme, making a fine preparation for their distinct and forcible pronunciation in the compounds of speech. He should then take one or more of the compound sounds, and carry it through all the degrees of the diatonic and concrete scales, both in an upward and a downward direction, and through the principal forms of the wave. He should next take some one familiar sentence, and practise upon it with every variety of intonation of which it will admit. He should afterward run through the various vocal keys, and the forms of the cadence; and, lastly, he should recite, with all the force that he can command, some passage which requires great exertion of the voice. If he would acquire power and volume of utterance, he must practise in the open air, with his face to the wind, his body perfectly erect, his chest expanded, his tongue retracted and depressed, and the cavity of his mouth as much as possible enlarged; and it is almost unnecessary to add that anything which improves the general tone of the health will proportionately affect the voice. If to this elementary practise the student add a careful and discriminating analysis of some of the best pieces which our language contains, both in prose and verse, and if he strenuously endeavor to apply to them all the scientific principles which he has learned, there can be no doubt that he will acquire a manner of delivery which will do ample justice to any subject on which he may be called to exercise his vocal powers.—*SARGENT, The Standard Speaker*, p. 25. (C. D., 1867.)

1475. VOICE, TRAINING THE.—The great object of the pupil in commencing any systematic efforts to train the organs of speech, should be to deepen the voice; that is, he should so stretch the muscles about the throat or root of the tongue, by daily exercise, as to form the voice deeper in the throat than it was natural for him to do. This is the simple but regular performance through which he is summoned to pass. And the simple fact that no person has patiently worshipped at the shrine of labor, in search of vocal improvement, without reaping the reward of success, while it stifles the voice of cavil, is qualified to waken into life the strongest exertions of the ambitious. Another cause of difficulty in forming deep and musical notes, which is experienced by both speakers and vocalists, is what appears to be a stricture or tightness about that portion of

the throat which is adjacent to the root of the tongue. This tightness in the integuments or muscles about that region of the throat prevents full, deep, and swelling sounds of the voice. This a speaker or vocalist must remove, by imparting an habitual relaxation or flexibility to those particular muscles. After he has kept the organs of speech under a daily recurring discipline for some months in succession, the pupil will feel as if he was actually emitting sounds from a different organ from that which ushered them forth at the commencement of his exertions.—*McQUEEN, The Orator's Touchstone, or Elocution Simplified*, p. 41. (H. & B., 1860.)

1476. VOICE, USES OF MONOTONE

OF.—By monotone is understood the nearest possible approach to one continuous tone of voice. The inflections are the same as those used in all other cases, but they have less compass and variation; they are subdued, and have been aptly compared to the shades which the artist introduces into his picture to set off its other parts. Monotone is adapted to the expression of solemnity, sublimity, dread, and reverence. It is of the first importance in reading the Psalms, the utterance of prayer, of Milton, the solemn passages of Shakespeare, and all tragedy where the feeling is one rather of dignity and meditation than of passion. The orotund voice is the best adapted to it; but, in deep fear or horror, the voice may sink into the guttural and husky tone of terror, while the falsetto monotonies will aid in imitating distant voices. The student who desires to unite dignity with power of delivery should read aloud any passages suitable to monotone, observing, especially in his practise, the important rule of reading slowly, by prolonging the vowels and voice letters. In all such practise the body should be erect, the chest expanded, the lungs well and continuously filled, the mouth rounded for the full orotund voice, and every new clause commenced in a deep, full tone.—*LEWIS, The Dominion Elocutionist and Public Reader*, p. 70. (A. S. & Co., 1872.)

1477. VOICE, USES OF THE OROTUND:

—Solemn and dignified compositions of prose and poetry demand an appropriate tone of voice, swelling, exalted, and impressive as the subjects themselves. This tone is altogether different from the common prosaic tone of conversation. It is artificial in its character, and can only be acquired by careful culture. It is powerfully

impressive, and especially adapted to the grand sentiments of tragedy and epic poetry, and to scripture reading and prayer. When exercised by great orators and actors, it is full of impressiveness and adds depth, solemnity and force to the sentiments uttered. It is of the first importance to the minister of religion, both because it is the best calculated to fill a large building, and to command the attention and respect of the hearer, by its pure, lofty, and swelling effect, and the sentiment of awe it awakens, when used in the delivery of solemn thoughts. To give this tone in all its completeness demands the energetic action of all the vocal organs—the erect chest, the full inflated lungs, the well-rounded mouth, and the deliberate and full action of the vocal organs. Hence, because all these organs are brought into play and each assists the other, the frequent use of this voice, when once acquired, is less fatiguing and more bracing on the whole system, than the less dignified conversational tone too often heard on the platform, in the pulpit, and in other forms of public delivery. The exact mode of forming this quality of voice is not well understood, but the following directions will present a digest of various methods successfully adopted for acquiring it, and they are recommended to the student for daily practise. The term *orotund* (*orotundo*), due to Dr. Rush, indicates the nature of the vocal action. The mouth is rounded, and, as it were, hollowed out for its production. The root of the tongue and the larynx are lowered, so that the mouth, like an arched vault, is in the best condition for full resonance; the chest is also erect and expanded to give the lungs ample room to be filled and to act with energy, while the breath is poured forth against the vaulted roof with full power for successful effect. The voice under these conditions is sent forth with the utmost degree of fulness and purity of which it is capable. The mode of acquiring this voice is thus described by Dr. Rush: "The act of coughing is either a series of short, abrupt efforts in expiration, or of one continued impulse which yields up the whole of the breath. This last forms one of the means for acquiring the orotund voice. The single impulse of coughing is an abrupt utterance of one of the short tonic vocalities, followed by a continuation of the atonic breathing *h* till the expiration is exhausted. Let this compound function, consisting of the exploded tonic vocality and the aspiration, be changed to an entire vocality by omitting the sharp abruptness of the cough and continuing the tonic in place of

the aspiration. The sound thus produced will, with proper cultivation, lead to that full and sub-sonorous quality here denominated the orotund. This contrived effort of coughing, when freed from abruptness, is like the voice of gaping; for this has a hollow and sub-sonorous vocality very different from the colloquial utterance of tonic sounds. It may be exemplified by uttering the tonic *a*-we with the mouth widely extended, and by speaking as far as possible in a gaping articulation." Having thus formed some idea of commencing his practise on this voice, the student must then, with the above arrangement of vocal organs, sound the following and similar combinations that allow large compass of voice, in monotone, and with rising and falling inflections, "drawing out the vocality to the utmost extent of expiration." Ah, awe, oh, who, ee, ow, oi, arin, a-ll, o-wn, w-oe, ee-l, ow-l, j-oy.—LEWIS, *The Dominion Elocutionist and Public Reader*, p. 42. (A. S. & Co., 1872.)

1478. VOICE, VALUE OF TRAINING THE.—Cultivating the voice will amply repay for the trouble bestowed upon it. It will not only be more pleasing to the audience, but the task of speaking will also be much diminished. It will require less effort to make yourself heard, where the room or assembly is large; it will give greater dignity to yourself, and greater effect to the words uttered; and, instead of those who may be situated at a distance from the speaker complaining that they could not hear from "the words running into one another," the voice will gradually die away in the distance, but the words will be distinctly heard to any reasonable distance. Take two instances which are common among us. A large meeting is assembled, and the subject about to be brought forward has created an unusual amount of interest. The speaker rises to address the audience, but to little effect. A few around the platform or nearest to the speaker can hear all he says, but how is it with the "outsiders"? There is voice enough, and perhaps at times they are able to catch a few of his words; but, for the most part, all they can hear is an indistinct jumble of words, so, after listening with impatience for a time, they at last leave their places and depart. Thus, what with the confusion from those leaving, the mortified looks of those who are placed a little nearer, and who are straining every attention to hear all that is said, and the irritability of the more fortunate ones who are turning to see what is going on in other parts of the assembly, the

meeting is anything but a pleasant one, and the speaker anything but successful, whatever may be his powers of language, and however interesting may be the subject he may have in hand. Such a one is like a youth preparing for a public examination, who, instead of making his ground safe as he goes on, and thereby insuring to himself a creditable result, tries to gain a smattering of everything, and consequently finds in the day of trial that he knows nothing at all. How different is the following instance: In a large building—large enough for any voice to fill—a great assembly is gathered together. In the body and galleries of the building a sea of faces is seen, and a quiet murmur runs through the crowd, indicating that the speaker is impatiently expected. Presently, after a few preliminaries, every voice is hushed, and quiet stillness runs through the house as he rises to speak. At first his utterance is slow, measured, and distinct; and tho the tones of his voice are low, he is distinctly heard over every part of the house. Gradually, as he warms up in his subject, the tones of his voice become stronger and higher, but still there is the same distinctness of utterance, and the same clearness of expression. The only difference seems to be that the attention of the audience, the interest of the subject, the powers of the speaker, and the ease with which he is heard seem all to increase together. And after addressing his audience for some time, during the whole of which he has been distinctly heard, his voice assumes the same solemn and impressive tones as at first, and he concludes his speech, leaving the most pleasing effect on the minds of his hearers. How delightful it is to listen to such a man, even tho his views be somewhat different to our own, and fail to get our assent! It is evident that such a man knows what he is about, and has a due consciousness of the work which lies before him. It is also evident that he has not only given due attention to the subject which he has brought forward, but to himself also, and to the best mode of expressing himself. We know that some of our readers will say that such attainments are more the natural gifts of Providence than what may be acquired by cultivation and art. But we think that natural gifts and endowments must be something very extraordinary to enable a man to express himself thus without care and attention on his own part. Rather should we think that it is an instance where common gifts have been duly estimated and appreciated, where they have been earnestly and diligently cultivated and trained, and

where a right use has been made of them. Without doubt, some men are more highly gifted by nature than others; and in instances where there may be an equal amount of natural gifts, they may be of different kinds; yet we think that few will differ from us when we assert that very much depends on the care and attention we may give to them, and on the amount of education and experience we may obtain. And we venture to assert that, for one who becomes a good speaker solely and entirely from natural gifts being simply received and used, ten will become so from their own diligence and application.—ANON, *The Public Speaker*, p. 32. (J. N. & Co., 1860.)

1479. VOICE, VARIETY IN EXPRESSION OF THE.—Study variety of tone and of expression. There is nothing so dreary as monotony of voice. A bad speech delivered with various expression is infinitely more effective than a good speech spoken in one unbroken key and unvarying tone. Give to every sentence its appropriate expression; gravity to the grave, gaiety to the gay. Raise your voice when you desire your audience to mark some passage. Sometimes lower your voice, especially when you desire to express emotions. Your tones should be continually changing, like notes in music—to which indeed they are the equivalent in oratory—only let them be apt to the subject. This incessant play of the voice is the latest triumph of the orator. All beginners want the courage to follow even their own impulses. Their fear of failure keeps them from turning to the right or left out of the path that goes straight to the end. But, as experience gives confidence and the dread of breaking down departs, little by little, cautiously at first and afterward more boldly, you will venture upon variations of expression that will be equally a relief to yourself and your audience. This is not an accomplishment for which any rules can be suggested. It is not to be taught by a master nor learned by rote. It can be achieved only by practise, by the general cultivation of the taste and the intellect and perfected only by experience.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 233. (H. C., 1911.)

1480. VOICE, VARIETY IN PITCH AND TONE OF THE.—Within a certain compass of notes, above or below which articulation would be difficult, propriety of speaking requires variety in the height, as well as in the strength and tone of the voice. Different kinds of speaking require different

heights of voice. Nature instructs us to relate a story, to support an argument, to command a servant, to utter exclamations of anger or rage, and to pour forth lamentations and sorrows, not only with different tones, but with different elevations of voice. Men, at different ages of life, and in different situations, speak in very different keys. The vagrant, when he begs; the soldier, when he gives the word of command; the watchman, when he announces the hour of the night; the sovereign, when he issues his edict; the senator, when he harangues; the lover, when he whispers his tender tale, do not differ more in the tones which they use than in the key in which they speak. Reading and speaking, therefore, in which all the variations of expression in real life are copied, must have continual variations in the height of the voice. To acquire the power of changing the key on which you speak at pleasure, accustom yourself to pitch your voice in different keys, from the lowest to the highest notes on which you can articulate distinctly. Many of these would neither be proper nor agreeable in speaking, but the exercise will give you such a command of voice as is scarcely to be acquired by any other method. Having repeated this experiment till you can speak with ease at several heights of the voice, read, as exercises on this rule, such compositions as have a variety of speakers, or such as relate dialogs, observing the height of voice which is proper to each, and endeavoring to change them as nature directs.—ENFIELD, *The Speaker*, p. 12. (J., 1799.)

1481. VOICE, VARIETY IN TONE OF.—Everyone who would acquire a variety of tone in public reading or speaking must avoid as the greatest evil a loud and vociferous beginning, and for that purpose it would be prudent in a reader or speaker to adapt his voice as if only to be heard by the person who is nearest to him. If his voice has natural strength, and the subject anything impassioned in it, a higher and louder tone will insensibly steal on him, and his greatest address must be directed to keeping it within bounds. For this purpose it will be frequently necessary for him to recall his voice, as it were, from the extremities of his auditory, and direct it to those who are nearest to him. This it will be proper to do almost at the beginning of every paragraph in reading, and at the introduction of every part of the subject in discourse. Nothing will so powerfully work on the voice as supposing ourselves conversing at different intervals

with different parts of the audience.—WALKER, *Elements of Elocution*, p. 302. (C. & W., 1799.)

1482. VOICE, VOLUME OF.—The first attainment of vocal power is quantity—the ability to continue the sound, to elongate the utterance. The reader may consider that the time in utterance—in other words, extended quantity—is a condition of being heard. Sound traverses space at a certain definite rate, and syllables grow indistinct to the ear, from the effect of distance, as objects do to the eye. Hence, in both cases, they must be enlarged in order to be perceived. Syllables rapidly enunciated, can not be caught in their due proportions by the ear at a distance, as experiment easily demonstrates. We insist, therefore, rigorously upon this first quality and eminent distinction of the speaking voice—quantity—as directly related to both time and space. As a first exercise, for breaking in the voice to its function of public and expanded utterance, a table of vowels follows; adjoined are sounds to be used in practice:

a, as in March! Afar!
a, as in Halt! Call!
a, as in Hail! A sail! Awake!
o, as in Cold! No. Unfold. Wo!
i, as in Fire! Rise! Deny.
oo, as in Whoop! Do. Cool.
ee, as in Heed. Weep. Speed!
oi, as in Boy! Deploy. Noise.
u, as in Hew! Muse. Furies.

There is no difficulty in separating the vowel sounds on the left out of the words on the right, above, but at the beginning it is better to practise the words, and to attach a meaning, and infuse an intentional emphasis, into them. Sound and sense should not be divided in speech. The learner may drawl the words, by way of occasional experiment, and in order to mark to his ear the significant properties of great, prolonged quantity. A voice quite unused to this sort of exertion can rarely perform it, at once, in a satisfactory manner. Some time, and some repetition, are necessary to give the instrument of vocality the requisite degree of expansion. The want of this expansion, and of the flexibility which attends it, is no doubt the cause, together with a hurried execution, of so many injured and, indeed, ruined voices among public speakers.—BAUTAIN, *Art of Extempore Speaking*, p. 330. (S., 1901.)

1483. VOICE, WRONG USE OF HIGH PITCH OF.—Speakers who address large assemblies, and who have not that clear vo-

cality and distinct articulation which produce the requisite reach of voice, generally attempt to remedy the defect by rising to the utmost limit of the natural compass, and thus hold their current just below the falsetto. For fear of breaking into this, they dare not vary the melody by taking their pitch alternately higher; and a desire to preserve the diffusive effect of shrillness prevents their descending by radical change. They consequently continue on one monotonous line near the falsetto, and thus vitiate their taste by the partial pleas of their own example; restrain their melodical flexibility; and blunt their perception of the variety of movement in a more reduced current of pitch.—RUSH, *The Philosophy of the Human Voice*, p. 473. (L. G. & Co., 1855.)

1484. VOICES, MALE AND FEMALE, CONTRASTED.—The voices of men are generally an octave lower than those of women; or, comparatively, men's voices are like the bass viol, and women's voices like the violin. The voice is made grave—that is, to run on lower pitches—by elongating and enlarging the vocal cords; and it is made acute—that is, to run on higher pitches—by shortening and diminishing them; in connection, however, with the size of the chest, which always has its influence. Few are aware of the extent to which the voice is capable of being cultivated, and hence we should beware of setting limits to it.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 147. (J. P. M. & Co., 1845.)

1485. VOWEL SOUNDS, PRIMITIVE.—Were we to try to put into characters all the vowel-sounds that have been emitted by individuals or by nations, we should require a countless multitude of signs; but it is at once apparent to our natural feeling that this multitude of different sounds have not all a uniform value. On the contrary, there stands out from among them a very small group as pure primitive vowels, distinguished not only by being recognized as simple elements in our now fixt written language, but by having in themselves an obviously distinct character and a special value. Between these fixt points—a, e, i, o, u—we insert all other vowel-sounds as deviations, approximations, obscurations, and mixtures, just as we reduce the endless variety of tints to a small group of simple primary colors. Thus to our ear the innumerable vowel-sounds are by no means a vague confused host, that we might increase by the addition of new vowels at any moment when we either gave ourselves trouble

to put our mouth into an unusual attitude, or chose to suppose that our vocal organs were differently constituted. The group is a closed one in spite of the endless number it contains; for there are fixt points between which all other conceivable modifications must take their place. The vowels then stand before our imagination as a system, a regular series of intrinsic value, so that our voice in pronouncing them does not emit arbitrary sounds but subjects itself to the inherent necessity and regularity of a scale which would be such even if no one had ever embodied its parts in speech. In spite of the obscurity still hanging over the physical conditions under which the several vowels arise, the supposition is probable that in the five simple ones the manifold reverberations of the sound-waves of the voice within the cavity of the mouth produce a particularly simple, regular, and symmetrical development and intersection of rarefaction and condensation, so that the total movement of the particles of air, could it be made visible, would form for each of these vowels a figure whose formula could easily be stated. Hence it may arise that these sounds alone appear to us as pure, genuine, normal, and simple, and that our ear seeks to derive all others from them as compound or mixt. Now this susceptibility for such an objective truth in sounds is what I would assign to the human sense of hearing in contrast to the animal; and the more delicate this power of discrimination the more will sentence strive to reproduce these sounds, through the voice as their productive organ, and to reduce and articulate the chaotic sum of possible sounds into these sharply separated elements.—LOTZE, *Microcosmus*, p. 608. (T. & T. C., 1885.)

1486. WAKING UP SLEEPERS IN MEETING.—1646, June ye 3rd. Allen Brydges hath bin chose to wake ye sleepers in meeting, and, being much proud of his place, must needs have a fox taile fixed to ye end of a long staff wherewith he may brush the faces of them yt will have naps in time of discourse; likewise a sharp thorn wherewith he may prick such as be most sounde. On ye last Lord his day, as he strutted about ye meeting house, he did spy Mr. Tomkins sleeping with much comforte, his head kept steadie by being in ye corner, and his hand grasping ye rail. And soe spying, Allen did quickly thrust his staff behind Dame Ballard, to give him a grievous prick on ye hand. Whereupon Mr. Tomkins did spring up much above ye floor, and with terrible force strike his hand against ye wall, and also, to ye great

wonder of all, profainlie exclaim in a loud voice, "Curs the woochuch!" he dreaming, as it seemed, yt a woochuch had seized and bit his hand. But on coming to know where he was, and ye great scandall he had committed, he seemed much abashed, but did not speak. And I think he will not soone again go to sleepe in meeting. Yt women may sometimes sleep and none know of it, by reason of their enormous bonnets. Mr. Whiting does pleasantli say yt from the pulpit he doth seem to be preaching to stacks of straw with men jotted here and there among them.—From the *Diary of ORADIAH TURNER*.

1487. WARMTH AND FERVOR IN SPEAKING.—

The inspiring thrill of genuine passion pervades all earnest eloquence, in whatever form it kindles the heart and fires the imagination of man. As a mood of emotion, it exists, in degree, even in the humbler forms of public address on ordinary occasions, if these imply life and spirit in expression. Its effect is, in all cases, analogous, more or less, to the communicative heat which imparts itself from object to object, till all are enveloped in the common flame. The electric spark from the vivid and eloquent speaker is thus transmitted to the sympathies of his audience, till all are thrilled by the common impulse, and fired with the common glow. The speaker who never rises to warmth and fervor of feeling, falls short of the highest and noblest purposes of eloquence. To the preacher in the pulpit there is an impressive lesson to be taught from the spirit of the poet's phrase, when he speaks of "the seraph that adores and burns." A noble zeal can not exist without ardor; devotion can not inspire the soul without fervor; the heart can not beat for man's highest good without warmth.—*Russell, Pulpit Elocution*, p. 108. (D., 1878.)

1488. WASHINGTON, GEORGE.—

Born at Westmoreland County, Virginia, February 22, 1732. Died at Mt. Vernon December 14, 1799. First President of the United States. Son of a Virginia planter. Studied surveying. Dignified appearance, majestic form, self-reliant. Six feet two inches, straight as an Indian. "Wisdom, moderation, and firmness," said Charles James Fox, "uniformly characterized his conduct." His wrath was terrible, but he completely conquered himself, which gave him wonderful calmness of manner in conquering others. His language graceful, impressive. Consummate prudence. His virtue was of the robust, disinterested kind. From the humblest station

he rose to the highest honors. He possessed keen discrimination, sound judgment, and all the qualifications of soldier and statesman. A great benefactor of the human race. Piety, integrity, courage, patriotism. His universality of genius in intellect has been compared to that of Shakespeare. When submitting his Farewell Address to Alexander Hamilton, for "re-forming" and "tonching up," he wrote: "Even if you should think it best to throw the whole into a different form, let me request, notwithstanding, that my draft may be returned to me (along with yours) with such amendments and corrections as to render it as perfect as the formation is susceptible of; curtailed if too verbose; and relieved of all tautology not necessary to enforce the ideas in the original or quoted fact. My wish is that the whole may appear in a plain style, and be handed to the public, in an honest, unaffected, simple garb." Thomas Jefferson says Mr. Madison had written for Washington, at his request, a Valedictory, which he did not then use, but when the President, at the end of his second term, came out with his valedictory, Madison recognized several passages from his draft, and several other passages were recognized as from the pen of Hamilton. Washington probably put all of these into Hamilton's hands, hence the speech may appear in Hamilton's handwriting, as if it were all his composition. The Farewell Address was a masterly production—comprehensive, wise, sincere, affectionate. The address was generated in Washington; it was born and nurtured in his mind and heart.

1489. WEBSTER, DANIEL.—

Born at Salisbury, N. H., Jan. 18, 1782. Died at Marshfield, Mass., Oct. 24, 1852. Famous statesman, lawyer, and orator. He was tall, muscular, with massive head, dull black eyes under heavy brows, tanned skin, fine teeth, an expression of placid strength, a lustrous, winning smile. Of him Goodrich said: "There was a grandeur in his frame, an intelligence in his deep, dark eye, a loftiness in his expansive brow, a significance in his arched lip, altogether beyond those of any other human being I ever saw." So magnificent and impressive-looking was he that strangers would stop in the street to stare at him, and Sydney Smith called him "a living lie, because no man on earth could be as great as he (Webster) looked." He was puny as a baby, and delicate as a child. In his family life he was simple in manners, showed a love of fun, even boyish in spirit. His voice was low and musical, but at times

rang as a clarion; and when attacked personally, "his roar of rage was that of a lion appalling, and the spring and death-blow that followed were like lightning in their suddenness." But it was when great public interests were at stake that the full power of his intellect was brought forth. He read the Bible, Homer, and Milton. His orations are models of correct diction and rhetorical finish. His style is clear, emphatic, magnificent in the use of figures of speech. It has been said that his intellectual force was greater than his moral strength. He posset great argumentative force, solidity of judgment, elevation of sentiment, breadth of view, massive strength of expression. His ability to grasp and marshal a great array of facts was prodigious, yet he so brought out the strong points, shorn of nonessentials, and clothed in language so intelligible, that the least alert of his auditors could not fail to understand him. When he spoke, it was a great mind expressing his great thoughts.

1490. WEBSTER, DANIEL, SPEECHES OF.—The best speeches of Webster are among the very best that I am acquainted with in the wide range of oratory, ancient or modern. They have always appeared to me to belong to that simple and manly class which may be properly headed by the name of Demosthenes. Webster's speeches sometimes bring before my mind the image of the Cyclopean walls—stone upon stone, compact, firm, and grand. After I had perused, and aloud, too, the last speech which you sent me, I was desirous of testing my own appreciation, and took down Demosthenes, reading him aloud, too. It did not lessen my appreciation of Webster's speech. You know that I insist upon the necessity of entire countries for high, modern citizenship; and all my intercourse with Webster made me feel that the same idea or feeling lived in him, altho he never exprest it. Webster had a big heart—and for that very reason was a poor party leader in our modern sense. Everything in Webster was capacious, large; he was a statesman of Chatham's type, I think. I believe he thought he was strong in political economy; but I think this was his weak point. I do not recollect that he was ever profound in the branch of statesmanship; and he may have become occasionally in this branch a special pleader, which he never was on other questions, and which he never was on other questions, and in their public career.—LIEBER, Letter to S. Austin Allibone, January 16, 1860. *Critical*

Dictionary of English Literature, vol. iii, p. 2624.

1491. WEBSTER, DANIEL, TRIBUTE TO.—We seem to see his form and hear his deep grave speech everywhere. By some felicity of his personal life; by some wise, deep, or beautiful word spoken or written; by some service of his own, or some commemoration of the services of others, it has come to pass that "our granite hills, our inland seas and prairies, and fresh, unbounded, magnificent wilderness;" our encircling ocean; the resting-place of the Pilgrims; our new-born sister of the Pacific; our popular assemblies; our free schools; all our cherished doctrines of education, and of the influence of religion, and material policy and law, and the Constitution, give us back his name. What American landscape will you look on; what subject of American interest will you study; what source of hope or anxiety, as an American, will you acknowledge that it does not recall him? . . . But it is time that this eulogy was spoken. My heart goes back into the coffin there with him, and I would pause. I want—it is a day or two since—alone, to see again the home which he so dearly loved, the chamber where he died, the grave in which they laid him—all habited as when

"His look drew audience still as night,
— Or summer's noontide air,"

till the heavens be no more. Throughout that spacious and calm scene all things to the eye showed at first unchanged. The books in the library, the portraits, the table at which he wrote, the scientific culture of the land, the course of agricultural occupation, the coming-in of harvests, fruit of the seed his own hand had scattered, the animals and implements of husbandry, the trees planted by him in lines, in copses, in orchards, by thousands, the seat under the noble elm on which he used to sit to feel the southwest wind at evening, or hear the breathings of the sea, or the not less audible music of the starry heavens, all seemed at first unchanged. The sun of a bright day, from which, however, something of the fervors of midsummer were wanting, fell temperately on them all, filled the air on all sides with the utterances of life, and gleamed on the long line of ocean. Some of those whom on earth he loved best still were there. The great mind still seemed to preside; the great presence to be with you; you might expect to hear again the rich and playful tones of the voice of the old hospitality. Yet a moment

more, and all the scene took on the aspect of one great monument, inscribed with his name, and sacred to his memory. And such it shall be in all the future of America! The sensation of desolateness, and loneliness, and darkness, with which you see it now, will pass away; the sharp grief of love and friendship will become soothed; men will repair thither as they are wont to commemorate the great days of history; the same glance shall take in, and the same emotions shall greet and bless the harbor of the Pilgrims, and the tomb of Webster.—From "Eulogy on Daniel Webster," RUFUS CHOATE.

1492. WELLINGTON, THE DUKE OF.

—It is moral weight or influence that gives to the public speaking of the Duke of Wellington its chief characteristics. He can speak with an authority which no other man would dare to assume, and which, if assumed by any other man, would not be submitted to. For the same reason, he can dispense with all explanation and apology which so often render the speeches of other men ridiculous. He has no need of a hypocritical humility or an affected desire of abstinence from that great necessity of politicians—speech-making. He knows both that he is expected to speak and that what he has to say will be held to be of value. He knows that no decision will be come to till he has been heard, and that the chances are in favor of his opinion prevailing even with those opposed to him, unless the current of political feeling should happen at the time to run very strongly indeed. These incumbrances of ordinary speakers being cast aside, the duke can afford to run at once full tilt at the real question in dispute. To see him stripping the subject of all extraneous and unnecessary adjuncts, until he exposes it to his hearers in its real and natural proportions, is a very rich treat. He scents a fallacy afar off, and hunts it down at once without mercy. He has certain constitutional principles which with him are real standards. He measures propositions or opinions by these standards, and as they come up to the mark or fall short of it, so are they accepted or disposed of. Sometimes—but rarely—he carries this inflexible system too far, and has afterward to retract; but it is remarkable for a man who has wielded such authority, who has been accustomed to implicit deference for so many years, and whose mental organization is so stern and steadfast, how few prejudices he has. Even these will always yield to necessity, often to reason. If he be sometimes dogmatical, the fault is less his than of those who lead him

into this natural error, when their respect deters them from even reminding him that he is fallible. Self-reliance and singleness of purpose induce in him vigor of thought and simplicity of diction. This simplicity, which is not confined to the language only, but extends to the operation of the mind, is unique. You meet nothing like it in any other man now prominently before the public. There is a rigorous economy of both thoughts and words. As a speaker and as a general, the duke equally disincumbers himself of unnecessary agents. He is as little fond of rhetorical flourishes or declamatory arts as he was of useless troops. Every word does its work. Simple, sound, sterling Saxon he seems to choose by instinct, as hitting hardest with least show. Sometimes this self-reliance and simplicity degenerate into an abruptness almost rude. Then the simplicity would almost appear effectual, but that the duke is wholly incapable of that culpable weakness. Those curt notes of his to people whom he conceives to be in any way intrusive, or who say or do what does not square with his rigid notions of etiquette, are often more amusing than dignified. Still they are strictly characteristic, and are only eccentric evidences of that spirit which makes the duke in his parliamentary career mark out a course for himself, and having once persuaded himself that it is right, adhere to it with almost obstinate perseverance.—FRANCIS, *Orators of the Age*, p. 58. (H., 1871.)

1493. WESLEY, CHARLES, STYLE

OF.—Charles Wesley's manner of preaching, and the method which was observed in his and his brother's meetings, have been described by one whom curiosity and a religious temper led to hear him in a field near Bristol. "I found him," says this person, "standing on a table-board in an erect posture, with his hands and eyes lifted up to Heaven in prayer; he prayed with uncommon fervor, fluency, and variety of proper expressions. He then preached about an hour in such a manner as I scarce ever heard any man preach; tho I have heard many a finer sermon according to the common taste or acceptance of sermons, I never heard any man discover such evident signs of a vehement desire, or labor so earnestly to convince his hearers that they were all by nature in a sinful, lost, and undone state. He showed them how great a change a faith in Christ would produce in the whole man, and that every man who is in Christ—that is, who believes in Him unto salvation—is a new creature. Nor did he fail to press how ineffec-

tual their faith would be to justify them unless it wrought by faith, purified their hearts, and was productive of good works. With uncommon fervor he acquitted himself as an ambassador of Christ, beseeching them in His name, and praying them in His stead, to be reconciled to God. And altho he used no notes, nor had anything in his hands but a Bible, yet he delivered his thoughts in a rich, copious variety of expression, and with so much propriety that I could not observe anything incoherent or inanimate through the whole performance."—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 126. (W. L. & Co.)

1494. WESLEY, JOHN.—Born at Epworth rectory in Lincolnshire, England, in 1703. He was educated at Charterhouse School, and in 1720 entered Christ Church College, Oxford, where he graduated in 1724. He was noted for his classical taste, as well as for his religious fervor, and, on being ordained deacon by Bishop Potter, of Oxford, he became his father's curate in 1727. Being recalled to Oxford to fulfil his duties as fellow of Lincoln, he became the head of the Oxford "Methodists," as they were called. He had the characteristics of a great general, being systematic in his work and a lover of discipline, and established Methodism in London by his sermons at the Foundery. His speaking style suggested power in repose. His voice was clear and resonant, his countenance kindly, and his tone extremely moderate. His sermons were carefully written, altho not read in the pulpit. They moved others because he was himself moved. At an advanced age he preached several times a day, and traveled many miles on horseback. At seventy years of age he had published thirty octavo volumes. He composed hymns on horseback, and studied French and mathematics in spare hours, and was never a moment idle until his death, in 1791.

1495. WHAT NOT TO SAY, KNOWING.—Bear continually in mind the fact that in the art of conversation the secret of success lies not so much in knowing what to say, as in what to avoid saying. Every man or woman of ordinary intelligence can by resolutely acquiring information and imparting it in correct language, become a good talker. But to become a good conversationalist, it is necessary to influence the minds of others. You must establish a genial and sympathetic tone between yourself and the one with whom you discourse, so that in the end your friend may retain the conviction that he has

said nothing which sober second thought would disapprove, or to which you would recur with doubt. To do this is always in the power of either. It consists in following rigorously the simple rule: "Those please most who offend the least." It is not enough to refrain in conversation from annoying those who are present, or from censuring the absent. It is extremely characteristic of a gentleman or lady to abstain from all gossip whatever or from meddling reference to other people and their affairs. I am aware of the very great difficulty of determining what is, or is not, proper to be discusst of other people. Many things must be known, and of many others that knowledge which at one time seems impertinent, at another proves to be proper and profitable. The most sensible people not unfrequently show themselves gratified at learning that you are not ignorant of matters in relation to them, which, strictly speaking, it is none of your business to know. And a knowledge of the good or bad fortunes of those whom you encounter may have a serious influence in determining the character of your intercourse. All of this, and much more, may be adduced by those who defend the practise of gossiping. Yet it remains true that, after all, those who least indulge in such meddling meanness are the least seldom entangled in troubles through ignorance. To be able to resolutely avoid listening to comments on the family affairs, intentions, or mistakes of other people, requires not only firmness but tact, and the one who is possesst of this will seldom be involved in difficulties resulting from avoiding gossip. The lady or gentleman who can successfully achieve such a triumph will at once assume a high position as regards understanding and threading the entanglements of life and society.—CARLETON, *The Art of Conversation*, p. 31. (C., 1867.)

1496. WHITEFIELD, GEORGE.—Evangelist and leader of Calvinistic Methodists, who has been called the Demosthenes of the pulpit, was born at Gloucester, England, in 1714. He was an impassioned pulpit orator of the popular type, and his power over immense congregations was largely due to his histrionic talent and his exquisitely modulated voice, which has been described as "an organ, a flute, a harp, all in one," and which at times became stentorian. He had a most expressive face, and, altho he squinted, in grace and significance of gesture he knew perfectly how to "suit the action to the word." But he had not the style or scholarship of Wesley, and his printed sermons do

not fully bear out his reputation. Whitefield died in 1770.

1497. WHITEFIELD, GEORGE, POWER OF.—What was the secret of Whitefield's unparalleled power with the people? Clearly its spring was his own profound and overwhelming emotions. It is sometimes thought that his almost perfect elocution explains the fascination he exerted, but it does not. He is classed by many as one who committed and recited his discourses. But it may be safely assumed that he could not have commanded one tithe of his success in that manner. He may have done this at the beginning of his career, before his marvelous genius was fully developed, but not after. It is indeed given as a reason of his embarrassment when he began to preach in the open air, that he had not long been accustomed to preach extempore. He says that often in his own apprehension, he had not a word to say either to God or man. Think of a person who has a fully committed sermon, making such an assertion, and afterward thanking God for giving him words and wisdom! The very best possible evidence that his sermons took their external form at the moment was that he complained of the reports that were made of them. If they had been written before preaching, he would have had the means of making these as perfect as desired. Yet he repeated sermons on particular subjects very often. Foote and Garrick estimated that they improved up to the thirtieth and fortieth repetition. Going over the same ground so often, many striking phrases would doubtless fix themselves in his mind, but he would still be free to introduce new matters as he wished. His illustrations, too, many of which were gathered from his own wide experience, would be given in nearly the same manner on successive occasions. But he was a fine talker, and by his unlimited practise in speech improved the power of language to such an extent that it was fully capable of expressing the ocean of feeling that flowed in his soul. His published sermons show few traces of the pen, but bear every mark of impassioned utterance. Untroubled by doubt, all that he preached was felt to be present reality. He was a pure and holy man, moved by the Spirit to the work he entered on, and endowed with a heart of fire, a soul of love, and a power of expression such as is given to few mortals. No wonder that the multitude felt him to be little less than inspired.—PITTINGER, *Oratory Sacred and Secular*, p. 165. (S. R. W., 1869.)

1498. WHITEFIELD, PREACHING OF.—Whitefield was the prince of English preachers. "Many," it has been said, "have surpassed him as sermon-makers, but none have approached him as a pulpit orator. Many have outshone him in the clearness of their logic, the grandeur of their conceptions, and the sparkling beauty of single sentences; but in the power of darting the gospel direct into the conscience, he eclipsed them all. With an open, beaming countenance, and a frank and easy port, he combined a voice of rich compass, and to these advantages he added a most expressive and eloquent action. Improved by conscientious practise, and instinct with his earnest nature, this elocution was the acted sermon, and by its pantomimic portrait enabled the eye to anticipate each rapid utterance, and helped the memory to treasure up the palpable ideas." None ever used so boldly, or with more success, the highest styles of impersonation. His "Hark! hark!" it was said, would conjure up Gethsemane with its faltering moon, and awake again the cry of horror-stricken innocence; and an apostrophe to Peter on the Holy Mount would light up another Tabor, and drown it in glory from the opening heaven. His thoughts were possessions, his feelings were transformations, and if he spake because he felt, his hearers understood because they saw. His hearers were not only enthusiastic amateurs, like Garrick, who ran to weep and tremble at his gusts of passion, but even the colder critics of the Walpole school were surprized into momentary sympathy and reluctant wonder. Lord Chesterfield was listening, in Lady Hunningdon's pew, when Whitefield was comparing the benighted sinner to a blind beggar on a dangerous road. His little dog gets away from him when skirting the edge of a precipice, and he is left to explore the path with his iron-shod staff. On the very verge of the cliff this blind guide slips through his fingers and skims away down the abyss. All unconscious, its owner stoops down to regain it, and stumbling forward—"Good God, he is gone!" shouted Chesterfield, who had been watching with breathless alarm the blind man's movements, and who jumped from his seat to save the catastrophe. Whitefield was thoroughly in earnest, and shrank from none of the trials and privations incident to what he thought his duty. His voice excelled both in melody and compass. He had a good figure and a fine countenance, and his gestures were always appropriate and full of grace. Franklin, who heard him frequently, learned to distinguish easily between his sermons newly composed

and those which he had often preached in the course of his travels. "His delivery of the latter," he says, "was so improved by frequent repetitions that every accent, every emphasis, every modulation of the voice, was so perfectly well turned and well placed, that, without being interested in the subject, one could not help being well pleased with the discourse; a pleasure of much the same kind which one receives from an excellent piece of music." His eloquence was in nothing more apparent than in the ease with which he drew money from the unwilling and indifferent. From a London audience he once took a thousand pounds, then considered a prodigious subscription. Prudence in the person of Franklin could not resist his persuasive appeals. Franklin disapproved of an orphan-house in Savannah for which Whitefield was soliciting contributions, thinking Philadelphia the proper place for erection. He says: "I silently resolved he should get nothing from me. I had in my pocket a handful of copper money, three or four silver dollars, and five pistoles in gold. As he proceeded, I began to soften, and concluded to give the copper; another stroke of his oratory made me ashamed of that, and determined me to give the silver; and he finished so admirably that I emptied my pocket wholly into the collector's dish, gold and all."—BEETON, *British Orators and Oratory*, from *Complete Orator*, p. 127. (W. L. & Co.)

1499. WILL AND ACTION.—The sermon aims at the will. The philosophic or didactic treatise may attain its end in reaching the understanding; the esthetic discourse appeals to the taste and sentiment; but the sermon only achieves its mission when it rouses the will to action. Will consists in capacity for free choice. Its function is to choose between the various objects of attraction or desire, or, in certain circumstances, to act in accordance with purely intellectual or moral motives and in opposition to impulses and desires. Emotion develops into motive and desire into will. An essential condition of willing is an adequate psychic cause. The will has no self-determining power. It is swayed by the feelings, motives, desires, passions—a vast variety of influences from within and without. While we present motives to a certain course of conduct we are to present those which will lead men to resist the appeal of motives that are counteracting. The will is certainly led to choose by the presentation of motives, but the influence of motives which ought to gov-

ern the will depends on the state of the heart. Hence the need of the "new heart" and the "right spirit," which only God can bestow. Still, God works with men, *i.e.*, gives the heart which will feel the influence of good motives at the time they are represented.—KENNARD, *Psychic Power in Preaching*, p. 91. (G. W. J. & Co., 1901.)

1500. WILL, FIRMNESS OF, IN THE SPEAKER.—To become a great orator, a firm and decisive will is needed. If a man be timid and hesitating, he will not succeed. The very rising before an audience requires courage, the unfolding one's thoughts to them requires more courage, the asserting one's opinion in public in opposition to the views of others requires more still. In extempore speaking a man needs specially to be bold. He has so much to fear: words may fail him; he may forget his plan; his imagination may refuse to exert itself; he may stumble, stammer, and break down. He must at the same time, however, be modest. Vanity and self-applause, says Quintilian, are always unbecoming. To quote this writer's own words, "Above all things, every kind of self-laudation is unbecoming, and especially praise of his own eloquence; as it not only gives offence to his audience, but generally creates in them even a dislike toward him." Cicero tells us he never liked an orator who did not appear in some little confusion at the beginning of his speech, and confesses that he himself never entered on an oration without trembling and concern. This is a very different thing from nervous timidity. That is to be striven against, for a public speaker ought to have confidence to a certain extent in his own powers, and to appear before his hearers with some sort of firmness, and as one thoroughly persuaded of the truth and justice of what he advocates—a circumstance which, it has been remarked, is of no small consequence for making an impression on those who hear.—BEETON, *Art of Public Speaking*, from *Complete Orator*, p. 6. (W. L. & Co.)

1501. WIRT, WILLIAM.—Born at Bladensburg, Md., Nov. 8, 1772. Admitted to the bar in 1792. Died at Washington, D. C., Feb. 18, 1834. He had a handsome appearance and a musical voice. His manner of delivery was calm, self-possessed. His early style of oratory was somewhat ornate. Later his speeches became more quiet and dignified in their tone, and were marked by accurate reasoning and keen analysis. His finest speech is thought to be that upon the trial

of Aaron Burr, in 1807. Other noteworthy speeches are those on the deaths of Jefferson and Adams and one at Rutgers College.

1502. WIT AND HUMOR, USE OF, IN SPEAKING.—It is quite unbecoming in an orator to distort all the features of his face, and use ridiculous gestures in the manner of buffoonery. The scurrilous language of low comedy is also entirely unsuited to him, and as to obscenity, far from mentioning anything of the kind, he should not even allude to it, and if at any time it be laid to the charge of a person, it is not in all places that it would be fit and decent to expose the matter. I would have the orator, besides, enliven his discourse with nice and delicate touches of railery, but would not have him appear to affect them, for which reason he should not be witty as often as he might, but be resolved rather to forego humor than lessen his authority, for no one can bear with an accuser who is full of jokes in a cause of an atrocious nature, nor with an advocate who indulges in a like strain in a cause abounding with distress. Some judges are so serious and grave, if not morose, as scarcely even to countenance an attempt to make them laugh. It so happens sometimes that in thinking to hurt the opponent, what we say redounds to the prejudice of our own side, or is offensive to the judge, but some have such a passion for jesting that even tho it be to their own injury they will not abate a jot of this pert humor. We should also be careful that what we say in the way of a joke be not insolent, nor haughty, nor out of place and season, nor appear premeditated. To amuse ourselves at the expense of the wretched is an inhumanity to which I have already referred, and there are some judges whose authority is so well established, and moderation known, that to hazard any insolence in their presence would be extremely displeasing to them and ill received.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 335. (B. L., 1774.)

1503. WIT IN SPEAKING.—Wit excites in the mind an agreeable surprize. This it does by the imagery it employs, or the strange assemblage of related ideas presented to the mind. This end is effected in three ways: first, by debasing things pompous, or seemingly grave. I say seemingly grave, because to vilify what is truly grave has something shocking in it, which rarely fails to counteract the end. Secondly, in aggrandizing things little and frivolous. Thirdly, in setting ordinary objects, by means not only

remote but apparently contrary, in a particular and uncommon point of view. The materials which wit employs in her grotesque pieces are partly derived from the rhetorical figures, simile, apostrophe, antithesis, metaphor; partly from those she appropriates to herself, irony, hyperbole, allusion, parody, and paronomasia, and pun. The limning of wit differs from rhetorical painting in two respects. The latter must possess resemblance, in that particular, on which the comparison is founded, and general similitude in the nature and quality of that which is the basis of the imagery, to that which is the theme of discourse. Magnificent objects must be portrayed by what is magnificent; objects of importance by objects important; such as have grace, by things graceful. On the other hand, the witty demand rather a contrariety or remoteness. This enchantress exults in reconciling contradictions, and presenting similarity in objects dissimilar. Thus, high and low are coupled, humble and superb, momentous and trivial, common and extraordinary. Hence the flashes and sallies of wit, imply suddenness, surprize, and contrariety—an instantaneous emergence of light in darkness, an abrupt transition to things distant. A joke becomes stale by frequent repetition; a pun in conversation is sometimes execrable in print; and a witty repartee is infinitely more pleasing than a witty attack. This, however, holds most with regard to the inferior tribes of witticisms, whose readiness is their best recommendation. Sublimity elevates, beauty charms, wit diverts; the first enraptures and dilates the soul; the second diffuses over it a serene delight; the third tickles the fancy, and throws the spirits into an agreeable vibration. Taste is necessary to perceive and enjoy wit instantaneously, for it will not bear handling, much less analysis and scrutiny. Like a volatile essence, it evaporates on exposure, and the wittiest sayings appear insipid, and the most humorous frigid by examination. Besides, the frame of spirit proper for being diverted by the laughable in objects, differs from that requisite when we philosophize on them. When the effect has its full influence on us, we have least inclination to investigate the cause.—CAMPBELL, *The Philosophy of Rhetoric*, p. 7. (G. & W. B. W., 1823.)

1504. WITNESSES, GOLDEN RULES FOR EXAMINATION OF.—First, as to your own witnesses: (1) If they are bold and may injure your cause by pertness or forwardness, observe a gravity and ceremony of manner toward them which may be calcu-

lated to repress their assurance. (2) If they are alarmed or diffident and their thoughts are evidently scattered, commence your examination with matters of a familiar character, remotely connected with the subject of their alarm or the matter in issue; as, for instance: Where do you live? Do you know the parties? How long have you known them? etc. And when you have restored them to their composure and the mind has regained its equilibrium, proceed to the more essential features of the case, being careful to be mild and distinct in your approaches, lest you may again trouble the fountain from which you are to drink. (3) If the evidence of your own witnesses be unfavorable to you (which should always be carefully guarded against), exhibit no want of composure; for there are many minds that form opinions of the nature or character of testimony chiefly from the effect which it may appear to produce upon the counsel. (4) If you perceive that the mind of the witness is imbued with prejudices against your client, hope but little from such a quarter. Unless there be some facts which are essential to your client's protection, and which that witness alone can prove, either do not call him, or get rid of him as soon as possible. If the opposite counsel perceive the bias to which I have referred, he may employ it to your ruin. In judicial inquiries, of all possible evils the worst and the least to be resisted is an enemy in the disguise of a friend. You can not impeach him, you can not cross-examine him, you can not disarm him, you can not, indirectly even, assail him, and, if you exercise the only privilege that is left to you, and call other witnesses for the purpose of explanation, you must bear in mind that, instead of carrying the war into the enemy's country, the struggle is still between sections of your own forces, and in the very heart, perhaps, of your own camp. Avoid this by all means. (5) Never call a witness whom your adversary will be compelled to call. This will afford you the privilege of cross-examination—take from your opponent the same privilege it thus gives to you—and, in addition thereto, not only render everything unfavorable said by the witness doubly operative against the party calling him, but also deprive that party of the power of counter-acting the effect of the testimony. (6) Never ask a question without an object, nor without being able to connect that object with the case, if objected to as irrelevant. (7) Be careful not to put your question in such a shape that, if opposed for informality, you can not sustain it, or, at all events, produce

strong reason in its support. Frequent failures in the discussion of points of evidence enfeeble your strength in the estimation of the jury, and greatly impair your hopes in the final result. (8) Never object to a question from your adversary without being able and disposed to enforce the objection. Nothing is so monstrous as to be constantly making and withdrawing objections. It either indicates a want of correct perception in making them, or a deficiency of real or of moral courage in not making them good. (9) Speak to your witness clearly and distinctly, as if you were awake and engaged in a matter of interest, and make him also speak distinctly and to your question. How can it be supposed that the court and jury will be inclined to listen, when the only struggle seems to be whether the counsel or the witness shall first go to sleep? (10) Modulate your voice as circumstances may direct—"Inspire the fearful and repress the bold." (11) Never begin before you are ready, and always finish when you have done. In other words, do not question for question's sake, but for an answer.—David Paul Brown's "Golden Rules for the Examination of Witnesses," quoted by W. M. Best, *The Principles of the Law of Evidence*, p. 650. (B. B. Co., 1889.)

1505. WOMEN AS SPEAKERS.—

Women naturally speak better than men. They express themselves more easily, more vividly; with more arch simplicity, because they feel more rapidly and more delicately. Hence the loquacity with which they are reproached and which is an effect of their constitution and temperament. Hence there are so many women who write in an admirable and remarkable manner, altho they have studied neither rhetoric nor logic, and even without knowing grammar or orthography. They write as they speak; they speak pretty much as the birds sing—and their language has the same charm. Add to this the sweetness of their organ, the flexibility of their voice, the variety of their intonations, according to the feeling which animates them; the mobility of their physiognomy, which greatly increases the effect of words, the picturesqueness of their gestures, and, in short, the gracefulness of their whole exterior: thus, altho not destined for orators by their sex or social position, they have all the power of the orator, and all his success, in their sphere and in the circle of their activity. For none better know how to touch, persuade, and influence, which, I think, is the end and the perfection of eloquence.—BAUTAIN, *Art of Extempore Speaking*, p. 62. (S., 1901.)

1508. WORD-PAINTING.—There is nothing in any of the other fine arts but what is involved in oratory. The letters are analogous to uncompound paints; words, to paints prepared for use; and when arranged into appropriate and significant sentences, they form pictures of the ideas on the canvas of the imagination. Hence composition, whether written or spoken, is like a picture, exhibiting a great variety of features, not only with prominence, but with degrees of prominence: to do which, the painter, the speaker, or writer, applies shades of the same color to features of the same class, and opposing colors to those of different classes.—BRONSON, *Elocution, or Mental and Vocal Philosophy*, p. 139. (J. P. M. & Co., 1845.)

1507. WORD-PAINTING OF THE ORATOR.—Altho the germ of all true and genuine eloquence is contained in the thought to be conveyed, rather than in the words in which it is exprest; altho the spoken word will depend for much of its actual effect upon the warmth, earnestness, and internal feeling of him who speaks; it is no less true that the popular preacher must be able to paint with vividness those sentiments which he feels so deeply, that he must be a master of that power of minute and graphic description which is technically called "word-painting." In this, more perhaps than in anything else, the true orator, the finished workman, is distinguished from the mere journeyman. The latter contents himself with a bare enunciation of the facts, or incidents, which he desires to express; as, for example, Christ was scourged at the pillar and died upon a cross for our sins. The former, concentrating all the powers of his intellect and his imagination upon the scene or action which he desires to depict, studying deeply the various circumstances of time, place, and person which may be most intimately connected with it, at length succeeds in obtaining a vivid and lifelike conception of the subject of his contemplation, a conception so vivid and lifelike, indeed, as to render his thoughts, so to speak, tangible and real, and to give to the "airy nothings" of his own mental creation "a local habitation and a name." But he does more than this. Having succeeded, in the first place, in obtaining for himself this vivid and lifelike conception of the action or scene which is before his mind, he proceeds to paint the creations of his imagination in "spoken words," and he does this with such a happy fulness of expression, with such a keen, direct, and pointed application of the terms which he em-

ploy, with such a depth of inward feeling manifesting itself in the tones of his voice, in the movements of his countenance, in the very deportment of his frame, as to produce an almost irresistible effect upon his hearers. Every circumstance, every detail, the very words of the actor, are painted with such a reality and a vivid power as to bring the whole scene before the audience in the most natural and striking manner. The present is forgotten in the description of the past; time and place are annihilated by the spell of the orator's words.—POTTER, *The Spoken Word*, p. 151. (M. H. G. & Son, 1880.)

1508. WORD-PAINTING, VARIOUS FORMS OF.—The various forms of imagery and word-painting give force to style. Not as an ornament are they to be used, but to increase the quickness of perception, to stimulate attention, imagination and emotion, to open the gates of the soul to the invasion of thought. They carry burdens that the mind is thus relieved of. In a metaphor a whole paragraph of explanation is condensed. It is easier to grasp part of a thing than the whole; thus: "banners of omnipotence" is more striking than "armies of omnipotence." When the speaker says "like," the attention starts up to meet the simile. For example: "Like a thunderbolt from a clear sky fell the verdict." Sometimes the simile comes last; as, "The Assyrian came down like a wolf on the fold." The force of these and other images is in the surprize and pleasure they awaken by associating objects in nature and life with facts that we want vividly seen. Care must be taken, however, to avoid overloading with elaborate descriptions or redundant figures—excess is always weakness. It is well, often, to give a mere hint of the image and sometimes to omit the formal comparison, leaving the imagination to outrun the speaker's expression and fill the gap—a thing always gratifying to the hearer. We must always be sure that the illustration really illuminates, and is within the range of the hearer's comprehension. If the light that is within our illustration "be darkness, how great is that darkness!" There is a marvelous charm and witchery in that style which may be termed dramatic-pictorial, the bringing-up the scene as if it were going on before the eyes—"word-painting." "Painting," says Coleridge, in his *Table-Talk*, "is the intermediate somewhat between a thought and a thing"; and it applies equally to word-painter and that of the brush. A picturesque style is the most vivid for putting ideas in the luminous concrete. The improvisatore,

the impassioned conversationalist, unconsciously uses this power, and, without it, in some degree, eloquence can not exist. This power of word-painting is born more of nature than of art, and, tho the most powerful of the forces which the preacher can put into motion, is, strange to say, the one that is most neglected. He who cultivates and uses this has an infinite range before him and mighty forces at his command.—KENNARD, *Psychic Power in Preaching*, p. 71. (G. W. J. & Co., 1901.)

1509. WORDS AND THOUGHTS, RECIPROCAL RELATION OF.—Whatever, within certain limitations or under certain definitions, metaphysicians may maintain, practically it is impossible to think without words, and equally so to conceive ideas without nouns and verbs or their equivalents. The researches of Harvey Peet, LL.D., among the most philosophical ever made, show that before receiving instruction in the use of words or signs the deaf have crude symbols of their own invention for every distinct idea, and think wholly by means of them. The conclusions of Dr. Peet rest upon thousands of inquiries made in the course of his forty years' experience as superintendent of the New York Institution for the Deaf and Dumb. Similar inductions have been made by those whose specialty is the education of the blind, and the mental methods of those remarkable characters, Julia Brace, Laura Bridgman, and Helen Keller, reflect additional light upon this abstruse subject.—BUCKLEY, *Extemporaneous Oratory*, p. 7. (E. & M., 1898.)

1510. WORDS, ARISTOTLE'S VIEW OF.—Aristotle's mode of arranging the classes of words admits of a brief and intelligible statement. Words are conventional signs of what takes place in the mind. Natural signs, as a scream to express terror, a scowl for hatred, a laugh for pleasant surprise, are not to be ranked among them. The question whether some sounds are not naturally more suitable to certain ideas, for example, the sound of *st* to express strength and solidity, in stand, stout, sturdy, stick, stop, stubborn; or the sound of *ur* to express turning with an effort, as in wring, writhe, wrest, wrestle, wrist, is passed over; and it is evident that even if the sounds are suitable to the ideas they express, there was no necessity for adopting them, and they are, like the rest, subject to a tacit convention. Now some words, or rather vocal sounds, are simple, and consist of parts

which, taken separately, have no meaning, or at least are not intended to have any in their present position. Such are the single sounds which we call words, as weapon, free, hard-ship master, in which the components—ship and mast—have lost their proper meaning on entering into their several words. Some again are more complex, and are not only significant themselves, but consist of significant parts. These are what we call propositions or sentences, as, The sun has set. Following first the simple words, we find that some of them express a state or action at a given time, and are known as verbs; others again are irrespective of time, and are called nouns. Of nouns, some have a sense independent of any auxiliary words, and therefore can be employed alone as terms in a proposition, as city, wilderness, revenue; others require the aid of other words to complete and determine their meaning, as—of a city, good, to Greece—which prompt the questions, *What part of a city? Good what? What happened to Greece?* and therefore are not complete in themselves. The former, properly speaking, are perfect nouns or names, but the latter, which include all cases of nouns except the nominative, are only parts of compound names, and require an addition to complete them. If a verb is added to one of the imperfect names, there will not be an intelligible sentence. Perfect names again might be either definite or indefinite, tho the latter, which are nothing more than nouns with a negative prefix, as non-philosopher, are hardly worthy to be called names, both because they represent too large a number of objects, and because we explain them by saying what they do not mean. Turning now from simple words to propositions, we notice that some sentences are declaratory, as All must die; others are only precatory or exclamatory, as "Oh, that this too, too solid flesh would melt!" Truth and falsehood, with the investigation of which logic is concerned, belong only to the declaratory propositions, and indeed these only can truly be called propositions.—THOMSON, *Laws of Thought*, p. 56. (S. & Co., 1860.)

1511. WORDS, BUILDING A FUND OF.—Many are seen to hesitate at single words, even while they invent, and reflect on and measure what they invent. If this were done designedly to use always the best, this unhappy temper would still be detestable, as it must check the course of speaking and extinguish the heat of thought by delay and diffidence. For the orator is wretched and, I

may say, poor, who can not patiently lose a word. But he will lose none who first has studied a good manner of speaking, and by reading well the best authors has furnished himself with a copious supply of words and made himself expert in the art of placing them. Much practise will so improve him afterward that he always will have them at hand and ready for use, the thought fitting in naturally with the proper manner of expression. But all this requires previous study, an acquired faculty, and a rich fund of words. For solicitude in regard to inventing, judging, and comparing, should take place when we learn, and not when we speak. Otherwise, they who have not sufficiently cultivated their talents for speaking will experience the fate of those who have made no provision for the future. But if a proper stock of words is already prepared, they will attend as in duty bound, not so much in the way of answering exigencies as always to seem inherent in the thought and to follow as a shadow does a body. Yet this care should not exceed its due bounds, for when words are authorized by use, are significant, elegant, and aptly placed, what more need we trouble ourselves about? But some eternally will find fault, and almost scan every syllable; who, even when they have found what is best, seek after something that is more ancient, remote, and unexpected, not understanding that the thought must suffer in a discourse, and can have nothing of value, where only the words are commendable. Let us therefore pay particular regard to elocution, yet, at the same time, be convinced that nothing is to be done for the sake of words, they having been invented solely for the sake of things. The most proper words always will be those which are best expressive of the ideas in our mind, and which produce in the ideas of the judges the effect we desire. Such undoubtedly will make a speech both admirable and pleasing, but not so admirable as are prodigies, nor pleasing by a vicious and unseemly pleasure, but a pleasure reflecting dignity with praise.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 29. (B. L., 1774.)

1512. WORDS, COPIOUSNESS OF.—A provision of words must be made indiscriminately for all subjects. If each word were precisely significant of each thing, our perplexity would be less, as then words would immediately present themselves with things, but some being more proper than others, or more ornamental, or more emphatic, or more harmonious, all ought not only to be known

but to be kept ready and in sight, as it were, that when they present themselves for the orator's selection, he easily may make a choice of the best. I know that some make a practice of classing together all synonymous words and committing them to memory, so that out of so many at least one may more easily come to mind; and when they have used a word, and shortly after they need it again, to avoid repetition they take another of the same significance. This is of little or no use, for it is only a crowd that is mustered together, out of which the first at hand is taken indifferently, whereas the copiousness of language of which I speak is to be the result of acquisition of judgment in the use of words, with the view of attaining the true expressive force of eloquence, and not empty volubility of speech. This can be effected only by hearing and reading the best things; and it is only by giving it our attention that we shall know not only the appellations of things, but what is fittest for every place.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 180. (B. L., 1774.)

1513. WORDS, COPIOUSNESS OF, DEPENDENT ON PRECISION.—The praises which have been bestowed on copiousness of diction have probably tended to mislead authors into a cumbrous verbosity. It should be remembered that there is no real copiousness in a multitude of synonyms and circumlocutions. A house would not be the better furnished for being stored with ten times as many of some kinds of articles as were needed, while it was perhaps destitute of those required for other purposes: nor was Lucullus's wardrobe, which, according to Horace, boasted five thousand mantles, necessarily well stocked, if other articles of dress were wanting. The completeness of a library does not consist in the number of volumes, especially if many of them are duplicates; but in its containing copies of each of the most valuable works. And in like manner true copiousness of language consists in having at command, as far as possible, a suitable expression for each different modification of thought. This, consequently, will often save much circumlocution, so that the greater our command of language the more concisely we shall be enabled to write.—WHATELY, *Elements of Rhetoric*, p. 202. (L. G. R. & D., 1867.)

1514. WORDS, ELEGANCE AND DIGNITY IN.—In the employment of the words with which our thoughts must be embodied, our attention must naturally be di-

rected to three things: their choice, their arrangement, and their decoration. You are to consider what words you shall select, how they shall be arranged, and how they shall be adorned. This is the exact meaning of elegance, composition, and dignity. They have all reference to the labor of the artist, and not to the character of the performance. Elegance signifies precisely the same thing with choice. We have been so long and so constantly habituated to receive these words, as the signs of ideas widely remote from each other, that you may perhaps find some difficulty to reconcile them in your minds as synonymous. A retrospect, however, upon their etymology will immediately show that they are descended from one common stock, and are of close affinity. The derivation of elegance, *elegantia*, is direct from *eligo*, to choose. As elegance means here no more than choice, so composition, adhering equally to its primitive derivation, signifies only putting together. When the words are chosen, they must be put together; and the object of composition, in this subordinate division, is to furnish rules and principles directing how they are to be put together. Both these particulars belong strictly to the department of grammar; and Cornificius expressly refers the student to the grammarian for the details of their use. But dignity, or, as I have supposed it would more properly be called, decoration, embraces the whole theory of figurative language. Tropes and figures unquestionably constitute all the ornaments of discourse; and in the estimation of the writer, from whom this classification is borrowed, they also constituted its dignity. The word elegance, as commonly understood by us, might perhaps be applied to this part of the subject, since nothing serves to give so much an appearance of elegance to an oratorical performance, as a lively and judicious application of figures. Having thus ascertained with precision the force of the terms elegance, composition, and dignity, the incongruity of their association immediately vanishes. The choice, the collocation, and the embellishment of the words in which the performances of an orator may be clothed, are not only proper subjects of consideration to the student of rhetorical elocution, but they are naturally viewed in connection with each other. They exhibit no heterogeneous mixture of dissimilar elements, no unnatural concatenation of materials from earth, air, fire, and flood, to compose one and the same body. They no longer mingle into inextricable confusion the cause, the means, and

effect; the toil of the laborer, and the properties of his work. They are the several distinct, but not disconnected, parts of one consistent whole, and comprize within their just extent every particular of inquiry respecting the language, which it is the purpose of a public orator to wing with persuasion. Elegance, then, thus explained, consists of purity and perspicuity. Or the rules by which a speaker should choose his words, are, first, that they be pure English; and, secondly, that they clearly indicate his meaning. The character of these subdivisions would of itself be sufficient to prove what was meant by that elegance, which they are said to constitute. If by elegance were meant that sort of beauty which the term in its common acceptation imports, neither purity nor perspicuity would suffice, singly or combined, for its production. The object in review is naked words; single words in their plainest literal sense; without reference to their arrangement in sentences, for that follows under the article of composition; without respect to the graces they may derive from metaphorical ornament, for that is included in the discussion of dignity. To these solitary elements of thought elegance, in its ordinary sense, never can be attributed; but choice may, and must. To speak of a word as elegant were absurd, did we not mean by that epithet only to characterize the word as eligible.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 146. (H. & M., 1810.)

1515. WORDS, FITNESS OF, TO SENTIMENT.—It will avail little that words are pure, significant, elegant, figurative, and harmonious, unless they fit the subjects of which we are willing the judges should be persuaded and the sentiments with which we purpose to inspire them. Of what significance will it be to adopt a sublime style in causes of little moment; one that is poor and meager, in grand and important; florid and gay, in the grave and serious; mild, in the rough; menacing, in the supplicative; slow, in the vehement; violent and boisterous, in the ludicrous? We should know, above all things, what is proper for conciliating, informing, and effecting the judge, and what we aim at in every part of our discourse. We shall not therefore use any obsolete, or metaphorical, or newly coined words, in the exordium, narration, and proofs, nor a flow of striking periods when the cause is to be divided and arranged into its parts, nor a low, common, and unconnected manner of expression in perorations,

nor shall we dry up tears by a strain of jesting, where there is necessity for exciting commiseration. An ornament is not estimated so much for itself as on account of the thing to whose condition it may be applicable; nor is what you say of so much concern as the place in which it is said.—
ANONYMOUS.

1516. WORDS, GIVING SPECIAL EFFECT TO.—If a speaker should possess the power of arming a large proportion of his words with an electric sort of energy, every speech he delivers will be impressed indelibly upon the memory of his hearers. Their wills and judgments will be led captive by the force of his language, independent of the superior strength of his arguments and his own reputation will ascend to a lofty height in the public estimation. This accomplishment was the secret spring of that unrivalled sway which Patrick Henry, during a large portion of his brilliant career, exerted over the juries, popular assemblies, and legislative bodies of his country. For entirely apart from that measure of influence which was infused into his speeches by the intrinsic vigor of his arguments, in which particular they were by no means deficient, yet the voice of tradition and the records of biography must have combined together to cheat the world of an accurate knowledge of the true properties of his eloquence, if he was not largely indebted for his preeminent success as an orator, to the astonishing degree of energy with which his words descended from his lips. The celebrated Lord Clatham, whose elocution was embellished with all the graces which could flow from intellectual culture of the highest perfection, a person of the most finished mold, action of the most graceful flexibility, a voice of the most tuneful intonations, and an eye as vivid as the lightning-flash itself, nevertheless drew a liberal share of the magic of his mighty scepter, from the music of his words. And we learn from every intelligent observer of the elocution of William Pinkney, whose affluent fulness in the chief graces and powers of oratory has left such an enduring impression upon the era in which he flourished, that one of the most prolific sources of his power was the accomplished skill with which he enunciated his words.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 94. (H. & B., 1860.)

1517. WORDS, GRAMMATICAL, METAPHYSICAL, AND MUSICAL ORDER OF.—When the necessities of artic-

ulate speech are provided for, the progress of civilization and refinement fixes the attention of mankind upon objects of speculation and of luxury. By the first they are led to form a comparative scale of importance between the several parts of speech, as forming the materials of the language; and in the construction of sentences to arrange the words, not according to their relative weights in reference to the idea, but according to the importance of that class to which every word respectively belongs. This may be termed the metaphysical order. By the second they become solicitous of combining gratification of the ear with the conveyance of thought; and harmony assumes a powerful authority to prescribe the collocation of words. There are thus four different foundations, upon which the order of composition rests in all the languages with which we are acquainted. The natural, the grammatical, the metaphysical, and the musical order. These are variously combined in different languages. The natural order presents words in a succession, corresponding with the feelings of the speaker. The grammatical order exhibits them according to their bearing upon one another. The metaphysical order forms them by the file of abstract ideas. The musical order marshals them in the manner most agreeable to the hearer's ear. In the Greek and Latin languages the construction is generally governed by the order of nature, with a constant and almost unlimited deference to the harmony of the sounds. While in all the speeches of modern Europe the metaphysical and the grammatical order steadily predominate; and every departure from them is called an inversion. To explain objects so abstruse it is necessary to embody them into some example. Take the simplest possible combination of two Latin words to express the love of our country. According to the grammatical order, their collocation must be *amor patriæ*; because the first word is in the nominative case, and the other, being in the genitive case, is by a rule of syntax the second of two substantives. By the musical order, their places must be still the same; because, by their transposition into *patriæ amor*, the concurrence of the vowels, at the close of the first and at the commencement of the second, occasions a gasping hiatus extremely painful to a delicate ear. This, however, would be the arrangement required by the metaphysical order; the country being the cause, and the passion devoted to it the effect. But in the natural order, the words would be placed in either position, according as the passion or its object should be the

emphatic word in the idea meant to be conveyed. In every description of language, written or spoken, the order of the words is determined by one or more of these four principles. In every species of composition they must all have a certain portion of relative influence. But their proportions, as I have already remarked, are very different in the idioms of different languages; and I may now add that they are also very different in the various modes of composition with materials of the same language. Their relative proportions constitute the most essential distinction in the discrimination of styles.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 189. (H. & M., 1810.)

1518. WORDS, INTELLIGIBILITY OF.—For the purposes of oratory, no words are intelligible unless they express the exact meaning of the orator, and present it at once to the mind of the hearer, without demanding any reflection or delay on his part in order that he may fully comprehend it. The vocabulary of the orator is by this requirement far more limited than that of the writer or the conversationalist, since he must confine himself, at whatever loss of rhetorical excellence, to such expressions as completely convey his thought in the very instant of its utterance, and leave the hearer free to devote his entire attention to that which immediately succeeds it. A single word whose ambiguity or strangeness arrests the current of his mental operations, and holds him back while the orator passes onward, may effectually deprive the argument of all convincing force, and even so dissatisfy the hearer with himself or the oration as to destroy all its persuasive power. Intelligibility is thus measured by two standards: one, the thought to be expressed; the other, the apprehension of the hearer. In reference to the thought to be expressed, words must be correct. In reference to the hearer, they must be words whose exact meaning he will immediately understand.—ROBINSON, *Forensic Oratory*, p. 230. (L. B. & Co., 1893.)

1519. WORDS, JOINING OF, IN COMPOSITION.—Juncture is equally requisite in words, articles, members, and periods, all these having their beauty and faults, in consequence of their manner of connection. It may be a general observation that in the placing of syllables, their sound will be harsher as they are pronounced with a like or different gaping of the mouth. This, however, is not to be dreaded as a signal fault, and I know not which is worse here—inat-

tention or too great care. Too scrupulous fear must damp the heat and retard the impetuosity of speaking, while at the same time it prevents the mind from attending to thoughts which are of greater moment. As, therefore, it is carelessness to yield to these faults, so it is meanness to be too much afraid of them.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 151. (B. L., 1774.)

1520. WORDS, MAGNIFICENCE OF.—The magnificence of words, which naturally flow from the subject, ought not to be conceived in too fulsome a strain of affectation, as we see by declaimers, who generally make choice of speeches supposed to be pronounced by kings and princes, or speeches made to the senate or people, and a variety of such grand subjects. When words are with propriety adapted to things, they will of course borrow an additional luster from the importance of the matter. But real deliberations are otherwise conducted. Theophrastus makes simplicity their greatest ornament, and affectation the reverse; in this following the authority of his master, tho sometimes he makes no scruple to dissent from him. For Aristotle thinks that the most proper for show is the demonstrative kind, and next to it the judicial; the first being entirely calculated for ostentation, and the second standing in need of art, where it is necessary to throw minds into deception, if utility would have it so, but that the deliberative requires only prudence and sincerity. I allow what he says touching the demonstrative kind, and all other authors agree in this point; but in deliberations and judgments I think the best way is to suit the elocution to the nature of the subject. We see that Demosthenes' Philippics are as remarkable for beauties as his pleadings. Cicero is equally eloquent whether he accuses, defends, or deliberates on the affairs of the republic, and in regard to the deliberative kind, himself observes that it ought to be conceived with simplicity and dignity, and rather indebted for its merit to judicious reflections than to the pomp of words. All allow that no other subject has a greater occasion for the use of examples, that futurity may seem to tally with what is past, and experience be held as a certain testimony of reason.—QUINTILIAN, *Institutes of the Orator*, vol. 1, p. 183. (B. L., 1774.)

1521. WORDS, NATURAL ORDER OF.—We are first to consider the order in which words are to be placed upon the principles of oratorical composition. We can

suppose a given number of ideas, however complex, to exist in the mind of a speaker at one and the same instant; but they can be communicated only by a series of words; and if these words should all be collected and equally ready to issue from his lips, still they can not come out simultaneously, but must be uttered in succession. The question then occurs, upon what principle shall the rank of precedency be settled between them? In some systematic order they must be pronounced; for if they were spoken at random, without regard to their argument, they would constitute mere nonsense, and convey no idea whatsoever. Imagine the ideas and the articulate sounds, by which they are to be represented, to exist independent of the grammatical rules introduced in the course of time among the people speaking any particular language, and the order of utterance would follow the gradation of excitement in the speaker's mind; that is to say, he would pronounce first that word, which should constitute the most important part of his idea; and would proceed with the accessaries and collateral incidents according to their relative pressure upon his own imagination. This may be termed the natural order of speech. But as languages are formed, and the various relations and connections, existing between the words essential to an idea, are perceived and reduced to permanent regulation, the words are distributed into general classes, the parts of speech are invented; the concord is settled into syntax; and an order of composition arises, founded upon grammar.—ADAMS, *Lectures on Rhetoric and Oratory*, vol. 2, p. 188. (H. & M., 1910.)

1522. WORDS OF ONOMATOPEIA.—

All languages contain words which, in their very structure as composite sounds, more or less perfectly resemble in quality, as soft or harsh, etc., the sounds which they designate. Such are, in our own language, hiss, buzz, murmur, gurgle, dash, rattle. Not only single words, but the entire structure of the sentence may bear a resemblance to the sound represented.

"Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
And when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar."

—DAY, *The Art of Discourse*, p. 247. (C. S. & Co., 1867.)

1523. WORDS, ORNAMENT IN.—As the ornament, as well as perspicuity, of speech consists either in single words or in many together, we shall consider what they require separately and what in conjunction. Tho there is good reason for saying that perspicuity is best suited by proper words, and ornament by metaphorical, yet we should always know that an impropriety is never ornamental. But as many words very often signify the same thing, and therefore are called synonymous, some of these must be more sublime, more bright, more agreeable, and sweeter and fuller in pronunciation than others. As the more clear-sounding letters communicate the same quality to the syllables they compose, so the words composed of these syllables become more sonorous, and the greater the force or sound of the syllables is, the more they fill or charm the ear. What the junction of syllables makes, the copulation of words makes also, a word sounding well with one, which would sound badly with another. There is a great diversity in the use of words. Harsh words best express things of an atrocious nature. In general, the best of simple words are believed to be such as sound loudest in exclamation, or sweetest in a pleasing strain. Modest words will ever be preferred to those that must offend a chaste ear, and no polite discourse ever makes allowance for a filthy or sordid expression. Magnificent, noble, and sublime words are to be estimated by their congruity with the subject; for what is magnificent in one place, swells into bombast in another; and what is low in a grand matter, may be proper in a humble situation. As in a splendid style a low word must be very much out of place, and, as it were, a blemish to it, so a sublime and pompous expression is unsuited to a subject that is plain and familiar, and therefore must be reputed corrupt, because it raises that which ought to find favor through its native simplicity.—QUINTILIAN, *Institutes of the Orator*, vol. 2, p. 45. (B. L., 1774.)

1524. WORDS, STUDY OF.—A large and varied vocabulary is indispensable to the public speaker. With ten thousand words at his command, he should be able to express himself with greater precision and effectiveness than with half that number. To increase his stock of words, the speaker must cultivate an intense interest in them. He should form the habit of closely scrutinizing their meaning. He must know their intrinsic value as well as their outward effect. A peremptory challenge should be given to every word

he does not thoroughly understand and its meaning studied in the dictionary. Thoughts and words are intimately related, one being merely the expression or symbol of the other. Some authorities maintain that all thought to be clearly defined in the mind must appear there in so many words. It is true that there are many persons who, while reading silently, must say over each word in the mind in order to thoroughly understand and enjoy what they are reading. It is difficult to overestimate the power of words. With them we command, we supplicate, we defy, we convince, we condemn, we conciliate. There are many dangerous and deadly "masked words" which everybody uses without understanding them, words colored by a man's own fancy, but which in turn mislead and poison him like so many "unjust stewards." To this class belong words of equivocation, exaggeration, and sarcasm. The public speaker's business is to find out the human meanings in words.—KLEISER, *How to Develop Power and Personality in Speaking*, p. 62. (F. & W., 1909.)

1525. WRITING, ADVANTAGES OF.

—Shall one give up all idea of writing out in advance his arguments for public debate? By no means. There are many reasons why a speech should be written down at the outset, even if the manuscript is never used at all. One never knows just what he has to say until it is written down. Ideas often seem to flow from the point of the pen, and arrange themselves on paper as they would never do in one's mind. Certainly one never knows how much he has to say until it is written down, and for a debater this is an important point. Again, matters relating to style can be considered and worked out at one's leisure, with pen and paper at hand, and not left to the haste and excitement of the public assembly. It does not follow that the work of deciding them will be wasted because the written speech is not delivered without change. Finally, the writing out of material is a great aid to the memory, as all students know who have taken lecture notes or made written analyses of material for examinations; and the ideas of the speaker will be much more likely to occur to him in the orderly fashion in which he has planned them, if he has written them down in that order. To write a thing, word for word and letter by letter, is to wear a path in one's brain which it is not easy to efface.—ALDEN, *The Art of Debate*, p. 188. (H. H. & Co., 1906.)

1526. WRITING AND DISCIPLINE.—

Read aloud what you have written. Many defects will then be perceived which had before escaped your observation. If you have a literary friend who will kindly correct your efforts, submit without argument to his revision; and be certain that in asking him for advice you do not, like most young writers, merely mean admiration. Rely upon it that it will be long enough before you deserve the latter. If you can, after months of constant labor, avoid errors in writing, you may congratulate yourself on having advanced rapidly. Literary composition is of all arts the one best adapted to bring our thoughts and our knowledge into a useful form, and to improve our language. Yet most persons have a great dislike to spending time in steady labor over it, and especially to carefully correcting with the grammar and dictionary what they have written. Many of those who have made a crude beginning, which has possibly been admired by a few friends, must needs "rush into print," and editors are in consequence seriously annoyed by entreaties for encouragement from those whose manuscripts would not bear the revision of any governess who is qualified for her calling.—CARLETON, *The Art of Conversation*, p. 151. (C., 1867.)

1527. WRITING AND EXTEMPORIZING.—

Different personal temperaments and habits may have very much to do with your mode of preaching; and the ever-open question comes up, "Shall I write my sermons, or shall I extemporize?" That depends, to a very considerable extent, upon a man's temperament. If he be extremely sensitive and fastidious by nature, and, withal, somewhat secretive and cautious, it would frequently be almost impossible for him to extemporize with fluency. Sometimes men are so oppressed under the influence of an audience that they can not possibly think in its presence. Drill and long habit may alter this; but still, if it is rooted in a man's nature, he may never conquer it. And, after all, the real thing for him to do is to preach, and whether he write his sermon or speak it without writing, let him see that he trains himself to do his work. This question is the same as asking, "Is it best for a man who is going hunting to take out cartridge shells already loaded for his gun, or shall he take loose ammunition and load with powder and shot, according to circumstances, every time he is going to shoot?" Now that is a fair question, and there is a great deal to be said on the subject. But, after all, the man who

goes where the game is, always finding it and bringing it home with him, is the best hunter; and I care not whether he carry fixt or loose ammunition. That is the best cat that catches the most rats. And in your case that will be the best form of sermon that does the work of a sermon the best. If you can do best by writing, write your sermons; and if you can do better by not writing, do not write them.—BEECHER, *Yale Lectures on Preaching*, p. 105. (J. B. F. & Co., 1872.)

1528. WRITING AS A MODELLER.—

I like that method, namely, to lay down a case similar to those which are brought on in the forum, and to speak about it, as nearly as possible, as if it were a real case. But in such efforts the generality of students exercise only their voice (and not even that skilfully), and try their strength of lungs, and volubility of tongue, and please themselves with a torrent of their own words; in which exercise what they have heard deceives them, that men by speaking succeed in becoming speakers. For it is truly said also, that men by speaking badly make sure of becoming bad speakers. In those exercises, therefore, altho it be useful even frequently to speak on the sudden, yet it is more advantageous, after taking time to consider, to speak with greater preparation and accuracy. But the chief point of all is that which (to say the truth) we hardly ever practise (for it requires great labor, which most of us avoid); I mean, to write as much as possible. Writing is said to be the best and most excellent modeller and teacher of oratory; and not without reason; for if what is meditated and considered easily surpasses sudden and extemporary speech, a constant and diligent habit of writing will surely be of more effect than meditation and consideration itself; since all the arguments relating to the subjects on which we write, whether they are suggested by art, or by a certain power of genius and understanding, will present themselves, and occur to us, while we examine and contemplate it in the full light of our intellect; and all the thoughts and words, which are the most expressive of their kind, must of necessity come under and submit to the keenness of our judgment while writing; and a fair arrangement and collocation of the words is effected by writing, in a certain rhythm and measure, not poetical, but oratorical. Such are the qualities which bring applause and admiration to good orators; nor will any man ever attain them, unless after long and great practise in writing, however resolutely he may have exer-

cised himself in extemporary speeches; and he who comes to speak after practise in writing brings this advantage with him, that, tho he speak at the call of the moment, yet what he says will bear a resemblance to something written; and if ever, when he comes to speak, he brings anything with him in writing, the rest of his speech, when he departs from what is written, will flow on in a similar strain. As, when a boat has once been impelled forward, tho the rowers suspend their efforts, the vessel herself still keeps her motion and course during the intermission of the impulse and force of the oars; so, in a continued stream of oratory, when written matter fails, the rest of the speech maintains a similar flow, being impelled by the resemblance and force acquired from what was written.—CICERO, *On Oratory and Orators*, p. 179. (B., 1909.)

1529. WRITING, FREE.—To write by a plan, is in some degree to bind the thoughts to a given track. He is most likely to arrive at what is original and new who, like the river, "wanders at his own sweet will." It is constraining and so injurious to thought, where one has some end constantly before him other than the prosecution of the trains on which he has entered. These ends may be various and some of them may be very good; they may even be necessary: but so far as the full and independent unfolding of the mind is concerned, they are injurious. The writer may seek the entertainment or profit of a particular class of readers. He may seek fame or emolument, or the elevation of sect or party. He may write as an exercise for proof of his powers or to strengthen them. So doing, he may produce much that is excellent; but he does this in a less degree than when he gives full scope to the inward prompting. Hence the ill effect of writing for the public only; never encouraging those expatiating processes which take no note of readers and critics. Free writings of the kind just mentioned are, after all, those which most interest the reader, and produce least weariness, even where the subject is a trifling one, as is exemplified by Montaigne. On higher subjects the same holds true, as in the case of Pascal's *Thoughts*.—ALEXANDER, *Thoughts on Preaching*, p. 45. (S., 1862.)

1530. WRITING MUCH, IMPORTANCE OF.—Oratory not only requires its own language, but its own composition. The framework in which a speaker's thoughts are set differs widely from that employed by

the talker or the writer. The style is more formal than that of the former, and less formal than that of the latter. A speech that resembled talking would be an impertinence; a speech like an essay would be a bore. You must learn the mean between them. Writing is, nevertheless, the foundation of speaking, and will be found the best practise to qualify you to be a speaker. You should write much upon the topics on which you expect to be required to speak much, and this for two purposes: first, to cultivate ideas upon them; and, second, to learn how to express those ideas with precision. The habit of putting your thoughts into writing affords the only guarantee that those thoughts have substance in them and are not merely vague and formless fancies. When first you come to set down upon paper your ideas upon any subject, however you may imagine yourself to be well acquainted with it, you will be surprized to find how dreamy and shapeless are the thoughts you had supposed to be so distinct and symmetrical. The pen is a provoking fetter upon the flights of fancy; but it is a wholesome cure and makes you a sensible man instead of a dreamy fool. Write, therefore, often and much, preferring the subjects on which you anticipate that you may be required to speak.—Cox, *The Arts of Writing, Reading, and Speaking*, p. 202. (H. C., 1911.)

1531. WRITING, PRACTISE OF.—In every instance in which a speaker writes out methodically and at length any production whatever, which is the fruit of close and severe thought, he effects infinitely more in training his mind to regularity and closeness of thought and to reasoning in connection, than he would accomplish by devoting the space of time to a satisfactory solution of the most abstruse problem in mathematical science. The habits of thought are as severely taxed in the one case as in the other, which this advantage superadded to the practise of writing, if it is properly conducted, that it accelerates the approach to perfection in practical reasoning, which is at once applicable to the highest duties of life; whereas, the other exercise, tho highly beneficial in its influence, is speculative in its character, pointing to invisible and perhaps remote results.—MCQUEEN, *The Orator's Touchstone, or Eloquence Simplified*, p. 193. (H. & B., 1860.)

1532. WRITING, SIMPLICITY IN.—Speaking as if one had something to say is

probably what Bishop Butler means by the expression of a man's writing "with simplicity and in earnest." His manner has this advantage, tho it is not only inelegant but often obscure. Dr. Paley's is equally earnest, and very perspicuous, and, tho often homely, is more impressive than that of many of our most polished writers. It is easy to discern the prevalence of these two different manners in different authors, respectively, and to perceive the very different effects produced by them; it is not so easy for one who is not really writing "with simplicity and in earnest," to assume the appearance of it. But certainly nothing is more adverse to this appearance than over-refinement. Any expression, indeed, that is vulgar, in bad taste, and unsuitable to the dignity of the subject, or of the occasion, is to be avoided; since, tho it might have with some hearers an energetic effect, this would be more than counterbalanced by the disgust produced in others; and where a small accession of energy is to be gained at the expense of a great sacrifice of elegance, the latter will demand a preference. But, still, the general rule is not to be lost sight of by him who is in earnest aiming at the true ultimate end of the orator, to which all others are to be made subservient; viz., not the amusement of his hearers, nor their admiration of himself, but their conviction or persuasion.—WHATELY, *Elements of Rhetoric*, p. 214. (L. G. R. & D., 1867.)

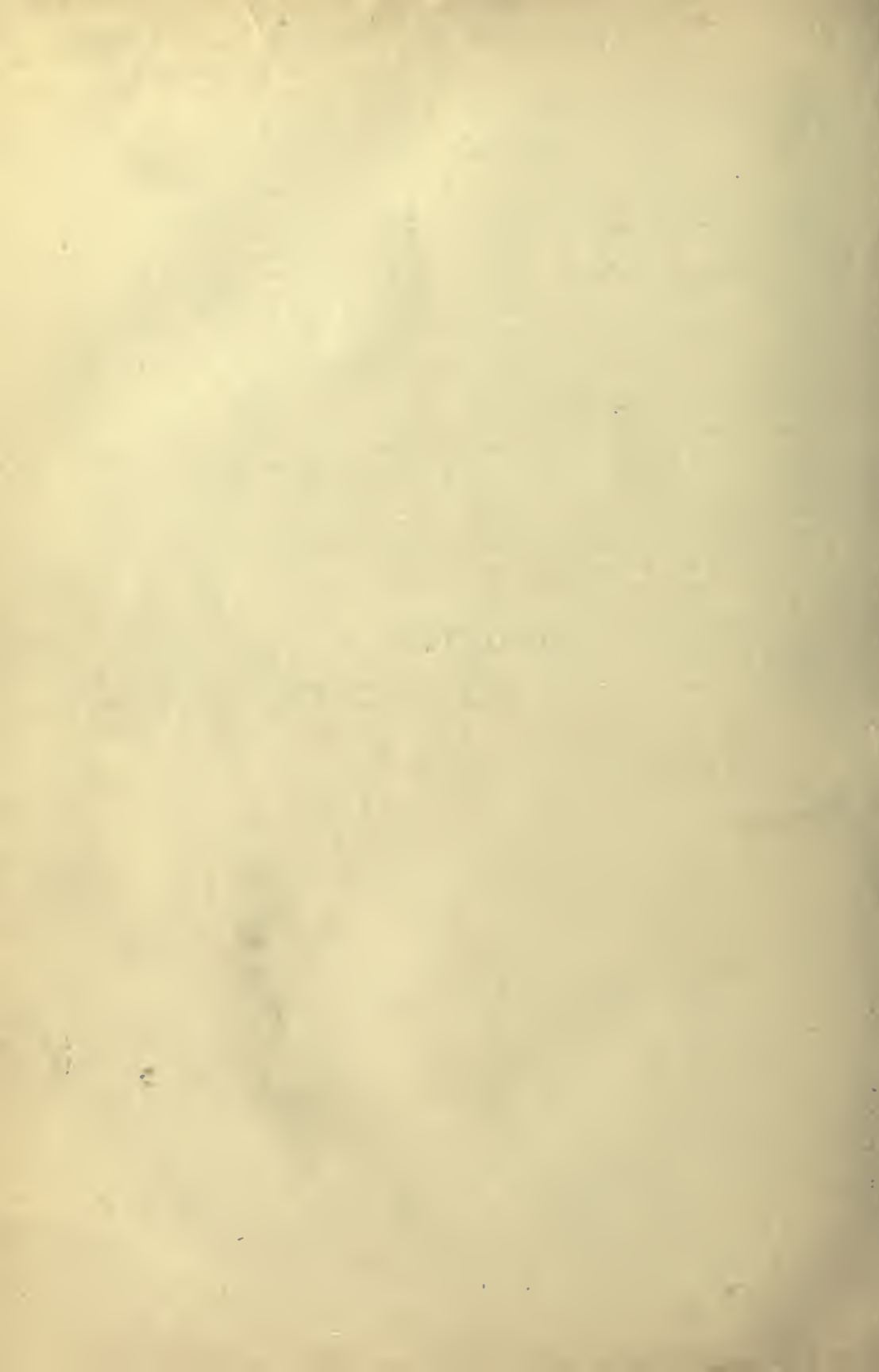
1533. WRITING, THINKING OF RULES WHILE.—A writer, when composing his discourse, ought not to be thinking of rules, but to give unfettered action to his powers, become absorbed in his subject, and write just as feeling prompts. His production will then bear the stamp of his individual character; and, unconsciously, all the rhetorical excellences which are in harmony with his mind and attainments will be found on his pages. In order, also, that his discourse, tho prepared in retirement, may have a general adaptation to public delivery, his mind should adjust itself, as far as possible, to the position of a person addressing an audience. An acquaintance should be maintained with models of good writing, both in prose and in poetry. The best specimens of oratorical composition, both sacred and secular, may be highly serviceable as cultivating fervor of feeling, and as presenting the principles of eloquence not skeleton-wise, but in living forms, and thus preventing the danger which may attend critical exercises during the

course of education—the danger of becoming “coldly correct and critically dull.” Another danger, however, must be shunned; namely, that of imitating the peculiarities of distinguished writers. Those peculiarities were, probably, in their case, natural; but, not being so to another person, an attempt at imitation might repress, if not paralyze, his own original powers. The productions of distinguished men should be studied, in order to discover the principles which guided them, so that a person may give a right direction to his own genius. He may thus approach as near to a good model as his natural endowments and his circumstances will allow; he may thus become even superior to his model. Demosthenes, for instance, was remarkable “for perspicuity and energy, for freedom from all useless glitter, for keeping close to his subject, for making no remarks and using no illustrations but such as bear directly on the matter in hand; he is never found making any step, in any direction, which does not advance his main object, and lead toward the conclusion to which he is striving to bring his hearers.” Let others do likewise. This is the only proper imitation; namely, an adoption of the principles which guided men who are worthy to be models. All other imitation should be only that unlabored resemblance which flows from familiarity with good writers, corresponding to the

effect which is insensibly produced on a person's manners and spirit by intercourse with refined society.—RIPLEY, *Sacred Rhetoric*, p. 156. (G. K. & L., 1849.)

1534. WYCLIF, JOHN.—Born in 1344 in Spresswel, near Richmond, Yorkshire, England. He was eminent as a scholar, preacher, and translator. Known as the “Morning Star of the Reformation,” he was a vigorous and argumentative speaker, exemplifying his own definition of preaching as something which should be “apt, apparent, full of true feeling, fearless in rebuking sins, and so address to the heart as to enlighten the spirit and subdue the will.” On these lines he organized a band of Bible preachers who worked largely among the common people. Much of Wyclif's popularity was due to his clear and simple style. While not a great orator, he introduced a popular method of preaching that was widely copied. He died at Lutterworth in 1384. The Church considered him a heretic, for he taught the right of the individual to form his own opinions after personal study of the Scriptures. He was the first Englishman to translate the Bible systematically into his native Anglo-Saxon. In 1428, by order of Pope Martin V., his bones were exhumed and burned, and the ashes thrown into the River Swale.

INDEXES



Topics in General and with Cross-References

The numbers refer to selections, not to pages. This is an index not only of the headings [indicated by a star (*)] of the various selections quoted, but also of the subject-matter contained in each selection, since a very large number of the extracts include more information than could properly be indicated by a single short heading. The index has been prepared with great care, thereby enhancing the practical value of the book to every reader in search of specific and comprehensive information on the vast subject of Public Speaking. Attention is also called to the index of "Authors and Publishers of Works Quoted."

ABANDON , Practising speaking with.....	13	ADVOCATE .—(See Lawyer.)	
ABDOMINAL BREATHING	161	AFFECTATION and naturalness in gesture... 509	
ABSTRACT and philosophical manner of		— and simplicity*19, 763	
preaching ineffectual	953	— of excellence	1376
ACCENT and its uses.....	*1	— of speech	*20
and temperament	2	Pedantry and	74
in large hall	3	AFTER-DINNER SPEAKERS , Failure among	800
in sentences	411	AGITATION in speaking	*21
in speaking	*2	(See also Timidity.)	
ACCURACY in beginning of the speech.....	127	AIR , Reserve force of, in lungs.....	1173
of preparation	324	Twice breathed.....	165
of thought and expression.....	1097	ALERTNESS and energy.....	*22
over-doing in	324	in reading.....	1021
ACOUSTICS	*3	Mental	716
Avoiding annoyance from echo.....	649, 1442	ALLEGORY	*23
in churches	322	Use of.....	*24
ACTION , Adaptability required.....	17	AMBIGUITY	879
adapted to occasion.....	541	in words.....	194
Addison on style of.....	*4	AMPLIFICATION by increment.....	*25
Advice to beginner.....	10	by ratiocination or induction.....	1016
and discourse	*5	Effective	*26
and eloquence	369	in speaking	*27
and emotion	754	Use of.....	*28
and facial expression	450	Use of in Bible.....	27
and voice	1409	ANALOGY	*29
Avoidance of	*6	and its use.....	*30
Concentrated	*7	between painting and delivery.....	319
Control of	499	Real and false.....	29
Demosthenes on	*8	ANALYSIS and preparation.....	*31
Divisions of	*9	and synthesis	*32
essential in oratory.....	519, 768	and synthesis in argumentation.....	*33
How to study.....	508	and synthesis, Study of.....	*34
in preaching	527	of subject for extempore speaking.....	1312
in speaking	5, *10, 145	of subjects	1157
in the pulpit.....	12	Power of	*35
Moderate, just, and spontaneous.....	508	ANCIENT ORATORY .—(See Oratory, Ancient.)	
must not exceed speaker's real feeling.....	510	ANDRIEUX , Example of good articulation....	79
Natural and artificial.....	6	ANECDOTE and illustration.....	*36
of the speaker, Cultivating graceful.....	509	as means of adding power to style.....	1279
Orator and actor compared.....	806	rightly and wrongly used.....	36
Right use of.....	*11	Use of.....	110
Silent practise in.....	933	wins audience.....	1195
Simplicity in	509	(See also Illustration.)	
Sources of	*12	ANGER , Allaying or exciting.....	525, 698
Spontaneity of	*13	in debate.....	293
Suitable, essential	497*	ANGLO-SAXON WORDS , Uses of. 839, 881, 1267	
the essence of eloquence.....	386	ANIMATION in preaching.....	*37
the language of nature.....	*14	in speaking	591
Will and	1499	in the speaker.....	354
(See also Gesture.)		ANNOUNCING or concealing the motives....	749
ACTOR and orator compared.....	806, 807	the plan	837
The tragic	806	too much, Danger in	*38
ADAMS, JOHN QUINCY	*15	ANTITHESIS , Excess in use of.....	*39
Method of	*16	APOSTROPHE	*40
ADAPTABILITY in addressing a jury.....	624	APPEAL and exhortation.....	436
in the speaker.....	*17	in conclusion of discourse.....	255
ADDISON, JOSEPH , on action.....	4	in peroration	867
on modesty of speaker.....	742	Stating the object of the.....	*41
on personal culture	1422	to compassion	225
on timidity of speaker.....	1356	to different parts of the minds of the	
ADJECTIVES , Overuse of.....	*18	audience	106
overuse of by Choate.....	1387	to feelings of hearers.....	698

— to motive	748	— on style	1520
— to reason limited, to emotions universal ..	825	— on the panegyric	842
— to the emotions	404	— Three causes for belief in speaker	203
— to the passions	245, 279	— View of words	1510
(See also Audience, Emotions, Favor, Feelings.)		ARISTOTLE'S STYLE	67
APPEARANCE and manners of the preacher ..	683	ARMS , Action of the	321
— Making a good, in conversation	276	— and hands used in gesture	541
— of the speaker	541	— Uses of, in gesture .. 10, 321, 504, 506, 519,	522
— Personal	874	(See also Gesture.)	
APPLAUSE , Seeking	*42	ARNOLD, MATTHEW	*68
APPLICATION and conclusion of a discourse ..	343	ARRANGEMENT , Ancient rhetorical, in narra-	
— necessary for speaking	1478	— tive passages in Bible reading	144
— of a sermon	344, 1106	— and use of material for extempore speak-	
— of external proof	977	ing	947
— of known truths	630	— Distinct, recommended	729
— Place of the	1109	— Importance of	*69
APPROPRIATENESS of gesture	21	— In the sermon	31
— of language	646	— Method of	*70
— of speech	1199	— Natural, of subject-matter	1303
— of style in preaching	1287	— of arguments	56, 63, 961, 981, 1307
ARGUMENT , Advancing from weak to strong ..	*43	— of arguments, Principle of	71
— and emotion blended	*44	— of discourse	729
— How to present one's	*45	— of material for discourse	70
— in conversation	*46	— of speech, Dangers in deficiency in	1379
— Inductive	*47	— of thoughts differs in written and extem-	
— Modes of commencing an	*48	— pore speeches	1180
— of Reductio ad absurdum	*49	— Principle of	*71
— Securing one good	*50	— Value of	*72
ARGUMENTATION , Analytical and syntheti-		(See also Divisions, Outline, Plan.)	
— cal	32, 33	ART and eloquence	372
— In business	*51	— and nature	769
— Indirect	*52	— and passion	847
— Requirements for	*53	— and science	1062
ARGUMENTS adapted to audience	93	— concealment of	1133
— ad hominem	66	— in discourse, False and true	772
— A fortiori	*54	— in oratory	808
— Amplification of	26	ARTICULATION , Advantage of a distinct ..	*73
— Analogy	29	— Careless	*74
— and emotion blended	44	— Clear	674
— and illustration	575	— Cure for indistinct	587
— and their order	64	— Distinct	*75
— A priori and a posteriori	*55	— Good	*76
— Arrangement of	56, 981	— Good, essential to correct expression ..	*77
— Begging the question	125	— Importance of distinct	*78
— Best form for presentation	45	— Improved by practise in rapid speaking ..	1452
— Care in refuting	114	— so as to be heard	415
— Deductions from	457	— Value of	*79
— determined by circumstances	60	— Value of distinct	*80
— Disposition of	*57	(See also Enunciation.)	
— Doubtful	57	ARTS , Knowledge of the, necessary to the	
— Fairness in	265	— orator	*81
— Giving all the	*58	ATTENTION and appeal	*82
— How much to answer	303	— and emotion	*83
— How to convince of the truth of the ..	1372	— and interest, Arousing	837
— How to refute	1052	— Commanding	1257
— in a business speech	176	— Habit of close	492
— in a judicial case	*59	— How to arouse the	*84
— in conversation	46	— in conversation	268
— in different cases	*60	— Intention and duration of	*85
— Inductive	47	— of audience, Opportunity for arresting ..	1291
— In speaking	43	— of congregation, Winning	109
— Making choice of	113	— of the hearer, Gaining the	*86
— Management of	312	— to sound	879
— Modes of commencing	48	— Securing	*87
— Noting down	*61	— Securing and holding the	*88, 106, 1077
— of resemblance	*62	— Securing continued	*90
— Order of	63, 961	— Value of paying	*89
— Order of several	*64	— Voluntary	84
— Over-earnest refutation of	1053	— Winning	*91
— Precision and brevity in	45	ATTITUDE —(See Gesture, Standing Position.)	
— Principle of arrangement of	71	AUDIBILITY at the end of sentences	*92
— Proving too much in	992	— of last words	1096
— reductio ad absurdum	49	— of speech	1458, 1478
— Refutation of	1051	— of voice in open-air speaking .. 789, 840, 1458	
— resting on similarity	62	AUDIENCE , Addressing feelings of	258, 471
— Sequence of	*65	— affected by mood of speaker	1104
— Source of evidence to be stated in ..	430	— Bewildering the	80
— Steps in	1108	— Character of the	*93
— Taking up few points for answer	300	— Direct address to the	*94
— Treatment of, in political speaking ..	921	— Effect of oratory on	833
— Two modes of refuting	1050	— Effect of space between speaker and ..	1319
— Use of amplification of	28	— Estrangement of, by speaker's manner ..	681
— written in advance	1525	— Facing the	98
ARGUMENTATUM AD HOMINEM	*66	— feels constraint of speaker	150
ARISTOTLE on arrangement of classes of		— Gaging interest of	624
— words	1510	— Gaining the favor of the	*95
— on order of arguments	961	— How the preacher may win his	*96
— on perspicuity	878	— How to win the	*97
		— Impression made on the	798

—, Influencing through enthusiasm.....	418
—, Looking at the.....	*98, 445
—, Making a favorable impression on the.....	*99
—, Mob.....	823
—, Moving the.....	*100
—, Moving the, to action.....	*101
—, must follow the thoughts and words.....	80
—, must understand speaker.....	1287
—, Nearness to the.....	*102
—, Observing individuals in the.....	*103
—, Pleasing the.....	*104, 385
—, Relation of speaker to.....	*105
—, Respect shown by speaker to.....	113
—, Resting the.....	*106
—, Securing and holding attention of.....	87
—, Securing authority over the.....	*107
—, Securing the confidence of the.....	*108
—, Sleeping.....	259, 1486
—, Speaker's style as affecting the.....	1270
—, Speaking before a large.....	840, 923
—, Speaking directly to.....	94, 342, 718, 1047
—, Winning the.....	*109, 251, 279
—, Winning the sympathy of the.....	*110, 1078, 1319
—, won by speaker's self-confidence.....	922
AUTHORITY over the audience.....	111
—, Speaking with.....	*111, 1502
—, True, in speaking.....	*112
—, Undue.....	*113
AWKWARDNESS .—(See Timidity.)	

B

BAR —Acquiring understanding of cause.....	622
—, Appeal to judge in peroration.....	867
—, Arguments to be presented before judge.....	45
—, Art of pleading at the.....	*114
—, Division in judicial cause.....	621
—, Eloquence of the.....	*115
—, How to argue in judicial cause.....	59
—, Lawyer must make himself understood.....	117
—, Oratory of the.....	*116
—, Order in judicial speaking.....	623
—, Procuring favor of judge.....	607, 623
—, Professional duty of the lawyer.....	281
—, Speaking at the.....	*117
—, Tact in speaking at the.....	*118
—, The successful lawyer.....	650
—, (See also Forensic —, Jury.)	
BASHFULNESS and diffidence.....	338
—, Cure for.....	*119
—, in conversation.....	*120
—, to be overcome.....	98
—, (See also Timidity.)	
BASS VOICE , Qualities and effect of.....	1445
BATHING and diet.....	337
BEAUTY a hindrance, Personal.....	147
—, and energy.....	1273
—, and strength compatible.....	*121
—, in discourse from proportion and harmony.....	983
—, of language—on what it depends.....	1520
—, of style.....	1255
BEECHER, HENRY WARD	*122
—, Oratory of.....	*123
BEECHER, LYMAN	*124
BEGGING THE QUESTION	*125
BEGINNERS , Advice to.....	126
—, Encouragement for.....	947
—, of public speaking.....	1172
BEGINNING , Accurate, of a speech.....	*127
—, Confidence in.....	*128
—, Difficulties in.....	*129
—, Directness in.....	716
—, Ease in.....	*130
—, First moments of the, of a speech.....	*131
—, Good, of a speech.....	*132
—, High notes of voice to be avoided in.....	137
—, Importance of a right.....	*133
—, Manner in.....	453
—, Modes of.....	48
—, Modestly.....	*134
—, Natural, of a speech.....	*135
—, of speech.....	126
—, Proper, of a speech.....	*136
—, Purpose.....	90
—, Quiet, of a discourse.....	*137
—, Slowly and softly.....	*138
—, the key-note to what follows.....	1117
—, Use of voice in.....	649, 1481
—, (See also Introduction.)	

BELIEF , Degrees of.....	*139
—, How to gain.....	459
BERRYER , Failure of, by too high key of voice.....	1462
BIBLE as a Book of Nature.....	771
—, a treasury of thought and of imagery.....	1124
—, How it should be read.....	141, 770, 798
—, Knowledge of, in collecting material for sermons.....	1124
—, Orotund voice in reading.....	1449
—, passages, Classification of.....	*140
—, reading.....	140, *141
—, reading, Didactic passages in.....	*142
—, reading, Faults in.....	*143
—, Reading for purity of English style.....	1028
—, reading, Narrative passages in.....	*144
—, Reading of the, as preparation for preaching.....	1143
—, Use of quotations from.....	1014
BIRDS , Speech in.....	1200
BLUNTNESS sometimes harmful.....	958
BODILY ATTITUDE	*145
—, of the preacher.....	*146
BODILY CARRIAGE	*147
BODILY POSTURE in speaking.....	*148
BODY , Expressiveness of the.....	995
—, in gesture.....	519, 522
—, of a speech.....	1195
—, Position in standing still.....	1223
—, Position of the, in speaking.....	148, *149, 798
—, (See also Gesture.)	
BOLDNESS and timidity.....	*150
—, an obstacle to effectiveness.....	150
—, in gesture.....	511
—, Montaigne on.....	1291
—, needed for extempore speech.....	1500
—, of aim in speaking.....	1291
—, of Erskine.....	424
—, (See also Timidity.)	
BOOKS , a source of knowledge.....	*151
—, Choosing a good book.....	151
—, How to read.....	1344
—, How to use in public reading.....	1035
BOOTH'S RENDITION of Lord's Prayer.....	814
BOSSUET as a speaker.....	*152
—, Jacques Bénigne.....	*153
BOURDALOUE, LOUIS	*154
BREADTH of view.....	*155
BREATH , Control and effect.....	741
—, Economy of.....	*156
—, Exercises for management of.....	157, 1418
—, How to acquire long.....	163
—, Inaudible and full.....	160
—, Management of.....	*157
—, Management of the.....	161
—, One way of wasting.....	1467
—, Use of, in open-air speaking.....	840
—, Use of the, in public speaking.....	*158
BREATHING , Abdominal.....	161
—, and pausing.....	859
—, and reading.....	*159
—, and speaking.....	*160
—, Deep.....	*161
—, Deep, and exercise.....	*162
—, Exercise in.....	156
—, Faults of.....	159, 160
—, frequently.....	*163
—, fresh air.....	*164
—, fresh air, Importance of.....	*165
—, Method of.....	33
—, Proper management of.....	859
—, Proper training in.....	415
—, Rules for.....	*166
—, through mouth.....	160
—, through nose without closing lips.....	160
BREVITY and clearness in narration.....	756
—, and conclusion.....	246
—, and precision in argument.....	45
—, Energetic.....	1286
—, of discourse.....	*167
—, of speech.....	*168
—, of speech in forensic oratory.....	168
—, Prolixity, and diffusiveness.....	*169
—, Understanding and interest depending on.....	169
BRIEF , Definition of a lawyer's.....	61
—, Making it short.....	*172
—, Mode of making a.....	*170
BRIEF-DRAWING	*171
—, Rules for.....	*171

BRIEFING, Rules for.....	*173
BRIGHT, JOHN.....	*174
BRILLIANCY, Uniform in speaking.....	*175
BRITISH PARLIAMENT, Eloquence of.....	389, 554
—, Method in speaking in.....	921
—, Rules of debate in House of Commons.....	301
—, Speaking in.....	176, 920, 1093, 1203
BRITISH PARLIAMENTARY SPEECH.....	*176
BROOKS, PHILLIPS.....	*177
BROUGHAM, LORD.....	*179
—, Advice on oratory.....	*180
—, and Canning compared.....	*178
—, on labor of the orator.....	970
—, style described.....	*181
BUFFOONERY in speaking.....	1502
—, to be avoided.....	620
BURKE, EDMUND.....	*182
—, Description of Sheridan by.....	379
—, Eloquence of.....	*183
—, Example of argument à fortiori.....	54
—, Independence of.....	*184
—, Intellectual power of.....	*185
—, Versatility of.....	*186
BUSHNELL, HORACE.....	*187
BUSINESS SPEECH.....	457, 1081
—, Preparing notes for.....	176
—, Sincerity in.....	51
—, Straightforward style of.....	176
BUXTON, SIR THOMAS, on the difference between men.....	481

C

CADENCE, Right use of.....	1095
CAIRD, JOHN.....	*188
CALHOUN, JOHN CALDWELL.....	*189
CALVIN, JOHN.....	*190
CANNING, GEORGE.....	*191
—, and Brougham compared.....	178
—, quoted.....	896
—, Style of.....	*192
CARRYING POWER of musical tones.....	1458
CAUSE and effect.....	*193
—, and proof.....	*194
—, Understanding a.....	622
CHALMERS, THOMAS.....	*196
—, cited.....	945
—, Graphic power of.....	*197
—, Style of.....	*198
—, Success in preaching, Secret of.....	*195
CHANNING, WILLIAM ELLERY.....	*199
—, on source of eloquence.....	203
—, Voice of.....	200
CHARACTER, Belief in the, of the speaker.....	*201
—, High, of the speaker.....	*202
—, Influence of the speaker's known.....	203
—, Known, of the speaker.....	*203
—, Moral, of the speaker.....	*204
—, of the hearers to be considered.....	1107
—, of the orator.....	*205
—, of the preacher.....	*206
—, of the public speaker.....	*207
—, of the speaker.....	202, *208, 209
—, Personal, of the speaker.....	*209
—, (See also Speaker's Personal Qualifications.)	
CHATHAM, LORD.....	*210
—, Eloquence of.....	490
—, Music of his words.....	1516
—, on gesture.....	9
—, Oratory of.....	*211
—, Speaking of.....	*212
CHEST, Care of the.....	162
—, Exercise for increasing girth of.....	1402
CHESTERFIELD'S MAXIMS cited.....	482
CHILD, Speech of the.....	1200
CHOATE, RUFUS.....	*213
—, on daily reading of good authors.....	1031
—, Source of power of expression of.....	1031
CHRIST'S Preaching.....	*214, 261
CHRISTIAN ELOQUENCE.—(See Preacher, Preaching, Sermon.)	
CICERO and Demosthenes compared.....	*215
—, Example of apostrophe.....	40
—, Example of argument ad hominem.....	66
—, His principle of ideal excellence.....	433
—, Imagery of.....	569
—, on modesty.....	742
—, on popular eloquence.....	390
—, on style.....	1520

—, quoted.....	366, 369, 574
—, Style of.....	*217
—, the orator.....	*216
—, Use of allegory.....	24
—, Use of amplification.....	25
CIRCUMLOCUTION, How to overcome.....	1283
CLARENDON, LORD, Case of.....	1142
CLASSICAL TASTES of advantage to the ora- tor.....	180
CLASSICAL TRAINING for mastery of lan- guage.....	646
CLAY, HENRY.....	*218
—, Style of.....	*219
—, Training of.....	1360
CLEARNESS and elegance in speaking.....	*220
—, and method.....	729
—, and pausing.....	855
—, and simplicity in popular discourse.....	394
—, in English style.....	1256, 1273
—, in narrative, How to secure.....	756
—, in sentences, How to produce.....	1101
—, in style.....	1248
—, Means of obtaining.....	882
—, of conception, analysis, and presentation of subject.....	1390
—, of construction.....	262
—, of enunciation.....	421
—, of meaning.....	1376
—, of method.....	728
—, of proposition.....	984
—, of statement the speaker's greatest aid.....	730
—, of thought.....	560, 1337
—, of thought and of statement.....	1226
—, of utterance.....	1478
—, of voice more effective than loudness.....	1035
—, (See also Periphrasy.)	
CLERGYMAN.—(See Preacher.)	
CLIMAX and its use.....	*221
—, in order of arguments.....	63
CLUBS, Mental benefit from social.....	628
COLDNESS in preaching.....	949
—, in the speaker.....	354, 681
—, of manner.....	677
—, of manner to be avoided.....	957
—, of speech, Defect of.....	676
COLLOQUIAL STYLE, Advantages of in speaking.....	1247
—, and oratorical, in preaching.....	767
—, to be avoided in public speaking.....	1185
COMMENCEMENT.—(See Beginning, Intro- duction.)	
COMMON SENSE and elegance in speaking.....	*222
—, in speaking.....	*223
—, Secret of Lincoln's success as a debater.....	656
COMPARISON as a figure of speech.....	*224
COMPASSION, Appeals to.....	*225
COMPETITION in speaking.....	1176
COMPLIMENTS in conversation.....	271
COMPOSITION, Careful joining of words in.....	1519
—, Correcting the.....	*226
—, Discipline in.....	*227
—, Examining the.....	*228
—, Instructing oneself in.....	237
—, Numbers, or rhythms, in.....	*229
—, of sermons.....	*230
—, of the sermon, Rapidity produces fresh- ness and energy.....	234
—, Order of words in.....	*231
—, Practise in.....	*232
—, Practise of written.....	*233
—, Rapid.....	*234
—, Regular practise in.....	*235
—, Revision of a.....	*236
—, Self-instruction in.....	*237
—, Value of.....	*238
CONCENTRATION, Development of.....	*239, 1330
—, on one thing at a time.....	732
CONCEPT defined.....	344
CONCISENESS and diffuseness.....	*240
—, and perspicuity.....	*241
—, and prolixity.....	*242
—, Energetic effect of.....	1388
—, of expression.....	243
—, of style—Meaning and characteristics of.....	1280
CONCLUSION, A good.....	*244
—, Appeal to the passions in the.....	*245
—, Brevity in the.....	*246
—, Careful preparation of the.....	*247
—, Dangers of deferring.....	246

—, Effective method in.....	1315
—, Energetic.....	*248
—, Impassioned appeal in.....	255
—, Intimation of.....	253
—, Making impressive the, of sermon.....	252
—, Manner and language of.....	255
—, Materials for the.....	*249
—, Object of the.....	*250
—, of a discourse.....	*251, 1152
—, of a sermon.....	*252
—, Of what it should consist.....	249
—, Prompt, of a discourse.....	*253
—, Proper time for.....	1141
—, Rapid recapitulation in.....	254
—, Recapitulation in.....	866
—, should be direct and forcible.....	250
—, Simple.....	*254
—, sometimes best omitted.....	249
—, Special care in preparing.....	1207
—, Sudden, in discourse.....	*255
—, Tardy.....	*256
—, Vagueness and generalities a fault in.....	250
—, (See also Peroration.)	
CONDESCENSION of the speaker.....	*257
CONFIDENCE.—(See Self-Confidence.)	
CONGREGATION, Moving a.....	*258
CONGREGATIONS, Sleeping.....	*259, 1486
—, (See also Audience.)	
CONSCIENCE and reason in speaking.....	*260
CONSECRATED PERSONALITY.....	*261
CONSONANTS, Right enunciation of.....	587
—, Significance of.....	77
CONSTRUCTION, Clearness of.....	*262
—, Obscurity from circumlocution.....	262
—, of a sermon, Plain.....	263
—, of sentences differs in written and extem- pore speeches.....	1180
—, of the discourse.....	837
—, Plain.....	*263
CONTRAST as a figure of speech.....	*264
—, desirable.....	602
CONTROVERSIAL ORATORY.....	*265
CONTROVERSY and its uses.....	*266
—, Art of.....	*267
—, Errors in.....	266
—, State of, defined.....	1225
CONVERSATION.....	269, 270
—, a mental stimulus.....	1228
—, and public speaking compared.....	1186
—, and public speaking, Intonation in.....	1185
—, Attention in.....	*268
—, Bashfulness in.....	120
—, Care in.....	*269
—, Censure in.....	*270
—, Compliments in.....	*271
—, Confidence in.....	274
—, Correct language in.....	639
—, Disagreeable subjects in.....	*272
—, Egotism in.....	*273
—, Fluency in.....	484, 1157
—, Inspiring confidence in.....	*274
—, Liberties in.....	*275
—, Making a good appearance in.....	276
—, Mental exercise in.....	720
—, Politeness in.....	*276
—, Uses of.....	*277
—, Value of practise in.....	1322
—, Vanity in.....	*278
—, What not to say.....	1495
CONVERSATIONAL STYLE.....	1257
—, Advantages of in public speaking.....	1247
CONVICTION and faith.....	461
—, and human nature.....	280
—, and method.....	728
—, and persuasion both necessary.....	*279
—, and persuasion distinguished.....	1010
—, and persuasion in debate.....	303
—, and persuasion in preaching.....	978
—, and persuasion, Principles of.....	*280
—, and persuasion the object of oratory.....	825
—, Hearer's memory must be held.....	710
—, in speaking.....	281
—, one kind of eloquence.....	385
—, Sincere, in speaking.....	*281
—, Steps toward.....	972
—, The aim in oratory.....	820
COPIOUSNESS dependent on precision.....	1513
—, of language, Acquiring.....	704
—, of language, One method of obtaining.....	725

—, of words.....	1512
COURAGE and coolness in speaking.....	*282
—, and timidity in speaking.....	128, 1353
—, Necessity for, in speaking.....	*283
—, (See also Self-Confidence, Timidity.)	
COURT.—(See Bar, Forensic, Jury.)	
COURTESY in speech.....	*284
CRASSUS' DESCRIPTION of the ideal orator.....	790
CREATIVE FACULTY dependent on its exer- cise.....	931
CROSS-EXAMINATION, Bold attack in.....	*285
—, Modes of.....	*286
—, Object of.....	*287
—, Rules for.....	*288
CRUCIFIXION at Antwerp, Description of picture of.....	1208
CUMMING, DR., on extempore preaching.....	631
CURRAN, JOHN PHILPOT.....	*290
—, Characteristics of.....	*289
—, Example of Argument a posteriori.....	55
CURTIS, GEORGE WILLIAM.....	*291

D

DALE, ROBERT WILLIAM.....	*292
DARWIN on passion and expression.....	848
DEAF MUTES, Speech of.....	1200
DEBATE, Anger in.....	*293
—, Arguments written out in.....	1525
—, as training for the speaker.....	659
—, Brief written statement of premises as preparation for.....	1297
—, Choice of position in.....	*294
—, Conduct of.....	299
—, Duty in.....	266
—, Employing weapons against adversary.....	1236
—, Essentials in.....	*295
—, Letting the cause speak in.....	*296
—, Lord John Russell's mildness in.....	298
—, Noting down points or propositions for.....	61
—, Order in, in the House of Representatives of the United States.....	*297
—, Personalities in.....	*298
—, Poise and judgment in.....	*299
—, Precedence in.....	294
—, Preparing a skeleton-synopsis for.....	1320
—, Replying to few points in.....	*300
—, Rules of, in the House of Commons.....	*301
—, Secret of Lincoln's success in.....	656
—, Self-possession in.....	*302
—, Suggestions regarding.....	*303
—, Temptation to indulge in sarcasm.....	1073
—, The question, not the speaker, should win.....	296
DECISION in preaching.....	1012
—, in speaking.....	113
—, (See also Earnestness, Self-Confidence.)	
DECLAMATION and recitation defined.....	1049
—, not speaking.....	307
—, Practise of, by Roman orators.....	1049
—, to be avoided.....	37
DEEP BREATHING.—(See Breath, Breath- ing.)	
DEFECTS.—(See Faults in speaking.)	
DEFERENCE in speaking.....	284
DEFINITENESS in a speech.....	1379
—, in speaking.....	*304, 836
—, of aim.....	966
—, of knowledge.....	630
—, of proposition in speaker's mind.....	988
—, of the subject.....	1313, 1377
—, of thought from thinking aloud.....	1329
DEFINITIONS, Use of, in oratory.....	*305
—, of words as study for precision.....	642
DELIBERATENESS and rapidity.....	*308
—, as cure for stammering.....	1219
—, in reading.....	*309
—, in speaking.....	1209
—, in speaking recommended.....	*306
—, in thinking.....	*307
—, of style and manner.....	*310
DELIBERATIVE AND DEMONSTRATIVE SPEAKING.....	*311
DELIBERATIVE ORATORY.....	*312
—, and its uses.....	*313
—, Style of language in.....	1275
DELIVERY, Advantages of a natural.....	*314
—, and divisions of the thought.....	*315
—, and eloquence.....	632
—, and monotony.....	*316

- and naturalness*317
 — and nervous temperament.....*318
 — and painting*319
 — and power*320
 — Artificial1120
 — Deliberateness of.....322
 — Desirable qualities of.....1239
 — Faults in, offset by earnestness.....679
 — Feebleness in.....1078
 — Freedom in.....*321
 — Good, can not be over-rated as to impor-
 — tance323
 — Good, essential in preaching.....1011
 — Good, first step toward pulpit oratory.....889
 — Importance for arousing interest.....1112
 — In open-air speaking.....840
 — in preaching941
 — Manner of.....*322
 — Obligation to cultivate good.....*323
 — of prayers1033
 — of the sermon.....*324
 — Order of343
 — Practise in monotone.....1476
 — Rate of utterance in.....*325
 — Shameful neglect of.....996
 — What is implied by good.....1003
DEMAGOGUISM, Definition of true.....823
DEMONSTRATIVE AND DELIBERATIVE
SPEAKING311
 — Style of language in.....1275
 — Subjects398
DEMOSTHENES*326, 818
 — as a speaker.....1533
 — compared with Cicero.....215
 — Diligence of.....*327
 — Labor and perseverance of.....366
 — Modern orators compared to.....813
 — on action8, 320
 — overcame difficulty of utterance.....422
 — quoted320
 — Reading of, by Brougham.....180
 — Style and perseverance of.....801
 — Style of.....*328
 — Training of.....1366
 — Voice development of.....157
DE SALES, FRANÇOIS, on brevity in preach-
 — ing167
 — on eloquence8
DESCRIPTION in eloquence.....*330
 — Indirect*329
 — Use of*331
DETERMINATION the great difference be-
 — tween men481
DIALOG, How to read.....*332
 — reading*333
 — Study of*334
 — Valuable as a study.....334
DIAPHRAGM, The*335
DICTION, of extempore speakers.....*336
 — (See also Language, Words.)
DICTIONARY, How to study, to gain preci-
 — sion of language.....642
 — Use of*331, 639
DIET1407, 1417, 1453
 — and bathing*337
DIFFERENCE and hashfulness.....*338
 — (See also Timidity, Self-Confidence.)
DIFFUSENESS in forensic oratory, Dangers of
 — of style240
 — (See also Style.)
DIGNITY in speaking.....*339
 — Mistaken ideas of.....1129
 — of language in preaching.....*340
DIGRESSION, Dangers of.....*341
DILEMMA, The*341
DILIGENCE,—(See Training.)
DINOUART on extempore speaking.....1164
DIRECTNESS and intelligibility in preaching, 1006
 — and intensity of manner in preaching.....1047
 — in beginning speech716
 — in English style in preaching.....1267
 — in manner and speech, in addressing audi-
 — ence718
 — in speaking*342
 — of style1257
DISCOURSE, A fundamental quality in.....1380
 — Application and conclusion of a.....*343
 — Appropriate style in.....636
 — Arrangement of material for.....70
 — Beauty from proportion and harmony.....983
 — Clothing the skeleton of.....26
 — Conclusion of251
 — Connection between parts of.....1368
 — Construction of837
 — Earnestness in353
 — Ending of244
 — Essay style in.....1263
 — Explanatory*344
 — explanatory, Relative value of qualities of
 — style in1273
 — Finding vital idea in.....559
 — Forming a general plan of.....909
 — Introduction of.....613
 — Manner and language in conclusion of.....255
 — Natural, formal, and poetic forms of.....345
 — Object in view in conclusion of.....250
 — Object of a plan of.....908
 — Order of the.....69
 — Properties of the.....905
 — Rules for the divisions of a.....*346
 — Solemn, Demands of.....1317
 — Speaker's style and manner in popular.....394
 — Structure of315
 — Three forms of.....345
 — Twofold purpose of oratorical.....1012
 — Undue length of.....654
 — Unity in1377
 — Unity of design in.....821
 — Unity of view in a.....1380
 — Unwritten1154
 — Use of amplification in.....28
 — (See also Sermon, Speech.)
DISCUSSION as a division of brief-drawing.. 170
 — Limiting the field of.....984
DISINTERESTEDNESS of the speaker.....*347
DISPOSITION,—(See Arrangement, Division,
 — Outline, Plan.)
DISRAELI, BENJAMIN.....*348
 — Early failure of.....778
DISTINCTNESS and loudness not synony-
 — mous1190
 — Importance of75
 — not dependent on loudness of voice.....1440
 — of thought1337
DISTRACTIONS in speaking.....*349
DIVISION in a judicial case.....621
 — not always necessary.....1292, 1307
 — of a subject1292, 1307
 — of parts of discourse, Proportion and har-
 — mony in983
DIVISIONS and sub-divisions of a subject,
 — Mental1103
 — of action9
 — of a sermon1108, 1110, 1378
 — of a speech672
 — of a speech, Essential1197
 — of discourse, Aristotle's44
 — of discourse, Rules for.....346
 — of the peroration868
 — of the subject785
 — (See also Arrangement, Outline Plan.)
DOGMATIC STYLE in speaking.....1260
DONNYBROOK FAIR, Carryng power of
 — high notes at.....1458
DON'TS and DO'S for public speakers.....*350
DRAWLING condemned676
DRINKING during speech.....*351
DULNESS and genius.....492
 — in discourse*352
- E**
- EAR** as a guide, The.....915
 — for music, Exercise for cultivating an.....755
 — Training the1410
EARLY FAILURE in speaking.....*353
EARNESTNESS and confidence.....1077
 — and instruction in preaching.....994
 — and persuasion*354
 — and truth*355
 — Genuine*356
 — Importance of, in speaking.....*357, 1002
 — in discourse*358
 — in pleading114
 — in preaching670, 767
 — offsets poor delivery.....679
 — of purpose461
 — of speakers*359

— of the speaker.....	886, 1333
—, Source of.....	355
—, the great essential of oratory.....	768
—, Thorough, of the speaker.....	*360
EASE and grace in speaking.....	*361, 529
— in beginning a speech.....	130
— in speaking, Brougham's advice on.....	180
EATING before speaking.....	1147
ECHO , How to minimize difficulties from.....	649, 1442
EDWARDS, JONATHAN	*362
EFFECT and cause.....	193
EGOTISM in conversation.....	273
— in speaking.....	*363
ELEGANCE and common sense in speaking.....	222
— and dignity in words.....	1514
— based on purity and perspicuity.....	1514
— in discourse, Tiresome.....	772
— in style, Energy superior to.....	1273
— in style—when desirable.....	1253
— of style.....	1261
—, Studied, to be avoided.....	1253
ELOCUTION and oratory.....	809
—, Artificial.....	1419
—, Imitation of language of nature.....	851
—, Objects of.....	*364
— of children.....	*365
— of the pulpit.....	996
—, Poor.....	995
—, Practical value of.....	680
—, Prejudice against studying.....	*366, 763
—, qualifies for reading aloud.....	1046
—, True and false.....	1332
ELOQUENCE , Action the essence of.....	386
—, Aids to.....	*367
—, Aim of.....	*368
—, an appeal to sympathy.....	797
—, Ancient and modern compared.....	803
—, and action.....	*369
—, and emotion.....	258
—, and gesticulation.....	520
—, and other arts contrasted.....	*370
—, and passion.....	733
—, and poetry.....	*371
—, and religion.....	805
—, and sincerity.....	1137
—, as one of the arts.....	*372
—, assisted by fine arts.....	81
—, Basis of.....	*373
—, both physical and intellectual product.....	795
—, Charm of intellectual.....	372
—, Chief powers of.....	*374
—, Christian.....	*375
—, Christian, Real power of.....	*376
—, Conditions of.....	*377
—, Danger of reputation for.....	*378
—, Description in.....	532
—, Different styles of.....	*379
—, Difficulty of.....	1005
—, Display of.....	*380
—, Effectiveness of popular.....	390
—, Embellishment necessary to.....	397
—, Essentials of.....	*381
—, Expository.....	440
—, Florida.....	*382
—, flowing from passion.....	417
—, forensic, Obligations of.....	387
—, Four objects of.....	1008
—, Genuine passion in.....	1487
—, Grecian.....	818
—, Having a reputation for.....	*383
—, High character of.....	1364
—, Hortative.....	553
—, How to acquire.....	*384
—, implying freedom.....	257
—, in prayer.....	401
—, in preaching.....	767, 962, 1267
—, in preaching weakened by reading sermon.....	1121
—, in Rome.....	801
—, in Rome and Athens, Power of.....	802
—, in the House of Commons.....	554
—, Kinds of.....	*385
—, leads hearers to act.....	101
—, Method of developing.....	180
—, Modern and ancient compared.....	824
—, must be serious.....	395
—, Nature of.....	*386
—, Obligations of.....	*387
—, of Chalmers.....	196
—, of Charles James Fox.....	490

— of Edmund Burke.....	183
— of Henry Ward Beecher.....	123
— of Lord Chatham.....	210, 211
— of Lord Thomas Erskine.....	425
— of Pitt described.....	897
— of St. Bernard cited.....	478
— of St. Paul.....	1072
— of the Bar.....	115
— of the pulpit.....	997, 999
— of the pulpit is popular eloquence.....	953
—, Origins of.....	*388
—, Parliamentary.....	*389
—, Pleasures of.....	913
—, Popular.....	*390
—, Power and influence of.....	793
—, Precepts of.....	*391
—, progressing from fluency into chaste.....	180
—, Real power of Christian.....	376
—, Relation of, to logic and grammar.....	*392
—, Requirements of.....	*393
—, Requirements of popular.....	*394
—, Seriousness of.....	*395
—, Sincerity essential for.....	763
—, Soul and language in.....	761
—, Test of.....	*396
—, the offspring of passion.....	850
—, The only rules of.....	470
—, Three essentials for.....	391
—, Three kinds of.....	385
—, Triumph of.....	396
—, True source of.....	203
—, used sparingly.....	1195
—, Virtue essential to highest form of.....	1212
—, Wide knowledge necessary to.....	632
—, Words as vehicles of.....	1267
— (See also Oratory.)	
EMBARRASSMENT .—(See Timidity.)	
EMBELLISHMENT in words and speech.....	1523
—, Judicious use of.....	399, 1195, 1508
—, necessary to eloquence.....	*397
—, of language sometimes unsuitable.....	*398
—, Use of.....	*399
— (See also Figures of Speech.)	
EMERGENCIES during speaking.....	1154
EMERSON, RALPH WALDO	*400
—, His note-book of themes for lectures.....	1308
EMOTION and action.....	14, 754
—, and attention reciprocal.....	83
—, and expression.....	1432
—, and expression, Darwin on.....	848
—, and gesture.....	494
—, and sympathy.....	385
—, Attempting to counterfeit.....	923
—, blended with argument.....	44
—, Device of a Grecian actor for arousing his	
— own.....	853
—, expressed by tone of voice.....	1050
—, How to cultivate.....	*401, 853
—, in preaching.....	258, *402
—, Lack of, produced by written speech.....	1180
—, of the speaker.....	807
—, revealed by voice.....	1404
—, Subtle expression of.....	1409
—, taught by the heart.....	1215
—, the soul of oratory.....	768
—, True and false.....	*403
—, Why necessary in speaker.....	403
EMOTIONAL APPEAL	*404
EMOTIONAL POWER developed by reading	
— aloud.....	1022
— in preaching.....	*405
EMOTIONS , Appeal to the.....	225, *406, 553
—, Appeal to, in conclusion of speech.....	866
—, Appeal to, universal.....	825
—, Cultivation of the.....	*407
—, Dangers from excitement.....	775
—, depending on reasoning.....	471
—, Excitement of the.....	*408
—, Exciting the desired.....	432
—, of audience.....	222, 471
—, of congregation, How to arouse.....	100
—, of hearers, How to excite.....	698
—, of speaker should be under proper control	
— of the speaker, aroused by illustrated ar-	
— gument.....	56
—, Study of the.....	848
—, The finer.....	442
—, When their exhibition should be brief.....	1325
— (See also Appeal, Feelings, Passions.)	

EMPHASIS and understanding.....	*409
— Effect of	*410
— essential	*411
— Finding the right	468
— Forms of	*412
— How to practise	*413
— in speaking, on strong words and parts	1237
— in speaking, Proper	699
— Use of, in sentences	411
ENERGETIC SPEAKING	333, *414, 1295
ENERGY and perseverance make the success- ful speaker	762
— Exercise for acquiring	832
— in brevity of style	1286
— in conclusion	248
— in oratory, by pronunciation of syllables	973
— in speaking	354, *415, 676, 832
— in style superior to elegance	1273
— in the sermon, from rapid composition	234
— is the great difference between men	481
— of conciseness	1388
— of gesture	511
— of style	1262
— of style from energy of thought	1284
— Outflow of psychic	548
— sometimes undesirable	*416
ENGLISH STYLE.—(See Language, Style.)	
ENTHUSIASM and imagination	570
— and passion	*417
— Possession of	441
— Uses of	*418
ENTHYME, The	*419
ENUMERATION, Imperfect	*420
— of points in conclusion of speech	866
ENUNCIATION, Clearness and distinctness	332
— Clearness of	*421
— Overcoming defects of	*422, 587
— (See also Articulation.)	
ENVY, Allaying or exciting	698
EPITHETS, Use of	*423
ERSKINE, THOMAS	*427
— Holdness of	*424
— Example of argument of reductio ad ab- surdum	49
— Oratory of	*425
— Style of	*426
ETHICS, Knowledge of, Indispensable to orator — (See also Speaker's Moral Qualities.)	892
EUPHONY and harmony of style	1264
EVERETT, EDWARD	*428
EVIDENCE, Intuitive	223
— Judgment of	*429
— Reviewing of	626
— Stating the source of	*430
— Superiority of scientific	*431
EXAGGERATING AND EXTENUATING METHODS	*432
EXCELLENCE in speaking requires long and laborious exertion	799
— Principles of ideal	*433
— Reaching an ideal of	437
EXCITEMENT in speaking.—(See Emotions, Feeling, Passions.)	
EXCLAMATION and its use	*434
EXERCISE.—(See Physical Exercise.)	
EXHORTATION and beginners	343
— and its uses	*435
— and preparation	247
— in preaching	*436
— in sermons	471
— training for extempore preaching	1358
EXORDIUM.—(See Beginning, Introduction.)	
EXPERIENCE, Lessons gained from	*437
— necessary to good speaking	1172
EXPLANATION and confirmation defined	344
EXPLANATORY DISCOURSE, Relative value of qualities of style in	1273
EXPOSITION in preaching	*438
— Lucid	*439
EXPOSITORY ELOQUENCE	*440
EXPOSITORY PREACHING	*441
EXPRESSION, Abandoning one's self to the .. — Acquiring vivid and earnest manner from reading fine books	13 738
— and emotion	*442
— and gesture	496
— and influence of the eyes	444
— and passion	848, 853
— and rate of utterance in delivery	325

— and thought	1331, 1346
— developed by study of dialog	334
— Gentle mode of	432
— Good articulation essential to correct	77
— Grouping in	534
— Hands as aids to	542
— in hymn reading	555
— in reading	442
— Learning from observation of people	1244
— of face	808
— of face, Variety in	454
— of feelings in speaking	1061
— of speaker, Order of	56
— of the hands	442
— of the mouth	750
— of voice, How to cultivate	1050
— Readiness of	1019
— Sternness and asperity of	681
— Thought predominating over its	1346
— Variety of	520, 1479
EXPRESSIONS, Undesirable	1374
EXTEMPORE PREACHING.—(See Preach- ing Extempore; Speaking Extempore.)	
EXTEMPORE SPEAKING.—(See Preaching Extempore; Speaking Extempore.)	
EYES, The	443, 750
— closed while speaking	103
— Direction and use of with gesture	541
— Direction of gaze	146
— Influence of the, in speaking	*443
— meeting those of hearers	98
— Power of the speaker's	*444
— Use of the in speaking	*444, *445
— with gesture	519, 522

F

FABLE defined	23
FACE and emotion	*446
— and head as aids to expression	*447
— to-face speaking	*448
FACIAL EXPRESSION	*449, 501, 750
— and action	450
— and feeling	*451
— Eyebrows	808
— Forehead	808
— necessary	*452
— of orator	808
— proper	*453
— Variety in	*454
FACILITY of speech	*455
— (See also Copiousness, Fluency.)	
FACT and falsehood	207
— and opinion	*456
— Questions of, in political speaking	921
FACTS, Danger in proving some	972
— Importance of	*457
— Introducing a statement of	*458
— most familiar to the audience	*459
— Seeking the	*460
— Statement of	440
FAILURE, Early	353
— in preaching, Some causes of	1384
— Safeguards against	966
— should not discourage the speaker	778
FAIRNESS, Appearance of, essential to per- suasiveness in reasoning	786
FAITH and conviction	*461
FALLACY	193
— Begging the question	125
— of interrogation	*462
FALSETTO	1400, 1404, 1444
FAULTS in SPEAKING	1073, 1196, 1418
— Affectation	19
— and naturalness	536
— Austerity	681
— Awkwardness	1352
— Bashfulness and diffidence	338
— Bashfulness, Cure for	98, 119, 120
— Buffoonery	620, 1502
— Coldness	354, 676, 957
— Coldness in preaching	949
— Coldness of manner	677
— Coldness of speech	676
— Constitutional nervousness	776
— Diffidence	886, 1356
— Diffidence and bashfulness	338
— Dogmatic style	1260
— Dulness in discourse	352

- , Egotism 273
 —, Fear, Remedy for..... 1078
 —, Feebleness in delivery..... 1078
 —, Flowery language 839
 —, Habit of circumlocution..... 1283
 —, Impediments of speech..... 586, 1221, 1246
 —, Inaudibility of last words..... 1096
 —, In Bible reading..... 142, 143
 —, Indefiniteness 836
 —, Indifference in preaching..... 949
 —, Indistinctness, Cure for..... 587
 —, in hymn reading..... 555
 —, Inordinate attention to self..... 104
 —, in preaching 670, 952
 —, in reading 1044
 —, Irony 618
 —, Lack of fluency in conversation..... 484
 —, Lack of self-possession 150
 —, Lipping 657, 658
 —, Loss of temper..... 525
 —, Mispronunciation 20, 975
 —, Monotony 141, 1385
 —, Mouthing 753
 —, Nervousness..... 131, 776, 777, 778, 779
 —, Nervousness and excitement 775
 —, Nervousness and timidity in style..... 1262
 —, Nervousness, How to prevent..... 131
 —, of character and manner..... 509
 —, of enunciation 421, 422
 —, of gesture 502
 —, of manner of speaker..... 509
 —, of pronunciation 20, 808
 —, of speech 1196
 —, Over-assurance and fear..... 466
 —, Personal mannerisms 333
 —, Pomposity 764
 —, Provincialisms and other faults..... 991
 —, Rapid utterance, Dangers of..... 861
 —, Redundancy 167
 —, Rigidity, Remedy for..... 680
 —, Satire and sarcasm, Dangers in..... 1073
 —, Scurrilous language 1502
 —, Self-consciousness 1083
 —, Sing-song in reading..... 915
 —, Slang 269, 1073
 —, Speech defects 1196
 —, Speech impediments and their remedies
 1221, 1246
 —, Stammering 1219
 —, Stammering and hesitation..... 586
 —, Stammering, stuttering, and other impediments 1221
 —, Sternness and harshness of manner..... 681
 —, Studied elegance 1253
 —, Stuttering 1246
 —, Stuttering, Cure for..... 1245
 —, Taciturnity and moodiness..... 1129
 —, Temperamental slowness..... 1142
 —, Timidity 21, 1353
 —, Timidity affecting gesture 503
 —, Timidity and awkwardness 1352
 —, Timidity and haste 74
 —, Timidity and imagination 572
 —, Timidity, Dangers of 283
 —, Timidity excessive 436
 —, Timidity from nervousness..... 691
 —, Timidity—Its cause 1354
 —, Timidity—Its cure 1355, 1357
 —, Tiresome speaking 651
 —, Triteness of expression and monotony of
 thought 745
 —, Unattractive personality 461
 —, Undesirable expressions 1374, 1375
 —, Undesirable mannerisms 682
 —, Undue haste in articulation..... 74
 —, Undue precision of English style..... 957
 —, Unnaturalness 763
 —, Vagueness 647, 1381
 —, Vagueness and generalities..... 250
 —, Vanity in conversation..... 278
 —, Vocal 1396, 1400
FAVOR, Gaining, in introduction..... 610
 —, of audience, Method of gaining..... 97, 99, 105
 —, of the judge, Procuring..... 607, 623
FEAR, Allaying or exciting..... 698
 —, and anxiety in speaking..... 1078
 —, and truth in speaking..... *463
 —, in speaking, Benefits of..... *464
 —, in speaking not undesirable..... 466
 —, Legitimate
 —, natural to many great orators.....
 —, Remedy for..... 1078
 —, Uses of, in speaking..... *466
FEARTHOUGHT, Example of..... 572
FEELING affected by imagination..... 331
 —, and emotions expressed and restrained in
 speaking 1061
 —, and expression in preaching should have
 warmth 1121
 —, and facial expression 451
 —, and gesture 497
 —, and imagination 485
 —, and power *467
 —, and understanding *468
 —, and understanding of reader conveyed to
 hearers 770
 —, Ardor in addressing great assemblies..... 923
 —, Contagious 1077
 —, expressed by voice..... 1050, 1411, 1412, 1470
 —, expressed in style..... 1270
 —, Expression of, as taught by nature..... 851
 —, Expression of profound 520
 —, Impassioned, Influence on voice..... 674
 —, Lack of, in speaking..... 676
 —, Language of 469
 —, must accompany public reading..... 1046
 —, one's subject 470
 —, should precede expression..... 774
 —, to be expressed in preaching..... 1050
FEELINGS, Address to the..... *471
 —, How to reach the..... *472, 479
 —, of audience 471
 —, of hearers, How to appeal to..... 698
 —, of the speaker *473
 —, Training of the..... 943
 (See also Appeal, Emotions, Passions.)
FET, Changes of position of the..... *474
 —, Changing their position..... 518
 —, in gesture 522
 —, Position of the, in speaking..... *475
 —, Positions in graceful standing position..... 673
 —, Positions of the *476, 499
 (See also Gesture.)
FENELON as a speaker..... *477
FERVOR in speaking..... *478, 717, 1121, 1405, 1487
 —, Inward 7
FIGURATIVE LANGUAGE..... *479, 1195
**FIGURES AND EMBELLISHMENTS OF
 SPEECH..... 620, 1508**
 —, Allegory, Use of..... 24
 —, Amplification 28
 —, Anecdote 36, 1230
 —, Animation and power from..... 1279, 1281
 —, Antithesis 39
 —, Bible quotations 1014
 —, Burke's use of..... 1395
 —, Climax 221
 —, Comparison 224
 —, Contrast 264
 —, Description, Use of..... 331
 —, Dramatic poetry, Use of..... 917
 —, Embellishment, Use of..... 399
 —, Exclamation 434
 —, Figures of comparison, Rules for..... *480
 —, Hyperbole 556
 —, Illustration and argument..... 575
 —, Illustration, How to use. 564, 565, 567, 568, 581
 —, Illustration in preaching..... 565
 —, Illustration used for persuading..... 627
 —, Imagery 569, 575
 —, Increment, Use of..... 25
 —, in popular sermons 1135
 —, Irony 618
 —, Metaphor 726
 —, Pictorial language 1195, 1508
 —, Poetical quotations 604, 1015
 —, Proverbs, Use of..... 67
 —, Raillery 624
 —, Raleigh's use of..... 1395
 —, Ratiocination and amplification..... 1016
 —, Reiteration, Uses of..... 1055
 —, Ridicule 1067, 1068
 —, Satire and sarcasm 1073
 —, Simile 1130, 1131, 1132
 —, Use of 331, 1395
 —, Wit and humor 1502, 1505
 —, Wit at the bar..... 114
FINDING YOURSELF..... *481

EMP^{ty}

— FINGERS, Position of.....	541
— Use of.....	10, 504, 545
(See also Gesture.)	
FLOWERY LANGUAGE.—(See Language.)	
FLUENCY and calmness.....	206
— and readiness of speech.....	*482
— and warmth in speaking.....	*483
— Hindrance to, of speech.....	455
— in speaking, Acquiring.....	1167
— of speech.....	*482, *484, 1020, 1310
FORCE and simplicity, How to put into a speech.....	831
— and vehemence in speaking.....	*485
— Degrees of.....	1399
— Economy of.....	156
— grace, and variety of speech.....	*486
— in preaching.....	670
— Modes of cultivating.....	*487
— of the consonant.....	421
— of the voice.....	1433
FORENSIC ABILITY.....	*488
FORENSIC ORATORY.....	*489
— Attention of hearers in.....	82
— Dangers of prolixity and mere fluency.....	168
— Keeping object in view.....	116
— Obligations of.....	387
— Persuading the jury.....	627
— Use of rhetorical figures.....	82
(See also Bar, Jury.)	
FORMALITY and precision.....	957
FOX, CHARLES JAMES, Eloquence of.....	*490
FRESH AIR breathing.....	164
— Value of.....	165
FRIENDSHIP in speaking.....	*491

G

GENIUS and dulness.....	*492
— and eloquence.....	391
— and nature.....	*493
— Qualities of.....	1340
GERARD on extempore speaking.....	1164
GESTURE, Abrupt or jerky.....	512
— Action of the arm.....	321
— Addition on.....	4
— allied with emotion.....	*494
— and attitude, Training in.....	*495
— and expression.....	*496
— and feeling.....	*497
— and its uses.....	*498
— and repose.....	*499
— Appropriate.....	*500
— As to advantage or disadvantage of.....	822
— Classification of.....	501
— Common faults of.....	*502
— Correct simplicity in.....	516
— Curves in.....	504
— Eight qualities of.....	511
— Emphatic gestures marking words.....	506
— Energy and impressiveness from moderate use.....	508
— Five classes of.....	506
— Free and graceful.....	675
— Graceful.....	321, *503
— Grouping of.....	9
— Hints on.....	*504
— Intermission sometimes advantageous.....	505
— Judicious use of.....	505
— Kinds of.....	*506, 522
— Latitude of.....	507
— may sometimes be omitted advantageously.....	510
— Moderate use of.....	508
— Moderation in.....	512
— Motions of head.....	506
— Natural and artificial.....	6
— Naturalness in.....	*509
— Omission of.....	*510
— Orator and actor compared.....	806
— Order of.....	56
— Pantomime.....	843
— Positions of head.....	145, 541, 546
— Qualities of.....	*511
— Reason for.....	14
— Right use of.....	*512
— Significant use of.....	*513
— Simplicity in.....	*514
— Stroke of the.....	*515
— Studied and natural.....	508
— Suspended or preparatory.....	506
— Termination of.....	*516

— the language of nature.....	*517
— Training in.....	495
— Transition in.....	*518
— Use of.....	9, 11, 512, *519
— Use of eyes.....	541
— Use of the hands.....	10, 145, 506, 544, 545
— Use of hands and arms.....	541
— Variety of.....	*520
— What determines.....	*521
— Where to be used.....	505
GESTURES, Various and their significance.....	*522
(See also Action.)	
GIBBON, EDWARD, Style of.....	1271
GIFTS.—(See Natural Gifts.)	
GLADSTONE, WILLIAM EWART.....	*523
— on mental training for speaker.....	701
— on speaker and his audience.....	1319
— Style of.....	*524
GOOD HUMOR in speech.....	*525, 1104
GOODNESS, MORAL.—(See Speaker's Moral Qualities.)	
GOOD SENSE essential in speaking.....	*526, 656
— essential to orator.....	629
— Talking.....	*527
GOOD TASTE in style of writing.....	1532
— in the speaker.....	*528
GOSSIP condemned.....	270
GRACE dependent upon ease of movement.....	450
— in gesture.....	321, 503, 511
— in Shakespeare's style.....	530
— in speaker's action, How to cultivate.....	509
— in speaking.....	*529
— in standing position.....	673
— of position.....	1222
— Rhetorical.....	*530
(See also Gesture, Manner, Style.)	
GRAMMAR—Accuracy.....	1282
— Its relation to eloquence.....	392
— Order of words.....	1517
— Principles of, essential.....	830
— Relation between logic, rhetoric, and.....	660
— Study of.....	*531
GRATTAN, HENRY, Description of.....	*532
GREATNESS in the speaker.....	*533
GREEK ORATORS.—(See Orators, Ancient; Oratory.)	
GROUPING in expression.....	*534
GUTHRIE, THOMAS.....	*535

H

HABIT and nature in speaking.....	*536
HALL, JOHN.....	*537
HALL, ROBERT.....	*538
— Early failure of.....	778
— Style of.....	*539
HAMILTON, ALEXANDER.....	*540
— Example of refutation of fallacy.....	29
HANDS and arms, Regulation of the.....	*541
— and arms, Use of in gesture.....	515
— as aids to expression.....	*542
— clasped.....	504
— clenched.....	504
— Expression of the.....	*543
— in gesture.....	10, 145, 506, 518, 519, 522, 544, 545
— Right use of the.....	*544
— Use of the, in speaking.....	*545
(See also Gesture.)	
HARMONY and euphony.....	1264
— and proportion necessary.....	905
— contributes to beauty in discourse.....	983
HARSHNESS and sternness of manner.....	681
HASTINGS, WARREN, Effect of Burke's eloquence on.....	183
HATRED, Allaying or exciting.....	698
HEAD and face in gesture.....	519, 522
— positions, Meaning of.....	*546
— Positions of, in action, 145, 146, 447, 506, 541, 546	
(See also Gesture.)	
HEADINGS of a speech.—(See Outline.)	
HEALTH, Physical, required for speaking.....	893
— rules for speakers.....	*547
HEART-FORCE in preaching.....	*548
HEART, Knowledge of the human.....	*549
HENRY, PATRICK.....	*550
— Training of.....	1198
HERBERT on "Securing attention".....	98
HESITATION and stammering.....	586
— Dangers of.....	283

- in speaking 1097
 — mental, Dangers in 835
HISTORY and oratory 810
HOARSENESS, Cause of 160, 551
 Remedies for 1407, 1417
HOGARTH'S LINES of beauty 507
HONESTY with audience 823
HOOKER, RICHARD 552
HORTATIVE ELOQUENCE 553
HOOR-GLASSES, Former use of 259
HOUSE OF COMMONS, Eloquence in the 554
 Rules of Debate in the 301
 of Representatives of the United States,
 Order in debate 297
HUMAN FEELING in the preacher 1059
HUMAN NATURE, Conviction and persuasion
 depending on 280
 Knowledge of 549
 Orator should have accurate knowledge of 884
HUME on dangers of extempore speaking 1164
HYMN READING 555
HYPERBOLE in speaking 556
- I**
- IDEA**, Dominating, of a speech 557
IDEAL necessary for success 1009
 Working for an, in speaking 558
IDEAS and eloquence 371
 Arrangement of 126
 Birth of 559
 Clearness of 560
 Communication of 561
 Conception of 1294
 Following the thread of 1152
 Formation of 562
 gathered from collected information 1342
 growing one out of another 50
 Perfecting of 563
 real fund of intellectual wealth 599
 which may impede one's object 228
ILLUSTRATION and argument 575, 594
 by anecdote 36, 110, 1195, 1279
 Excessive use of 581
 Explanatory 67
 Familiar 214
 Finding an 568
 How to use 564
 used for persuading 627
 Use of 564, 581
ILLUSTRATIONS in preaching 565
 Real and invented 566
 Rhetorical 567
 Variety in 568
 (See also Quotations.)
IMAGERY contributes to vivacity 575
 in speaking 569
 Mental, in speaking 1382
IMAGINATION and enthusiasm 570
 and feeling 571
 and timidity 572
 Appeal to, in preaching 527
 applied to truth 488
 Clearness of 577
 Cultivating the 573
 essential to high success 578
 Importance of 574
 in speaking—Appeal to the 331, 1395
 Its place in oratory 830
 Man considered as having 575
 of hearers addressed in oratory 820
 Power of 331, 576
 Quickness of 577
 to be distrusted 629
 Use of 578
IMITATION and individuality 579
 and practise 927
 Dangers of 580
 discouraged 581
 in modulation 1437
 in oratorical style to be avoided 180
 Intelligent, recommended 582
 of good models sometimes dangerous 1533
 of models 583
 of nature 584
 of the best authors 585
 Personal invention added to 875
IMPATIENCE, Allaying, in the audience 89
IMPEDIMENTS of speech 586, 1246
 Lisping 657, 658
 of speech and their cure 1221
 Stammering 586, 1219, 1220
 Stuttering 1221, 1245, 1246
IMPETUOSITY in speaking to be under control 923
IMPOSING MANNER of address, Occasion
 for 1249
IMPRESSIVENESS by use of amplification 28
 in reading 1033
 in speaking 5
IMPROMPTU SPEAKING.—(See Preaching,
 Extempore; Speaking, Extempore.)
IMPROVEMENT, Mental, from literature 637
 Self, one's duty 759
INCREMENT Use of 25
INDEPENDENCE of thought 1341
INDIFFERENCE, Appearance of, unseemly in
 a preacher 98
 in preaching 949
INDISTINCTNESS, Cure for 587
INDIVIDUALITY and imitation 579
 in speaker's style 766
 in style 1285
 of the speaker 588
INDUCTIVE ARGUMENTS.—(See Arguments.)
INDUSTRY and discipline of the speaker 589
 as a means for success in speaking 1189
 more essential than natural talent for suc-
 cess in speaking 762
 must be continued to obtain eminence 1365
INFLECTION, Brief rules for 590
 Closing 1096
 Correct 1095
 described 590
 Exercise in 591
 Expression by 1409
 of the voice 220
 of voice in open-air speaking 789
 Right use of 592
 Rules for 593
INFLUENCE and power of orator 793
 from enthusiasm 418
 in preaching 375
 of good reading 1034
 of mind on mind 733
 of speaker's own character 203
 of the eyes in speaking 443
 of the great orator 913
 of the peroration 866, 873
 of true eloquence 101
INFORMATION, How to get 594, 1342
INGENUITY in jury trials 626
INSOLENCE in speaking 1502
INSPIRATION felt by the speaker 485, 533
 for thoughts 1349
 from competition 1176
 from reading 595
 of feeling 928
 Personal 596
 to be gained from reading 1030
INSPIRATIONAL SPEAKING 597
INTEGRITY of the orator. — (See Speaker's
 Moral Qualities.)
INTELLECTUAL COMPETENCY 598
INTELLECTUAL MATERIAL, Kinds of 599
INTELLIGENCE and eloquence 393
 Superior, in speaking 888
INTELLIGIBILITY and directness in preach-
 ing 1006
 from well-constructed sentences 1101
 in reading aloud 1025
 of English style from Bible reading 1028
 of speaker in popular discourse 394
 of words 1518
INTENSITY and duration in preaching 85
 and power 600
 of voice compared with loudness 1441
INTEREST and sympathy 601
 emotion and animation 602
 How to arouse, in a sermon 1112
 in extempore speaking 1161
 in the consequences 601
 of a jury 624
 of the audience, Holding the 106
INTERPOLATION, Extempore 1162
INTERROGATION and energy in speaking 603
 Fallacy of 462
 in speaking 604

INTERRUPTIONS, How to handle.....	823
INTONATION in conversation and public speaking	1185
— in speech, Joshua Steele on.....	1227
— of voice in reading poetry.....	1269
INTRODUCTION, a form of salutation.....	615
— Consequences of a poor.....	605
— in brief-drawing.....	170
— Manner of treating the.....	606
— Method in the.....	607
— Modesty in the.....95, *608, 743,	1352
— Origin of.....	615
— Plan of the.....	609
— Purposes of the.....	610
— Special attention to be given in.....	1207
— Style of the.....	611
— The.....	612
— The successful.....	613
— Treatment of the.....	614
— Use of the.....	615
— written, Difficulties with.....	1211
(See also Beginning.)	
INVENTION and style, Operations of, not to be manifested in speaking.....	721
— Instruments of.....	616
— Its office.....	630
— Means of.....	617
— Personal, greater than any imitation.....	875
INVESTIGATION and invention.....	630
— of truth.....	1370
— Original.....	1165
IRONY.....	618

J

JEFFERSON, THOMAS.....	*619
— Example of argument à fortiori.....	54
JESTING in speech-making.....	*620
— out of place.....	1502
— to please hearers.....	1195
JOHNSON, DR.—Explanation of his own fluency	947
JUDGE, Appeal to, in peroration.....	867
— Arguments to be presented before.....	45
— Procuring favor of.....	607, 623
JUDGMENT, Formation of.....	159
— from evidence, How to form.....	429
JUDICIAL CAUSE, Division in a.....	621
— How to argue in.....	59
— Understanding a.....	622
JUDICIAL SPEAKING, Order in.....	*623
(See Bar; Forensic —, Jury.)	
JURY, Addressing a.....	*624
— and witnesses.....	625
— Caution in opening a case to the.....	626
— Characteristics of address before.....	117
— How to convince the.....	625
— Impressing by speaker's integrity of character	281
— Influence of good humor upon the.....	1104
— Persuading a.....	*627
— Speaking before a.....	45
— Stating what can be proved in addressing the	625
(See also Bar, Forensic —, Jury.)	
JUSTICE of the cause.....	356

K

KNEES in gesture.....	522
KNOWLEDGE acquired in conversation.....	268, 277
— and conversation.....	*628
— and good sense essential.....	*629
— and information of the preacher requires constant enlargement	1057
— Definite.....	630
— How to gain one's own.....	1342
— How to retain from reading.....	1043
— Large stock of, required.....	629
— of men.....	631
— required by preacher.....	1343
— retained only in the letter or the words.....	599
— Sound—basis of oratory.....	821
— The orator should have a wide.....	1028
— to be used.....	628
— Wide, necessary.....	*632, 794
KNOX, JOHN.....	*633

L

LA BRUYERE on division of a subject.....	1309
LAMENTATION brief as possible.....	1325
LANGUAGE, Acquiring melody and copiousness	704
— and perception.....	*634
— and style.....	*635
— and thought.....	1333, 1346
— as an instrument.....	*636
— at moment of passion.....	1270
— Breadth of the English.....	*637
— Charm in plainness.....	1398
— Clearness in, from well-constructed sentences	1101
— Command of.....	1388
— Copiousness dependent on precision.....	1513
— Correct use of.....	1157
— defined.....	*638
— Difference in written and extempore expression	1180
— effective in oratory.....	828
— exercise for acquiring appropriateness of.....	646
— Facile use of.....	581
— Figurative.....	479
— Flowery.....	839
— Fluency of.....	484
— Functions of.....	638
— Growth of.....	1204, 1339
— Importance of correct.....	*639
— in conversation.....	639
— in lucid exposition.....	439
— in preaching, Kinds of words to avoid.....	1281
— in public prayer.....	936
— Meaning true simplicity in.....	1134
— Merits of plain.....	819
— Musical—Chatham, Pinkney.....	1516
— of painting and sculpture inferior to speech	1208
— of power and elegance.....	222
— of the extempore speaker.....	336, 641
— One method of obtaining copiousness of.....	*640
— Origin of.....	1523
— Ornamental.....	1375
— Phrases to be avoided.....	1195
— Pictorial.....	641
— Plain, recommended.....	232
— Power of plain.....	*643
— Precision in.....	674
— Prosaic to be observed.....	1502
— Scurrilous.....	214
— Simplicity of.....	1137
— Sincerity in use of.....	*643
— Studied.....	439
— Suggestions for guarding against obscurities	*644
— Syntactic pliability of.....	34
— The orator's study of.....	*645
— the plastic material of thought.....	640
— Three views concerning origin of.....	745
— Trite expression, and monotonous thought.....	269
— Use of.....	*646
— Use of appropriate.....	*647
— Vagueness of.....	648
— Verbal precision of.....	(See also Style, Words.)
LARGE ASSEMBLIES, Speaking before.....	840, 923
LARGE BUILDINGS, Speaking in.....	3, *649
— Speaking in, as in open air.....	1442
LAUDATORY SUBJECTS for oratory.....	934
LAW and oratory.....	811
— How orator may acquire sufficient knowledge of.....	811
LAWYER, Acquiring understanding of cause.....	622
— must make himself understood.....	117
— Preparation of his case.....	115
— Professional duty of the.....	281
— Reputation for personal integrity.....	201
— The successful.....	*650
(See also Bar, Forensic —, Jury.)	
LENGTH, Caution against undue.....	*651
— of sermons.....	*652
— of sermons and hour-glasses.....	259
— of sermons and speeches.....	1122
— Proper, of a speech.....	*653
— Undue, of a discourse.....	*654
LETTER-WRITING to acquire skill in composition	237
LINCOLN, ABRAHAM.....	*655

- Secret of the success of.....*656
LISPING*657
 — and its cure.....*658
 —, Undesirable impression upon hearers.....*658
LITERARY STYLE in preaching.....1267
 — not desirable1398
LITERARY TASTE improved by study of ancient orators180
LITERATURE, Mental and personal improvement from*637
LOGIC and speaking.....29, *659
 — in thought of argument.....45
 —, Its relation to eloquence.....392
 — rhetoric, and grammar, Connection between*660
 —, The speaker's training in.....1362
 —, Value of, to the speaker.....*661
LOUDNESS and distinctness not synonymous.....1190
 — of voice compared with intensity.....1441
 — of voice not distinctness.....1440
LOWER LIMBS—in gesture.....519, 522
LUCULLUS' WARDROBE1513
LUNGS, Capacity of.....1402
 —, Care of chest and.....162
 —, Cause of weakness of.....165
 —, Exercise for development of.....1402
 — in breathing859
 —, Keeping a reserve force of air in.....1173
 —, Strengthening the1418
 —, Training for deep breathing.....415
LUTHER, MARTIN*662
LYNDHURST, LORD*663
- M**
- MACAULAY, THOMAS BABINGTON**.....*666
 —, Readiness of speech.....*664
 —, speeches of*665
 —, Style of1271
MACKINTOSH, SIR JAMES.....*668
 —, Intellectual qualities of.....*667
MACLAREN, ALEXANDER.....*669
MAGNETISM, Personal, of the speaker.....876
MALIBRAN, MME.—Command of three octaves1403
MANLINESS in English style.....957
 — in the preacher.....683
MANNER, acquiring excellence of.....*670
 —, Advantages of679
 — and appearance of the preacher.....683
 — and matter*671
 — and persuasion*672
 — and position of the speaker.....*673
 — and practise*674
 — and style310
 —, Attractive, in speaking.....*675
 —, Coldness a defect of.....*676
 —, Coldness of*677
 — in beginning a speech.....453
 —, Indifference of, to be avoided.....98
 — in speaking*678
 — in which to offer arguments.....45
 —, Modesty in exordium.....608
 —, Natural, in reading.....1037
 —, Natural, to be acquired.....670
 — of address, Occasion for imposing.....1249
 — of conversation1186
 — of delivery322
 — of preacher in public prayer937
 — of preacher in the pulpit453
 — of representation569
 — of the speaker*679, 717
 — of the speaker—Natural, most effective.. 675
 — of the speaker should be earnest.....671
 — on the platform.....284
 —, Personal, in speaking.....149
 — resulting from speaker's nervous excitement775
 — rigidity of*680
 —, Sternness and harshness of.....*681
 — suited to occasion.....453
MANNERISMS, Destroying333
 — Undesirable*682
MANNERS, Professional*683
MANSFIELD, LORD*684
MANUSCRIPT and memory.....*685
 — and written outlines.....*686
 —, Disadvantages in reading speech.....448
 —, Familiarity with the.....*687
- , How to prepare and use in preaching.....689
 —, Leaving behind the.....686
 —, Mental operations in speaking from.....692
 — preaching*688
 —, Preaching from*689
 —, Prejudice against use of.....*690
 — sometimes indispensable*691
 —, Speaking from*692, 1056
 —, Speaking with or without.....*693
 — (See also Memory, Preaching, Speaking.)
MARSHALL, JOHN*694
MASON on extempore speaking.....1164
MASSILLON as a preacher.....*695
 —, Compliments of Louis XIV. to.....944
MASSON on distinction between styles for writing and speaking.....1272
MATERIAL for speech, Collecting.....968
 —, Gathering the*696
 —, sources of, for sermons.....1124
MATHEWS, WILLIAM, Quoted.....218
MATTERS of which the orator may speak.....*697
MAXIMS for speaking.....*698
MEANING and expression.....*699
 —, How to make clear the.....1256
MEDITATION and mastery of subject.....*700
 — and speaking*701
 — calls forth facts from the memory.....460
 —, Profound, necessary26
 — secret of speaker's power.....701
MELODY in speech.....*702
 — of speech*703
 — of speech from arrangement of sentences. 704
 — Use of*704
MEMORITER PREACHING.—(See Preaching, Memoriter.)
MEMORITER SPEAKING.—(See Speaking, —Memoriter.)
MEMORIZING a selection.....*705
 — a speech*706
 — and assimilation.....309
 — parts of a speech.....*707
 — passages*708
 — speech inadvisable693
 — the peroration873
 — the plan*709
MEMORY aided by simplicity and method.....710, 728
 — aided by writing.....1525
 — and eloquence632
 — and its effects*710
 — and manuscript785, 788
 —, Committing passages to708
 — culture, Rules for.....*711
 —, Development of966
 —, Difficulties of, in memoriter speaking.....1180
 —, Importance of*712
 —, Methods, Artificial condemned.....*713
 — of orator, Training for.....808
 —, Operations of, not to be manifested in speaking721
 —, Reliable1056
 —, Rules for culture of.....711
 —, Speaking from*714
 —, Strengthening of the.....715
 — training*715
MENTAL ALERTNESS in speaking.....*716
MENTAL AND PHYSICAL VIGOR.....1390
MENTAL ATTITUDE in speaking.....*717
MENTAL DIRECTNESS94, *718
MENTAL DISCIPLINE*719
MENTAL EXERCISE and conversation*720
MENTAL OPERATIONS in speaking.....94
 —, Simultaneous, in good speaking.....1182
 — to be suppressed while speaking.....721
MENTAL PICTURES in speaking.....1382
MENTAL POWERS, Exercise of the.....*722
MENTAL PREPARATION*723
MENTAL REQUISITES for good speaking.....1189
MENTAL STATES and speaking.....1333
MENTAL STIMULUS from conversation.....1228
MENTAL TRAINING of speaker.....1362, 1365
MENTAL VIGOR22
MESSAGE, Importance of having a.....*724
METAPHOR defined and illustrated.....*725
 —, Strength of*726
METHOD, Advantage of.....*727
 — aid to memory710
 — and eloquence391
 —, Clearness of*728

—, Clearness of, in speaking.....	*729
— for the beginner.....	126
— in argument.....	43
— in a speech.....	1379
— Indispensable.....	*730
— in preparation of speaker.....	900
— in speaking and writing.....	727
— in thinking, The habit of.....	730
— Meaning and value of.....	731
— of Cicero.....	217
— of discourse.....	729
— of John Quincy Adams.....	16
— Uses of.....	*731
MIDDLE VOICE	1473
— How to improve the.....	1435, 1464
— Moie, the actor, on.....	1462
— Qualities and effect of.....	1445
— Use of the natural.....	1456
— Uses of.....	1462
MIND , Act of in speaking directly to hearers.....	94
— Alertness of the.....	716
— Care of the.....	723
— Directness.....	94, 718
— Engaging different powers of the.....	571
— Exercise of the.....	719, 720
— Fertilizing the.....	1294
— Improved by literature.....	637
— Influence of one on another.....	733
— Liberating the.....	*732
— Making an impression on the.....	527
— Operation of, on mind.....	*733
— Operation of, to be suppressed while speaking.....	721
— Perfecting the natural logic of the.....	34
— Powers of the, Exercising.....	723
— Requisites of the.....	1189
— Rest and labor of the.....	1336, 1390
— Simultaneous mental operations in good speaking.....	1182
— States of the, and speaking.....	1333
— Training by writing.....	233, 1531
— Training in division and combination of ideas.....	659
— Training of.....	1362, 1365
— Vigor of the.....	22
— When and how to drop one subject for the next.....	732
MINISTERIAL RESPONSIBILITIES	*734
MIRABEAU , Style of.....	*735
MOB ORATORY	284, 823
MODELS and their study.....	*736
— Choosing speakers for imitation.....	927
— for oratory, Where to find.....	822
— for reading.....	1036
— for study, Ancient orators as.....	180
— for study in oratory.....	736
— How they are to be studied.....	1285
— Imitation of.....	583
— of oratory, Uses of.....	1533
— People as living, for study of expression.....	1244
— recommended by Brougham.....	180
— Study of.....	*737
— Study of great.....	*738
— The best speakers as.....	*739
— Writing from.....	*740
MODERATION and mildness characterize genuine eloquence.....	1359
— and mildness, value of.....	298
— in speaking.....	*741
MODERN ORATORY —(See Oratory, Modern.)	
MODESTY and confidence, in the speaker.....	453
— Cicero on.....	742
— How it should be exhibited.....	743
— in speaking.....	*742
— Recommendation of.....	*743
— suitable in the exordium.....	608, 1319, 1352
MODULATION of the voice, 527, 1401, 1450, 1456, 1464	
— adapted to theme and hearers.....	774
— and culture of voice.....	1422
— and passion.....	853
— Appropriate.....	798
— Imitative.....	1437
— in Bible reading.....	141, 770
— Monotone and its uses.....	1476
— Natural.....	1446
— Practise for.....	1465
— Qualities and effect of different kinds of voices.....	1445

MOLIERE'S EXAMPLE of Begging the Question.....	125
MONOD, ADOLPHE , on pulpit delivery.....	307
MONOTONE and its uses.....	1476
— in speaking, A cause of.....	1426
— of voice or thought tiresome to audience.....	106
MONOTONY and deliberation.....	1209
— and delivery.....	316
— and the voice.....	1445
— and variation.....	1385
— condemned.....	1199
— in hymn reading.....	555
— in reading.....	141, *744
— in sermon, Getting away from.....	924
— of construction.....	263
— of speech.....	1415
— of style.....	*745
— to be avoided.....	1195
MONTAIGNE on directness of speech.....	1291
MONVEL , Example of good articulation.....	79
MOODY, DWIGHT LYMAN	*746
MORAL EDUCATION of the speaker.....	*747
MORAL GOODNESS —(See Speaker's Moral Qualities.)	
MORALITY of style.....	1271
MOTIVE , Appeal to the.....	*748
MOTIVES , conscience, and persuasion.....	883
— Declaration or concealment of the.....	*749
MOUTH , Cause of dryness of.....	160
— Closed.....	1350
— Expression of the.....	*750
— Large, desirable in a speaker.....	*751
— Opening the.....	*752
MOUTHING	*753
MOVEMENT and emotion.....	*754
MUSIC and oratory.....	812
MUSICAL CAPACITY , All born with.....	1433
MUSICAL EAR , Improving voice when lacking a.....	755
— Lack of.....	*755
— necessary to highest excellence in speech.....	1189
MUSICAL STRUCTURE of English style, 1277, 1516	
MUSICAL TONES	1424
— carrying power of.....	1458
— from relaxed throat.....	1475

N

NARRATION , Brevity and clearness in.....	*756
— Embellishment sometimes fitting in.....	1195
— Proximity of time in.....	1351
NARROW-MINDEDNESS , Cause and cure.....	155
NATURAL ENDOWMENTS	*757
NATURAL GIFT , Man's, of speech.....	*758
— of eloquence is innate.....	761
NATURAL GIFTS , Energy and perseverance more essential than.....	762
— for speaking.....	757, 761
— Making the most of one's.....	277, *759
— of the preacher.....	*760
NATURAL RESOURCES of a speaker.....	*761
NATURAL TALENT for speaking.....	*762
NATURALNESS , Advantage of.....	679
— and affectation.....	*763
— and affectation in gesture.....	509
— and delivery.....	317
— and pomposity.....	*764
— Importance of.....	*765
— in preaching.....	*767
— in reading.....	1037
— in speaking.....	*766, 1186
— in vocal expression.....	1038
— of children.....	365
— of speaking to be acquired.....	670
— of style.....	1260
— of voice in preaching.....	1447
— or reality of modulation.....	1446
NATURE and action.....	11
— and art.....	*768
— and art, Relation between.....	*769
— and genius.....	493
— and habit.....	*770
— and the preacher.....	*771
— and training in reading and speaking, 1040, 1050	
— and true art.....	*772
— as a guide.....	*773
— Imitation of.....	584

— of eloquence	386
— to be copied	*774
NECK, Clothing about the	1147
NEGLIGENCE, Diligent in style	1287
— in style sometimes of service	1272
NERVOUS EXCITEMENT in speaking	*775
NERVOUSNESS and self-confidence in speak- ing	779
—, Constitutional	*776
—, How to prevent	131
—, Initial, in speaking	*777
—, in speaking	*778
—, natural in speaking	*779
—, of temperament and delivery	318
NEWMAN, JOHN HENRY	*780
—, on unity in sermon	1380
NEWSPAPERS, Care in avoiding as models	1036
NOBILITY, Indications of	1073
—, of the preacher	206
—, of utterance	*781
NOTES, Advantages and disadvantages of while speaking	782
—, Necessary conditions for preaching with- out	956
—, Reliance on	*782
—, Use in business speech	176
—, Use of in speaking	*783
—, Use of written	*784
NUMBERS or rhythms in composition	229
NUMERICAL TERMS, Use of	*785

O

OBJECT.—(See Purpose.)	
OBJECTIONS, Fair statement of	*786
—, Manner of refuting	*787
OBSCURITY, Causes of in preaching	1384
—, from lack of method	727
—, from lack of plan of discourse	908
—, in style	262
—, of meaning	879
—, of style, Remedy for	1274
—, of thought or language, Suggestions for guarding against	439
O'CONNELL, DANIEL	*788
ONOMATOPEA, Words of	1522
OPEN-AIR SPEAKING	*789, 840, 1458
ORATIONS, Two kinds of philosophy naturally partaken of by	892
—, Use of periods in	229
—, which tire the hearer	1152
ORATOR, Aim of the	216, 368
—, and actor compared	806, 807, 808
—, and his opportunity	813
—, benefited by classical tastes	180
—, Crassus' description of the ideal	*790
—, distinguished from rhetorician	599
—, Enthusiasm of	128
—, Equipment of the	*791
—, Extensive preparation of	966
—, Facial expression of.—(See Facial Ex- pression.)	
—, High purpose of the	339
—, His business divided into five parts	672
—, How to acquire ease in speaking	180
—, How to acquire sufficient knowledge of law	811
—, Influence of	938
—, Integrity of	205, 207
—, Judicious exercise of powers	931
—, Keen sensibilities of the	*792
—, Knowledge of ethics necessary to the	892
—, Knowledge the capital of the	1241
—, made, not born	1361
—, Manner of argument of the true	821
—, Mental culture of	830
—, Motives of	749
—, must have good sense	629
—, must have knowledge of human nature	631
—, must have sympathy	1319
—, not a slave to voice	811
—, Philosophy allied with business of	892
—, Power and influence of the	*793
—, Power of a great	913
—, Power of the	374, *794
—, Purpose of	1010
—, Qualifications of the	*795, 884, 1310
—, requires exercise of his powers	931
—, requires knowledge of arts	81

—, requires physical power	893
—, Sincerity and sympathy of	832
—, Sincerity of	830
—, Subjects on which he may speak	697
—, Sublime mission of	561
—, Tact of	1321
—, Test of the greatness of	834
—, The ideal	*796
—, The perfect	813
—, Training of the	1362, 1366
—, Unity of design in discourse of true	821
—, Young, A bad habit of the	92
(See also Speaker.)	
"ORATOR MUM" described	290
ORATORICAL DISCOURSE	*797
—, Twofold purpose of	1012
ORATORICAL STYLE and colloquial, in preaching	767
—, Things to guard against	678
ORATORICAL TASTE	*798
ORATORS, Ancient, Knowledge of, regarding voice	1408
—, Ancient, Method of the, for exercising voice	1427
—, Ancient, models for study	180
—, Modern	819, 824
—, Modern, compared to Demosthenes	813
—, Scarcity of	*799
—, Sham	*800
—, The greatest are distinguished by argu- ment and pathos	820
ORATORY, among the ancients	*801
—, ancient	801, *802
—, ancient and modern compared	*803, 824
—, ancient, Greatness of	804
—, Ancient (Grecian and Roman) eloquence	801
—, Ancient (Grecian) eloquence	818
—, ancient—Greek orators assisted by men conversant with law	811
—, ancient, Personal encomiums in	1001
—, ancient, Practise of declamation by Ro- man orators in	1049
—, ancient, Superiority of	804, *805
—, and acting	*806, 1395
—, and acting compared	*807
—, and art	*808
—, and elocution	*809
—, and history	*810
—, and law	*811
—, and music	*812
—, and opportunity	*813
—, and poetry contrasted	916
—, and preaching	*814
—, and truth	1369
—, based on sound knowledge	821
—, Beginning of	*815
—, Brougham's advice on	180
—, Controversial	265
—, Conviction and persuasion the object of	825
—, dealing with the passions	816
—, Definition of	*816
—, Deliberative	313, 812
—, Desirable effect of	944
—, Effectiveness, Three essentials for	391
—, Emotion and action in	754
—, Enterprise and labor essential for	832
—, Fervor demanded for	478
—, Forensic.—(See Forensic Oratory.)	
—, General knowledge foundation of excel- lence in	180
—, Genuine, described	*817
—, Great ability necessary for	799
—, Grecian	*818
—, in England, Germany, and France	819
—, Information and conviction in	820
—, in modern times	805, *819, 824
—, in Parliament	1093
—, in the United States	819
—, judicial, Kinds of	623
—, Kinds of	*820
—, Knowledge of the basis of	*821
—, Knowledge of the laws of	*822
—, Laws of—where founded	822
—, Mob	*823
—, Models, Study of	736
—, Models, Where to find	822
—, Modern	805, 819, *824
—, more than logic	799
—, Object of	*825

— of Henry Ward Beecher.....	123
— of Lord Chatham.....	211
— of Lord Thomas Erskine.....	425
— of the bar, Keeping object in view in.....	116
— of the pulpit, Characteristics of.....	358, 1000
— of the senate.....	1093
— Origin of.....	826
— Passion in.....	847
— Plato's test of.....	833
— Praise of men in.....	934
— Retrospect of.....	827
— reveals the speaker.....	1255
— Sacred.....	358, 1000
— Simplicity in.....	828
— Social.....	829
— Spurious.....	380
— Subjects for praise in.....	935
— Successful.....	830
— Successful platform.....	831
— Success in.....	832
— Test of.....	833
— True.....	834
— True, leads to action.....	101
— Use of definitions in.....	305
— Vividness in.....	1395
— What belongs to.....	816
— Writing as practise for.....	1528
(See also Eloquence, Speaking.)	
ORDER and method in the sermon.....	1123
— and power.....	835
— for presentation of arguments.....	64
— in a written sermon.....	1120
— in debate in the House of Representatives	
of the United States.....	297
— in judicial speaking.....	623
— in statement of propositions.....	961
— necessary for instructive discourse.....	1012
— of action in gesture.....	519
— of a discourse.....	69
— of the sermon.....	836
— of thoughts.....	72
— of words in composition does not always	
regard logical order.....	634
— of words in oratory.....	1521
— the character of true discourse.....	985
ORIGIN of eloquence.....	388
— of forensic speech.....	489
— of language.....	640
— of oratory.....	826
— of rhetoric.....	815
— of speech.....	1204
— of the exordium.....	615
ORNAMENT. —(See Embellishment.)	
OROTUND VOICE.	1448
— Acquiring.....	1406
— adapted to monotone.....	1476
— defined.....	1443
— in Bible reading.....	144, 1449
— Uses of.....	1477
OUTLINE , Aim at strength of, in preaching.....	784
— Definite, desirable.....	836
— Making a skeleton synopsis.....	1312, 1320
— of a discourse, Declaration of the.....	837
— of a sermon.....	838
— of a speech.....	839
— of a speech, How to use.....	968
— Written, Value of the.....	238
(See also Arrangement, Divisions, Plan.)	
OUT-OF-DOOR SPEAKING.	789, 840, 1458

P

PAINTING and sculpture inferior to speech as	
means of expression.....	1208
in eloquence.....	350
PALMERSTON, LORD , Style of.....	841
PANEGYRIC , Occasions for.....	842
— Truth in.....	842
— Virtues to be considered.....	757
PANTOMIME	843
PARABLE defined.....	23
PARENTHESIS , Improper use of.....	844
PARKER, JOSEPH	845
PARKER, THEODORE	846
PARLIAMENT. —(See British Parliament.)	
PARLOR LECTURERS	829
PASCAL on eloquence.....	373
PASSION and art.....	847
— and enthusiasm.....	417
— and expression.....	848, 853

— and force.....	1399
— and persuasion.....	849
— in eloquence.....	733, 1487
— in speaking.....	850
— Language of.....	851
— profound, Expression of.....	520
— Qualities and power of.....	850
PASSIONS , The.....	374
— Appeal to.....	245
— Appeal to, in preaching.....	527
— How to move the.....	852
— Inflaming the.....	888
— of congregation, Arousing.....	100
— of the speaker.....	853
— Study of the.....	854
(See also Emotions, Feelings.)	
PATIENCE in conversation, Use of.....	268
PAUSE , Essential uses of the.....	855
— Rhetorical.....	856
— Rhetorical and grammatical.....	592, 859
— Use of the, in reading.....	857
PAUSES , Grammatical.....	858
PAUSING and breathing.....	859
— Exercise in.....	858
— Judicious use of.....	860
— Necessity for.....	861
— not indicated by the marks of punctuation.....	860
— Uses and value of.....	859
PEDANTRY and affectation.....	74
PEEL, SIR ROBERT.	862
— Style of.....	863
PEN , Neglect of use of the.....	1158
— Use of the.....	864
PERICLES , Character of.....	865
PERIODIC STYLE of sentence.....	1102
PERIODS , Use of in oratory.....	229
PERORATION , and recapitulation of facts.....	866
— Appeal in the.....	867
— Divisions of the.....	868
— may be written and committed to memory.....	873
— Methods of appeal in the.....	869
— of a speech.....	870
— Purposes of the.....	871
— Rapid recapitulation as the best form of.....	254
— Style of the.....	872
— The.....	873
— Various kinds of.....	871
(See also Conclusion.)	
PERSEVERANCE and energy make the suc-	
cessful speaker.....	762
PERSONAL APPEARANCE	874
PERSONAL INVENTION and imitation of	
others.....	875
PERSONAL MAGNETISM	876
PERSONALITY , Attractiveness in.....	355
— Concentrated.....	261
— in style.....	1278
— of the preacher.....	877
PERSPICUITY a relative quality.....	878
— Causes for lack of.....	879
— defined.....	880
— Demands of.....	241
— essential.....	881
— first requisite of style.....	878
— in a speech.....	1382
— in narrative, How to obtain.....	756
— in pulpit style.....	1281
— in style.....	560, 881, 1248, 1287, 1382
— Means of obtaining.....	882
(See also Clearness.)	
PERSUASION and conviction.....	279
— and conviction aim of speaking.....	1195
— and conviction distinguished.....	1010
— and conviction in debate.....	303
— and conviction the object of oratory.....	825
— and human nature.....	280
— and motive.....	883
— and philosophy.....	884
— and the jury.....	627
— as used by religion.....	997
— by appeal to passions.....	849
— by speaking, Three means of.....	885
— by use of illustrations.....	627
— Devising types of.....	1107
— effected by three things.....	1201
— in preaching.....	247, 953, 1012
— in speaking.....	435, 1311
— Means of.....	885
— Power of.....	826

- , Suggestions for*887
 —, the purpose of eloquence..... 997
 —, through personal integrity..... 114
PERSUASIVE POWER374, *888
 —, in preaching 251
PERSUASIVE PREACHING*889
PHILLIPS, WENDELL*890
 —, Simplicity of*891
**PHILOSOPHICAL AND ABSTRACT MAN-
 NER** of preaching ineffectual..... 953
PHILOSOPHY and persuasion..... 884
 —, Knowledge of, necessary to the orator.....*892
 —, of the Human Voice, by Dr. Rush.....1466
PHYSICAL CARE for preservation of voice.....1453
 —, of the public speaker.....1147
PHYSICAL EXERCISE and deep breathing... 162
 —, recommended 547
PHYSICAL POWER in speaking.....*893
 —, Mental and1390
 —, of great speakers.....1391
PHYSICAL PREPARATION before speaking*894
PINKNEY, WM., Anecdote regarding.....1198
 —, Enunciation of words.....1516
PITCH, 1401, 1422, 1442, 1450, 1463, 1468, 1480, 1483
 —, Advice by Sheridan and by Walker on.....1401
 —, Berryer's failure from too high.....1462
 —, Effectiveness in1401
 —, Exercise for variety of.....1480
 —, high, Remedy for.....1435, 1463
 —, high, Wrong use of.....1462, 1483
 —, in large buildings..... 649
 —, Practise on variety of.....1428
PITT, WILLIAM*895
 —, Case of, cited..... 722
 —, Character of*896
 —, Eloquence of*897
 —, Method of*898
PITY, Causes of*899
 —, How to induce..... 698
PLAN, Adhering to the.....*900
 —, Advantage of a brief.....*901
 —, A general*902
 —, Arrangement of the.....*903
 —, Drawing of the.....*904
 —, Essential properties of a good.....*905
 —, Fixing the, in mind..... 904
 —, for the sermon.....1105
 —, Importance of a good.....*906, 1305
 —, in preaching, Advantages of a.....*907
 —, Making a skeleton-synopsis.....1320
 —, Object of the.....*908
 —, of a discourse.....903, 968
 —, of discussion.....*909
 —, of the introduction..... 609
 —, of the speech, Making the.....1169
 —, Writing of the.....*910, 1193
 —, (See also Arrangement, Divisions, Out-
 line.)
PLATFORM MANNER 284
PLATO on application of oratory..... 884
PLAUSIBILITY in speaking.....*911
PLEASING HEARERS.—(See Audience, Favor.)
PLEASURE from literature..... 637
 —, from public speaking.....*912
PLEASURES of eloquence.....*913
POETIC FORM of discourse..... 345
POETICAL QUOTATIONS, Introducing.....1015
 —, Use of 604
POETRY and eloquence..... 371
 —, and oratory contrasted..... 916
 —, and speech*914
 —, Difficulty in reading.....1044
 —, How to read.....*915
 —, Magnificence and influence of..... 914
 —, Reading of.....*916
 —, Style in reading of.....1269
 —, Use of dramatic.....*917
POINT to which whole speech must be di-
 rected1201
POINTS to be avoided in speaking.....*918
POISE and judgment in debate..... 299
 —, and relaxation*919
POLITENESS in conversation..... 276
POLITICAL SPEAKING*920
 —, Practical*921
 —, Two kinds of questions for treatment in..... 921
POMPOSITY and naturalness..... 764
POPULAR ASSEMBLIES*922
 —, Speaking before*923
 —, Things to be remembered when speaking
 before 922
POPULAR SPEAKING.....358, 390, 953
 —, Animated rather than profound.....1268
 —, Speaker's style and manner in..... 394
POPULARITY and prejudice..... 958
 —, an unsafe criterion..... 380
POSITION of body..... 147
 —, of body in public prayer 936
 —, of body in speaking 149
 —, of body in speaking, Erect 148
 —, of body in standing still1223
 —, of body—orator and actor compared..... 806
 —, of head 146
 —, of preacher directly facing audience..... 146
 —, of preacher in public prayer 937
 —, of speaker, near audience 102
 —, of speaker when reading before audience.....1035
 —, of the body 798
 —, of the feet in speaking..... 475
 —, of the fingers 504
POWER and confidence..... 1078
 —, and delivery 320
 —, and feeling 467
 —, and influence of orator..... 793
 —, and order 835
 —, and proof in discourse.....*924
 —, and self-confidence.....1079
 —, indispensable to the speaker.....1338
 —, in preaching 251, 261, 950
 —, in reading1039
 —, of a great orator..... 913
 —, of analysis 35
 —, of Christian eloquence 376
 —, of clear statement1226
 —, of description 331
 —, of eloquence, Spiritual1212
 —, of endurance 162
 —, of George Whitefield1497
 —, of language 581
 —, of literary production 942
 —, of oratory to be cultivated..... 798
 —, of plain language 232
 —, of style1279
 —, of the imagination in preaching..... 576
 —, of the orator 794
 —, of the speaker's eyes 444
 —, of the voice1451
 —, of thinking visually 570
 —, peculiar to speaking and to writing.....1187
 —, Reserves of*925
 —, Special sources of.....*926
PRACTISE and imitation.....*927
 —, Daily, recommended*928
 —, Home, for public speaking......646, 1091
 —, Importance of*929
 —, in copying forms of expression..... 237
 —, in extempore speech.....1157
 —, in improvising1144
 —, in rapidity of speech.....1452
 —, in reading aloud1022
 —, in reading and speaking not necessarily
 conducive to mechanical effect.....1040
 —, in recitation recommended1050
 —, in singing recommended for the voice.....1140
 —, in speaking*930
 —, in talking, Value of1322
 —, in writing, Value of233, 1531
 —, Judicious*931
 —, Necessity for*932
 —, of expelling sounds1436
 —, of speech beforehand 839
 —, on various pitches1428
 —, recommended1413, 1415
 —, Silent*933
PRAISE of men in oratory.....*934
 —, Seeking 42
 —, Subjects for, in oratory.....*935
PRAYER and eloquence..... 401
 —, Booth's rendition of the Lord's..... 814
 —, Delivery of1033
 —, Effectiveness in1266
 —, Feeling and tone of voice in public..... 937
 —, in public*936
 —, Public*937
PREACHER, Aim of, in study.....1026
 —, Aim of the.....*938
 —, Business of 435
 —, Character of 206

- Confidence of 96, 128
 Conscience and reason of 260
 Consecrated personality of 261
 Difficulties of the 939
 Education required by 1343
 Faith in his work 1213
 Feeling of 470
 First object of 448
 Good manners of 147
 Grand aim of the 940
 Hints for the young 1146
 How to acquire and utilize knowledge of human nature 549
 How to correct faults in manner of speaking 670
 Ideas of the 1007
 Large requirements of the 1391
 Learning human nature 1106
 Manner and voice, in the pulpit 453
 Mental gifts of the 760
 Mind to be on his work itself rather than on his own natural gifts 760
 must be understood 1287
 must constantly enlarge his knowledge and information 1057
 Nervousness of 776
 Obligation of, to cultivate good delivery 333
 Personality of the 292
 Personal manners and appearance of 643
 Plan of 906
 Posture of 146
 Qualifications for a good 941, 952
 Responsibilities of 734
 should practise recitation 1050
 Sources of power of the 926
 Teaching the chief business of 994
 The, and humanity 942
 Unusual advantage of 1369
 Voice of 999
 Writing as training for 864
 Zeal of the 1080
PREACHERS, Advice to 943
PREACHING, Aim of 889, 938, 944, 1011, 1121
 Aim kept in view 953
 and oratory 814, 994
 and style 944
 Animation in 37
 Artificial style in 1252
 Authority in 112
 Chalmers' success in, Secret of 195
 Conscientious thoroughness sometimes causes failure 955
 Defects in 1000
 Directness and intelligibility in 1006
 Dry, condemned 676
 Effective 944
 Elocution and 995, 996
 Eloquence in, 375, 384, 995, 996, 997, 998, 999, 1000
 Emotion in 258, 482
 Emotional power in 405, 846
 Emotions, How to arouse 100
 English style in 1267
 English style subservient to purpose 636
 Essentials in 1343
 Exhortation in 436
 Exposition in 439
 Extempore 945, 1080
 Extempore and memoriter 691, 784
 extempore, Dangers in mislaying notes 686
 extempore, Effective 946
 extempore, Gesture necessary in 508
 extempore, Immediate knowledge required for 1343
 extempore, Preparation and use of manuscript for 943
 extempore, Requires deep study 631
 extempore, Requisites for 947
 extempore, Spurgeon's power in 1218
 extempore, Training in 948
 extempore.—(See also Speaking, extempore.)
 from memory, Disadvantages of 1179
 Gesture necessary in extempore 508
 Hard study as preparation for 1242
 Heart-force in 548
 Illustrations in 565
 Infusing life into 1295
 Instruction and persuasion in 1012
 Intensity in 85
 Irrelevancy of matter and words in 1006
 Loud utterance fatal to hearing 322
 Manuscript, Effective use of 688, 689
 (See also Manuscript.)
 memoriter, A modified form of 1179
 memoriter suited to certain speakers 1179
 Models for using brevity 167
 Naturalness in 767, 1293
 Natural voice in 1447
 Need of training for 1367
 Nobility of style in 781
 Object of 829, 938, 944, 1011, 1121
 of Christ 214
 of Whitefield 1498
 Perfunctory 949
 Personal qualifications for 952
 Perspicuity in style in 1281
 Persuasion the object in 275, 819, 1121
 Physical, mental, and moral preparation for 967
 Power in 950
 Preparation for 932, 943, 947, 948, 978
 Proof in 943
 Psychic power in 951
 Psychological 951
 Purpose in, 217, 222, 944, 953, 1016, 1011, 1113, 1242, 1346
 Reasoning the nerve and muscle of 1148
 Requisites for 953
 Requisites for 954
 Scope of 955
 Self devotion in 1113
 so as to meet thoughts of heart 1113
 Some causes of failure in 1367
 Style in 1112, 1247
 style, Nobility of 791
 Suggestive 955
 Sustainability of style in 1277
 Tact required in 377
 Text—Order of 1317
 Theatrical 13
 Tone in 1117
 True authority in 112
 Urbanity in 1144
 Variety in 1142
 Vital 1456, 1447
 Voice in—Use of 375
 Winning souls 776
 with confidence 1447
 with expectation of being listened to 784, 956
 without notes 279, 819, 1121
 with persuasion 956
 (See also Sermon, Speaking)
PRECISION and brevity in argument 45
 and formality 957
 in language, How to acquire 642
 Meaning and character of 1240
 of gesture 511
 resulting from copiousness 1513
 Unuse 957
 Verbal 648
PREJUDICE and popularity 958
 Avoiding 110
 Frankness in combating 959
 How to combat 960
PREMISES, Order of 961
PREPARATION by analysis 31
 Care in 962
 Climinating point of the 963
 Diligence in 964
 Early, recommended 962
 essential 128
 Extent of 965
 Faithful 1300
 for an extempore speech 1169
 for beginners 126
 for extempore speaking, How much to make 1312
 for extempore speaking—must be thorough 970
 for preaching 932
 for preaching, physical, mental and moral 967
 for preaching without notes 784
 for public speaking 1239
 for sermon, by rehearsal 967
 for speaking, Advantages of home practise 1091
 for speech by thorough acquaintance with the subject 693

— for speech, Making skeleton synopsis.....	1320
— for the speech.....	127
— Importance of.....	*966
— Mechanical.....	*967
— Mental.....	1365
— Mental, for extempore speaking.....	34
— Method in.....	900
— Method of.....	*968
— of conclusion.....	247
— of ideas for speech or composition.....	50
— of speech, Things to be considered in.....	698
— of the orator.....	1362
— of the preacher, Spiritual.....	1213
— of the public prayer.....	1266
— of the sermon, Manner of.....	234
— of the speaker by exercises in logic and debate.....	659
— Physical, before speaking.....	894
— Pulpit.....	*969
— Thorough, for speaking.....	*970
— Value of silent.....	1442
— Written outline in.....	238
PRESS, The, and public speaking.....	1187
PRIMNESS and formality.....	957
PRINCIPLES, Knowledge of, necessary.....	*971
PROBABILITY in speaking.....	*972
PROLIXITY of style.....	242, 1383, 1387
— dangerous in forensic oratory.....	168, 1388
— seldom successful.....	169
PRONUNCIATION, Boldness of.....	*973
— Deliberate.....	*974
— Faults of.....	20, 808
— Habit of feeble.....	973
— How to acquire energetic manner of.....	973
— in speaking.....	220
— of syllables.....	75
— Remedy for faulty.....	*975
— should be correct.....	991
— Standard of.....	*976
— Vociferation a fault of.....	973
PROOF, External and internal.....	*977
— in preaching.....	*978
— The burden of.....	*979
PROOFS, Choice of.....	*980
— Importance of order of.....	*981
— Order of.....	*982
— Sources of.....	1109
— Valid.....	265
— (See also Premises; Arguments.)	
PROPORTION and harmony.....	905, *983
— in use of words.....	1517
PROPOSITION, The.....	1292
— always to be definitely determined.....	987
— Clearness of.....	*984
— Establishing a.....	*985
— Ignorance of the.....	462
— Inquiry after.....	*989
— Methods by which it may be presented to hearers.....	987
— Proper statement of.....	986
— Qualities of a.....	*986
— Reducing thought to a.....	1348
— Stating a.....	*987
— Treatment of a.....	*988
— When it should be stated.....	988
PROPRIETY in speaking.....	*990
— of gesture.....	511
PROSE, Faults in reading.....	1044
PROSODY of language to be observed.....	764
PROVERB, Use of, for explanation.....	67
PROVINCIALISMS and other faults.....	*991
PROVING too much.....	*992
PRUDERY of style.....	957
PSYCHIC POWER in preaching.....	*993
PUBLIC SERVICE, Desire for.....	533
PULPIT Discourse.....	*994
— Elocution.....	*995
— Elocution of the.....	*996
— Elocution.....	384, *997
— Elocution, Characteristics of.....	*998
— Elocution, Importance of.....	*999
— Oratory.....	1000
— (See also Elocution, Oratory, Preaching, Sermon.)	
PUNCHEON, WILLIAM MORLEY.....	*1001
PUNCTUATION MARKS no guide for pausing in reading.....	860
PURITY and perspicuity of speech.....	1514
— in choice of words.....	1282

— in tone of voice.....	1425, 1458, 1459
— of style and language from wide reading.....	1028
PURPOSE, Definiteness of.....	*1002
— Distinct, in speaking.....	*1003, 1157, 1334, 1377
— High, of speaking.....	*1004
— High, of the orator.....	*1005
— in preaching.....	247, 886, 889, 938, 944, 953, 1006, 1011, 1113, 1121, 1242, 1306
— in view in conclusion of discourse.....	250
— kept in view in reading.....	1304
— of a discourse.....	*1007
— of eloquence.....	*1008
— of speech.....	*1009
— of the application.....	871
— of the orator.....	825, 797, *1010
— Plain, in preaching.....	*1011
— sometimes proper to state beforehand.....	41
— to be kept in view in forensic oratory.....	116
— Twofold, of oratorical discourse.....	*1012

Q

QUANTITY, Faults in.....	1317
QUESTION, Waiving a.....	*1013
QUESTIONS, Confounding of.....	456
— for treatment in political speaking.....	921
QUINTILIAN on passion.....	853
— quoted.....	980, 1500
QUOTATIONS, Bible, Use of.....	*1014
— Introducing poetical.....	*1015
— Use of poetical.....	604
— (See also Illustrations.)	

R

RAFFAEL'S picture of Paul at Athens.....	4
RAILLERY, Delicate touches of in speaking.....	1502
RAPIDITY and deliberateness.....	308
— and expression.....	325
— of perception.....	1032
— of speech, Dangers in.....	1209
— of speech, Practise in, for improving articulation.....	1452
— of utterance undesirable.....	310, 861
RATIOCINATION and amplification.....	*1016
— and induction defined.....	*1017
READINESS in writing.....	*1018
— in expression.....	*1019
— of impromptu speakers, Secret of.....	970
— of perception.....	266
— of speech.....	*1020
— of speech, Macaulay's.....	664
READING, Alertness in.....	*1021
— aloud.....	*1022
— aloud, Benefits from, in English style.....	1036
— aloud, Daily.....	*1023
— aloud, Exercise in.....	*1024
— aloud for complete understanding of author.....	1046
— aloud, Intelligibility in.....	1025
— aloud, Scope in.....	1025
— aloud to strengthen voice and gain expression.....	1469
— aloud, Various benefits from.....	1469
— and emphasis.....	413
— and reproducing.....	*1026
— and society, Varied, prevent narrow-mindedness.....	155
— and speaking.....	1148, 1149
— and speaking, Power in.....	1039
— and speaking, Proper way to practise.....	1040
— and talking.....	*1027
— and thinking.....	*1028
— and understanding.....	309
— and voice development.....	1427
— as an accomplishment.....	*1029
— before writing.....	*1030
— Bible.....	140, 141
— Bible, Faults in.....	143
— Broad range of, recommended.....	*1031
— Collecting and classifying knowledge from.....	1043
— Correct breathing essential for.....	159
— Daily, of good author.....	1031
— Expression in.....	442
— Faults in elocution.....	679
— for improvement.....	639
— for purity of style.....	531
— for voice development.....	157
— Fundamental principles of good.....	*1032

Getting the full benefit from.....	1304
good, Qualifications essential for.....	1361
Habit of skimming condemned.....	309
Habitual mode of.....	1157
How speaker may make himself distinctly heard.....	1035
How to recognize naturalness of tone in.....	1038
How to use the pause in.....	857
Importance of ability in.....	1029
Impressive.....	1033
Inducement of good.....	1034
in public.....	1035
in public, How to use the book or manuscript.....	1035
in public with understanding.....	1046
Mental operations in.....	693
Models for.....	1036
Monotonous.....	744
monotonous, How to correct.....	141
Narrative passages in Bible.....	144
naturally.....	1037
naturalness in.....	1038
of Bible and on theological topics should be regular habit of preacher.....	1057
of dialog.....	333
of poetry of service to the orator.....	915, 916
of poetry, Style in.....	1269
of poets recommended.....	1238
of sermon, Mechanical.....	688
of sermon prejudicial to eloquence.....	1121
of the orator should cover wide range of topics.....	1028
of the Scriptures as preparation for the preacher.....	1243
Operations of, not to be manifested while speaking.....	721
Oratorical voice in Bible.....	1449
Power in.....	1039
Practise in.....	1040
Prose, Faults in.....	1044
Punctuation in.....	860
Purposes of.....	1041
Sight.....	1042
Silent.....	310
Solitary, Dangers of.....	623
Systematic.....	1043
Taking notes from, for definite knowledge of subject.....	1381
the Bible aloud.....	141
the Bible, Manner of.....	770
the sermon.....	1115
the speech or sermon impressively.....	685
Three purposes of.....	1041
to accumulate subject-matter.....	1304
Tune in.....	1044
Variety in.....	1045
with deliberateness.....	309
with understanding.....	1046
written sermons.....	946
REALITY and conviction.....	1047
in manner of speaking.....	1047
REASON a guide for judgment of evidence.....	429
Appeal to limited.....	825
Speech the necessary adjunct and vehicle of.....	1191
REASONING as the nerve and muscle of pulpit oratory.....	1048
directly and convincingly.....	470
in preaching.....	527
in speaking.....	1048
Ridiculous.....	193
RECAPITULATION in conclusion of address.....	254, 866
RECITATION and declamation.....	1049
Practise in, recommended.....	1050
REDUCTIO AD ABSURDUM from inductive arguments.....	49
REFUTATION.....	787, 1051
Methods of.....	1052
of arguments, As few points as possible should be taken up for answer in.....	300
Over-earnest.....	1053
Two modes of.....	1054
Uses of.....	1051
REGISTERS OF THE VOICE.—(See Voice.)	
REITERATION.....	1055
RELAXATION and poise in the speaker.....	919
of body when standing still.....	1223
REMEMBERING, Facility in.....	1056

(See also Memory.)	
REPETITION in speaking.....	1057
Use of.....	1058
REPLY, Speech of, a test of ability in speaker.....	1203
to few points.....	380
REPUTATION for eloquence.....	383
for eloquence, Danger of.....	378
of speaker and its effect on hearers.....	509
RESERVE contrasted with taciturnity and moodiness.....	1129
Habitual, fatal to eloquence.....	1165
RESERVES of power.....	925, 1084
REST after speaking.....	1059
after the fatigue of speaking.....	1060
Physical and mental, after speaking.....	1059
prior to speaking.....	1146
RESTRAINT a source of power in speaking.....	1084
in speaking.....	1061
RHETORIC, Definition of.....	1062
Importance of.....	1063
Origin of.....	815
Use of.....	660
RHETORICAL INSTINCT.....	1064
RHETORICAL TONE.....	1065
RHYTHM, Overuse of.....	1066
RIDICULE and its use.....	1067
Use of.....	1068
RIGIDITY of speaker's manner, Remedy for.....	688
ROBERTSON, FREDERICK WILLIAM.....	1069
Style of.....	1070
ROMAN ORATORY.—(See Oratory, Ancient.)	
RUBENS' picture of Crucifixion, at Antwerp.....	1204
RULES should be forgotten while writing.....	1533
RUSH'S "Philosophy of the Human Voice".....	1446
RUSSELL, LORD JOHN.....	1071
Reply of, to Sir Francis Burdett.....	298

S

SACRED ELOQUENCE.—(See Eloquence, Preaching.)	
ST. BERNARD, Eloquence of.....	478
ST. PAUL, Eloquence of.....	1072
Example of amplification.....	27
Example of argument <i>A priori</i>	55
Why an impressive figure.....	203
SATIRE and sarcasm, Dangers of.....	1073
SAURIN, JACQUES.....	1074
SCRIPTURES.—(See Bible.)	
SELF, Forgetfulness of, in preaching.....	1216
Forgetfulness of, in speaking.....	1311
Reference to, condemned.....	273
SELF-COMMENDATION, Use of.....	1075
SELF-CONFIDENCE.....	257, 1076
and earnestness.....	1077
and modesty.....	453
and nervousness in speaking.....	779
and power.....	1078, 1079
desirable in the speaker.....	98
essential.....	1079, 1086
How to develop.....	13, 1076, 1080, 1082
in business speaking.....	1081
in conversation.....	274
in speaking.....	1082
in the beginning.....	124
Its effect on style.....	1250
Undue, and fear.....	466
SELF-CONSCIOUSNESS in speaking.....	1083
SELF-CONTROL in conversation, Use of.....	268
of speaker.....	1084, 1086, 1090
SELF-DEVOTION in speaking.....	1085
SELF-MASTERY of the speaker.....	208, 1086
SELF-POSSESSION.....	776
How to employ, in midst of difficulties.....	1087
in debate.....	302
in speaking.....	1087, 1244
Lack of, annoying to audience.....	150
SELF-RELIANCE indispensable to the speaker.....	1088
SELF-RESPECT and self-confidence.....	1089
SELF-RESTRAINT in speaking.....	1090
SELF-TEACHING in speaking.....	1091
SELF-TRAINING in speaking.....	1092
SEMITONE.....	1404
SENATE, Oratory of the.....	1093
SENSITIVENESS, under control, valuable to orator.....	792
SENTENCE, Ancient and modern construction of.....	1094

- , Arrangement of the.....*1094
 —, Audible tone at end of the..... 92
 —, Close of the.....*1095
 —, Closing inflection of a.....*1096
 —, Completion of the.....*1097
 —, Interpersing long and short..... 242
 —, Recasting of the, for copiousness and im-
 provement of style.....1099
 —, Variety and movement in the..... 674
 —, Voice sustained at close of..... 322
SENTENCES, Formation of.....*1098
 —, Interpersing long and short..... 242
 —, Melody from arrangement of..... 704
 —, Recasting.....*1099
 —, short at beginning of speech..... 132
 —, Strength of.....*1100
 —, The construction of.....*1101
 —, Various kinds of.....*1102
SENTIMENT and facial expression..... 449
 —, Variation of.....1412
 —, Voice suited to the.....1470
SEQUENCE in speaking, Logical.....*1103
SERENITY of temper in speaking.....*1104
SERIOUSNESS a quality of eloquence..... 395
 — of preaching..... 998
 — (See also Earnestness.)
SERMON, Advantages of rapid composition of 234
 —, Aim and plan of the.....*1105
 —, Analysis in preparation of the..... 31
 —, Application of a.....*1106
 —, Argumentation in, Use of..... 33
 —, Basis of the..... 940
 —, Beginning of. (See Beginning, Introduc-
 tion.)
 —, Briefness of.....651, 1122
 —, Commencement and ending..... 343
 —, Composition of the.....230, 1116
 —, Conclusion. (See Conclusion, Peroration.)
 —, Dangers in mechanical reading of..... 688
 —, Delivery of the..... 324
 —, Design and composition of illustrated..... 838
 —, Design of a.....*1107
 —, Didactic form advised..... 471
 —, Divisions, Formal.....1110
 —, Divisions in a.....31, *1108, 1292, 1313, 1378
 —, Divisions, Naming the..... 785
 —, Divisions, Useless.....1007
 —, Each part need not be of equal power..... 924
 —, Effective development of a.....*1109
 —, Effectiveness..... 993
 —, Effect of a great..... 944
 —, Emotions in, Exciting..... 471
 —, Exhortation in the..... 471
 —, Extempore.—(See Preaching, Extempore;
 Speaking, Extempore.)
 —, Figures of speech, value of.....1135
 —, Formal divisions of a.....*1110
 —, Great essentials of a.....*1111
 —, Haste in writing the..... 1116
 —, How to impart interest to the.....*1112
 —, How to read impressively.....685, 767
 —, Ill-prepared..... 962
 —, Imparting interest and energy to the..... 924
 —, Impressive termination of the.....252
 —, Interest, Imparting.....924, 1112
 —, Introduction.—(See Introduction.)
 —, Language, Musical—andante..... 322
 —, Length of the.....651, 652, 1122
 —, Materials for the, Collecting.....1124
 —, "Modern Progress" as a subject.....1113
 —, Newman on unity of.....1380
 —, Object of a.....1007, *1113
 —, Opening paragraph to be prepared last.....1117
 —, Order of a.....*1114
 —, Outline, How to frame the.....836, 838
 —, Outline of subject necessary in preparing
 the..... 686
 —, Peroration of the..... 248
 —, Reaching one's ideal of excellence in..... 437
 —, Reading prejudicial to eloquence.....1121
 —, Reading the.....*1115
 —, Rehearsal of..... 967
 —, Room to be left for play of the mind and
 imagination..... 955
 —, Rule for composing a.....*1116
 —, Rule for treatment of subject.....1306
 —, Rules for divisions and subdivisions.....1313
 —, Scope of subjects for.....1000
 —, should be vertebrate.....1123
 —, Simple in style.....1135
 —, Sources of materials for.....1124
 —, Style—Cultivating a good.....1276
 —, Style—Essential qualities of.....1281
 —, Style of oratory must be suitable..... 828
 —, Style, Simplicity of.....1135
 —, Subject for, Choosing.....617, 1308
 —, Subject-matter, Lack of..... 969
 —, Subject of, limited.....1299
 —, Subjects, Scope of.....1000
 —, Subjects, Two classes of, recommended.....1358
 —, Subject, Treatment of.....1290, 1378
 —, Subject, Unwise selection of.....1358
 —, Suitable arguments in the..... 64
 —, Superfluous words and matter in a.....1006
 —, Text for the.....1243
 —, The highest conception of a..... 951
 —, The opening of a.....*1117
 —, The short..... 651
 —, Three component factors in effectiveness..... 993
 —, Tone of the.....*1118
 —, Unpremeditated thoughts at moment of
 speaking.....1216
 —, Useless subdivisions in the.....1007
 —, Weakening of the.....*1119
 —, When best written and when best extem-
 pore..... 759
 —, When written not usually adapted for
 speaking.....1115
 —, writing of, How to preserve natural style
 in..... 653
 —, written, Advantages and disadvantages of.....1120
 —, Written and spoken contrasted.....1115
 —, Written and memorized.....1126
 —, Written or extempore.....1125
SERMONS, Advantages and dangers of writ-
 ten.....*1120
 —, Reading of.....*1121
 —, Short.....*1122
 —, should be vertebrate.....*1123
 —, Sources of material for.....*1124
 —, Written and extempore.....*1125
 —, Written, delivered from memory.....*1126
 — (See also Discourse, Preaching, Speech.)
SHAKESPEARE, Rhetorical grace of..... 530
SHERIDAN, RICHARD BRINSLEY—Early
 failure of..... 778
 —, Manner of speaking of.....*1128
 —, on the perfect orator..... 813
 —, Qualities of.....*1127
SILENCE and reserve.....*1129
 —, Sydney Smith on..... 268
 —, Value of..... 90
SIMILARITY basis of argument..... 62
SIMILE.....*1130
 —, Definition and illustrations of the.....1130
 —, Purpose of.....*1131
 —, Use of.....*1132
 —, Uses for and examples of.....1131
 — (See also Figures of Speech.)
SIMPLICITY and affectation..... 763
 — and affectation in a speaker..... 19
 — and art.....*1133
 — and clearness in popular discourse..... 394
 — and force, How to put into a speech..... 831
 — an effective style in oratory..... 828
 —, Charm of, in language.....1382, 1398
 — in gesture.....511, 514
 — in language and thought, Meaning of true.....1134
 — in preaching.....214, *1135
 — in speech adds strength.....1136
 — in writing.....1532
 — in words and phrases..... 232
 —, Meaning of.....*1134
 — of speech.....*1136
 — of style to be cultivated.....1283
 — of Wendell Phillips..... 891
 — of words..... 269
SINCERITY essential for eloquence..... 763
 — essential in speaking.....*1137
 — in speaking.....281, *1138
 — of feeling in speaking..... 923
 — of public leaders.....1138
 — of speech.....*1139
 — of style.....1137
 — of the speaker..... 859
SINGING exercise recommended.....*1140
SING-SONG in reading..... 915
SITTING DOWN, Art of.....*1141

SLANG, Use of, discouraged.....	269, 1073
SLEEP beneficial after speaking.....	1060
SLUGGISHNESS, Constitutional.....	467, 792, 1142
SMOKING and the voice.....	1429
condemned.....	337
SOCIETY and reading, Varied, prevent nar- rowmindedness.....	155
and solitary reflection.....	277
SOMETHING TO SAY, Having.....	1143, 1183, 1188
How to think of.....	1144
SOPRANO VOICE, Qualities and effect of.....	1445
SOUTH, ROBERT.....	1145
SPEAKER, Adaptability of the.....	17
Attention to work.....	721
Chief object of the.....	1004
Condemnation of the.....	1078
Deliberateness in thinking.....	307
Destination of the.....	1152
Difficulties of the young.....	778
Discipline of the.....	589
Early failure of the.....	353
Emotion necessary in the.....	403
Faults.—(See Faults in Speaking.).....	
Feelings of the.....	473
Five aphorisms for encouragement of the.....	1365
General studies for the.....	1238
Habits of voice and gesture of the.....	145
Hampered by consciousness of guilt.....	204
His appearance of belief in his cause.....	825
His fear may be salutary.....	465
His relationship to audience.....	105, 1319
His reputation and its effect on hearers, 105, 203, 509	
How to address mob.....	823
Impression on hearers made by.....	798
Indispensable power of the.....	1338
Knowledge and training of the.....	1239
Knowledge of human heart.....	549
Knowledge of human nature.....	631, 1106
Large and varied vocabulary indispensable.....	1524
Meditation secret of power of the.....	701
Mental training of the.....	1365
Moral education of the.....	747
Much practise required by the.....	932
must himself be affected.....	473
Natural gifts of the.....	1478
Natural resources of the.....	761
Primary qualifications of the.....	795, 834, 1183
Qualifications of the.....	1092
Reputation of, and its effect on hearers.....	509
Reputation of, for eloquence.....	378, 383
Reserve force.....	925, 1084
Responsibility of the.....	1239
revealed in oratory.....	1255
Self-culture of the.....	357
should have power of analyzing his own thought.....	35
Training.—(See Training.).....	
Training of the, in practical logic.....	659
Unconsciousness of defects.....	1367
Whole mind on work at hand.....	342
Wisdom and dignity.....	1004
SPEAKERS, Don'ts and Do's for public.....	350
Famous, who turned failure into success.....	778
Hearing the best.....	739
Hints for young.....	1146
who repel.....	461
Women as.....	1505
SPEAKER'S MANNER.....	675
Advantages of natural manner when ear- nest.....	679
and feeling.....	717
and position.....	149, 673
Animation.....	37, 354, 591
Assurance.....	1076
assurance, Acquiring.....	130
Courtesy.....	284
Deliberate speaking recommended.....	306
Dignity.....	339
Directness and intensity.....	1047
Ease and grace.....	204, 361, 763
Energy.....	354, 414, 415, 481, 548, 676, 762
energy of manner, Exercise for acquiring.....	832
Fervor in speaking.....	478, 717, 1405, 1487
Fluency.....	306, 455, 482, 483, 1020, 1310
Forceful manner in preaching.....	485, 670, 831
Grace in speaking.....	450, 504, 673, 1222
Naturalness.....	317, 764, 766, 1002
Poise.....	919

Politeness in conversation.....	276
Reserve.....	1129, 1165
Simplicity.....	19
Spontaneity.....	1214
Urbanity in preaching.....	89
Vivacity.....	1263, 1394
Warmth and fervor.....	1121, 1487
Zeal in preaching.....	112, 339
SPEAKER'S MORAL QUALITIES.....	747
character, Good.....	209
character, High.....	202
character, Known.....	203
Character of preacher.....	206
Character of speaker.....	201, 208
character, Personal.....	203, 208, 209, 509
Greatness.....	533
Inflexible uprightness.....	347
Manliness in the preacher.....	683
Moral elements of a great orator.....	795
Moral goodness.....	204
Moral nature of preacher should be habit- ually inspired.....	926
Personal integrity.....	105, 114, 201, 205, 207
Virtue—imparting liveliness and ease.....	204
SPEAKER'S PERSONAL QUALIFI- CATIONS.....	795, 834, 1361
Alertness.....	716
Attractive personality.....	355, 461
Clearness of view.....	1077
Consecrated personality of preacher.....	261
Courage.....	282, 283, 1353
Decision.....	113
Directness.....	718
Disinterestedness.....	347
Developing concentration.....	239
Developing self-confidence.....	1081
Developing the sensibilities.....	407
Earnestness.....	353, 355, 356, 357, 360, 671, 767, 768, 1002, 1333
Earnestness as offsetting poor delivery.....	679
Energy and perseverance more valuable than natural talent.....	762
Enthusiasm.....	418, 441
Faith in his work.....	1213
Firmness of will.....	1500
Forgetfulness of self.....	671
Good humor.....	525
Individuality.....	588
Individuality and cultivation.....	1285
Inward fervor.....	7
Keen and deep sensibilities.....	467, 792
Mental gifts.....	71, 760
Modesty.....	742, 743
Modesty and confidence.....	453
Naturalness and earnestness.....	1002
Personal inspiration.....	596
Personality of the preacher.....	299
Personal magnetism.....	876
Personal qualifications for preaching.....	952
Power of endurance.....	162
Qualities and powers of the.....	1187
Self-command.....	776
Self-confidence.....	98, 111, 779, 1079, 1080, 1082, 1086, 1250
Self-control.....	268, 1084, 1086, 1090
Self-devotion.....	1085
Self-mastery.....	209, 1086
Self-possession.....	113, 1087
Self-reliance.....	1089
Self-restraint.....	1061, 1084, 1090
Serenity of temper.....	1104
Sincerity.....	281, 763, 859, 923, 1137, 1138, 1148
Tact.....	1321
Tact in conversation.....	1495
Temperament.....	677
Vigor.....	1390
SPEAKING, Abandon in.....	13
alter eating.....	1147
and nervousness.....	778
and reading, Contrast between.....	1027, 1148
and reading, Difference between.....	1149
and reading, Power in.....	1039
and talking.....	1150
and thinking.....	928
and thinking simultaneously, Difficulties of.....	439
and writing contrasted.....	1151, 1187
Appropriateness of language for.....	646
Arriving at a destination in.....	1152

- at too great length..... 651
 Authority in 111, 113
 before large assemblies..... 923
 brevity, Importance of..... 167
 Brevity versus prolixity and diffuseness..... 169
 Capacity for 583
 clearly and elegantly..... 220
 Common sense in..... 222, 223
 Conscience and reason in..... 260
 Courage and timidity in..... 1353
 Courage in 282
 Courtesy in 284
 Dangers from nervous excitement..... 775
 Decision in 113
 Definiteness in 304
 Deliberative and demonstrative..... 311
 dependent upon accurate thinking..... 660
 Different kinds of..... *1153
 Dignity in 339
 Direction of gaze in speaking..... 445
 directly to the audience..... 342
 Directness and decisiveness in..... 1291
 Distinct object in..... 1003
 Distractions in 349
 Dogmatic style in..... 1260
 Early failure in..... 353
 Earnestness in 357
 Ease and grace in..... 361
 Eloquence in 1364
 Emergencies during 1154
 Energy in 414, 415, 676
 Essential object in..... 1157
 Excellence in 799
 Exercise in 930
 Extempore.—(See Speaking, Extempore.)
 Eyes in 443
 face-to-face 448
 Failure from lack of thoughts..... 830
 Fatigue in 1060
 Faults in.—(See Faults in Speaking.)
 Fervor in..... 7, 478, 717, 1121, 1405, 1487
 First attempts at public..... *1172
 First moments of 131
 Fitness in manner of..... 527
 Forms of literary composition unsuited to..... 1268
 Freedom in 321
 Friendship in 491
 from full lungs *1173
 from inspiration 597
 from memory—Disadvantages of..... 1179
 Giving way to tears..... 1325
 Good sense essential in..... 526, 527
 Good taste in style of..... 1270
 Grace in 529
 Habit and nature in..... 536
 Harm done in public..... 918
 High purpose of..... 1004
 Home practise for..... 646, 1091
 How to acquire ease..... 180
 Imagery in 569
 Imagination aid to reasoning..... 575
 Immediate objects of..... 406
 Importance and danger of..... *1174
 Impromptu *1175
 in business 457, 1081
 in court.—(See Bar, Forensic —, Jury.)
 Industry more essential than natural talent for 762
 Influence of competition in..... *1176
 in large buildings..... 3, 649, 1442
 Inordinate attention to self in..... 104
 in Parliament.—(See British Parliament.)
 in public, How speaker may make himself distinctly heard 1035
 Intemperate *1177
 Intense 359
 Interrogation in 603
 Intonation in 1185
 Judge, Before a.—(See Bar.)
 Jury, Before a.—(See Jury.)
 Just and forcible emphasis in..... 699
 Kind of voice adapted to..... 1439
 Manuscript, speaking from.—(See Manuscript.)
 Melody, How secured..... 702
 Memoriter 1056, 1126, *1178
 Memoriter, Advantages of *1179
 Memoriter, Difficulties of combining with extempore 643
 memoriter, Objections to..... 693, *1180
 memoriter, Prejudice against *1181
 Memoriter suited to certain speakers..... 1179
 Mental alertness in 716
 Mental and literary proprieties in..... 990
 Mental operations in good *1182
 Mental operations to be suppressed while..... 721
 Moderation in 741
 Monod, Adolphe, on manner of..... 307
 Natural manner to be acquired..... 670
 Necessity for courage in..... 283
 Nervousness in..... 777
 of Lord Chatham 212
 on every possible occasion..... 482
 out-of-doors 789, 840
 Personal manner in..... 675
 Physical preparation before 894
 plausibility in 911
 Pleasure to speaker from..... 912
 Political 920, 921
 Previous writing required for ease in..... 180
 Primary qualifications for..... *1183
 Principles of ideal..... 433
 Prolonged *1184
 Public, and conversation *1185
 Public and conversation compared *1186
 Public and the press *1187
 Purpose in..... 116, 1003, 1004, 1005, 1007, 1008, 1010, 1012, 1157, 1334, 1377
 Qualifications essential for good..... 884
 Qualifications of voice for..... 1434
 Qualities indispensable in 315
 Rapid for improving articulation..... 1452
 Reaching an ideal in..... 437
 Requirements for success in..... *1188
 Requisites for good..... *1189
 Restraint in 1061
 Self-consciousness in 1083
 Self-possession in 113, 1087
 Self-restraint in 1090
 Self-teaching in 1091
 Self-training for 1092
 Serenity of temper in..... 1104
 Simplicity in..... 1133
 Sincere conviction in..... 21
 Sincerity and feeling in..... 1148
 Sincerity in 1138
 Spontaneity in 1214
 Strong points in..... 1237
 Style in.—(See Style.)
 Tact in..... 118, 1321, 1495
 Things to be avoided in..... 918
 Three classes that are sham orators..... 800
 Three means of persuading in..... 885
 Thrust-power in 1391
 Tiresome 651
 to be heard..... 789, 1035, *1190, 1458, 1478
 True authority in..... 112
 Unnaturalness in 763
 Use of notes..... 783
 Value of public..... *1191
 Vivacity in 1394
 Vividness in 1395
 Vociferous 1405
 Warmth and fervor in..... 1487
 well, Power of..... *1192
 Wit and humor in..... 1502
 with or without manuscript..... 693
 without preparation 1175
SPEAKING, EXTEMPORE,
 783, 945, 1080, *1154, 1175, 1527
 Advantages of..... 693, *1155, 1168, 1268
 Amount of preparation desirable..... 1312
 and memoriter 691, 784
 and self-confidence 1082
 and writing *1156, 1527
 Cause of failure in..... 1211
 Concentrated study of..... *1157
 Dangers in 1180
 Deep study required..... 631
 Diction of 336
 Difficulties in combining with memoriter..... 643
 Digression in 340
 Dinourt on 1164
 Disadvantages of *1158
 Effectiveness of 946, *1159
 Fluency and warmth of..... 483
 Gesture necessary in..... 508
 Hints for 1160

How to begin	1122
How to prepare and use manuscript for	1123
Immediate knowledge required for	1124
Interest in	1125
Interpretation in	1126
Language in	1127
Learning how to make extemporaneous speech	1128
Mastery of subject in	1129
Mental preparation for	1130
Necessary qualifications for	1131
Notes. Dangers in making	1132
Objections to	1133
Original investigation for	1134
Power of, often necessary	1135
Practice in	1136
Precept, Importance of thought in	1137
Preaching, Effective	1138
Preaching—Extempore for	1139
Preparation for	1140
Preparation and use of manuscript for	1141
Preparation for	1142
Preparation of	1143
Preparation of thoughts in	1144
Preparation for	1145
Preparation—Extempore and written	1146
Special advantages of	1147
Spontaneous utterance in	1148
Spontaneous on	1149
Spontaneous power	1150
Spontaneous preparation required for	1151
Training of	1152
Training of	1153
Training in preparation for	1154
SPEECH , knowledge of uttering parts	1155
A voice	1156
and manner of the speaker	1157
and poetry	1158
and writing compared as to style	1159
of	1160
of the speaker—See Beginning, Introduction.	1161
Basis from memory	1162
Basis of	1163
Business, Preparing notes for	1164
Business, Unprepared style of	1165
Clear	1166
Controlling the framework of a	1167
Controlling material for	1168
Conciseness in formal oratory	1169
Conciseness—See Conciseness.	1170
Conciseness should not be sought previously	1171
Dangers in following conclusions of	1172
Dangers of writing	1173
Dangers of	1174
Diffidence in beginning	1175
Diffidence of a	1176
Discretion—See Speaking, Extempore.	1177
Faculty of	1178
Faculty, Force for	1179
Faculty of	1180
Force, great, and variety of	1181
Good humor in	1182
Graciousness of	1183
How to begin a	1184
How to convince and persuade	1185
How to convince	1186
How to use memory to advantage	1187
Impassioned and their remedies	1188
Impassioned of	1189
Impassioned	1190
Impassioned	1191
Impassioned	1192
Impassioned	1193
Impassioned	1194
Impassioned	1195
Impassioned	1196
Impassioned	1197
Impassioned	1198
Impassioned	1199
Impassioned	1200
Impassioned	1201
Impassioned	1202
Impassioned	1203
Impassioned	1204
Impassioned	1205
Impassioned	1206
Impassioned	1207
Impassioned	1208
Impassioned	1209
Impassioned	1210
Impassioned	1211
Impassioned	1212
Impassioned	1213
Impassioned	1214
Impassioned	1215
Impassioned	1216
Impassioned	1217
Impassioned	1218
Impassioned	1219
Impassioned	1220
Impassioned	1221
Impassioned	1222
Impassioned	1223
Impassioned	1224
Impassioned	1225
Impassioned	1226
Impassioned	1227
Impassioned	1228
Impassioned	1229
Impassioned	1230
Impassioned	1231
Impassioned	1232
Impassioned	1233
Impassioned	1234
Impassioned	1235
Impassioned	1236
Impassioned	1237
Impassioned	1238
Impassioned	1239
Impassioned	1240
Impassioned	1241
Impassioned	1242
Impassioned	1243
Impassioned	1244
Impassioned	1245
Impassioned	1246
Impassioned	1247
Impassioned	1248
Impassioned	1249
Impassioned	1250
Impassioned	1251
Impassioned	1252
Impassioned	1253
Impassioned	1254
Impassioned	1255
Impassioned	1256
Impassioned	1257
Impassioned	1258
Impassioned	1259
Impassioned	1260
Impassioned	1261
Impassioned	1262
Impassioned	1263
Impassioned	1264
Impassioned	1265
Impassioned	1266
Impassioned	1267
Impassioned	1268
Impassioned	1269
Impassioned	1270
Impassioned	1271
Impassioned	1272
Impassioned	1273
Impassioned	1274
Impassioned	1275
Impassioned	1276
Impassioned	1277
Impassioned	1278
Impassioned	1279
Impassioned	1280
Impassioned	1281
Impassioned	1282
Impassioned	1283
Impassioned	1284
Impassioned	1285
Impassioned	1286
Impassioned	1287
Impassioned	1288
Impassioned	1289
Impassioned	1290
Impassioned	1291
Impassioned	1292
Impassioned	1293
Impassioned	1294
Impassioned	1295
Impassioned	1296
Impassioned	1297
Impassioned	1298
Impassioned	1299
Impassioned	1300
Impassioned	1301
Impassioned	1302
Impassioned	1303
Impassioned	1304
Impassioned	1305
Impassioned	1306
Impassioned	1307
Impassioned	1308
Impassioned	1309
Impassioned	1310
Impassioned	1311
Impassioned	1312
Impassioned	1313
Impassioned	1314
Impassioned	1315
Impassioned	1316
Impassioned	1317
Impassioned	1318
Impassioned	1319
Impassioned	1320
Impassioned	1321
Impassioned	1322
Impassioned	1323
Impassioned	1324
Impassioned	1325
Impassioned	1326
Impassioned	1327
Impassioned	1328
Impassioned	1329
Impassioned	1330
Impassioned	1331
Impassioned	1332
Impassioned	1333
Impassioned	1334
Impassioned	1335
Impassioned	1336
Impassioned	1337
Impassioned	1338
Impassioned	1339
Impassioned	1340
Impassioned	1341
Impassioned	1342
Impassioned	1343
Impassioned	1344
Impassioned	1345
Impassioned	1346
Impassioned	1347
Impassioned	1348
Impassioned	1349
Impassioned	1350
Impassioned	1351
Impassioned	1352
Impassioned	1353
Impassioned	1354
Impassioned	1355
Impassioned	1356
Impassioned	1357
Impassioned	1358
Impassioned	1359
Impassioned	1360
Impassioned	1361
Impassioned	1362
Impassioned	1363
Impassioned	1364
Impassioned	1365
Impassioned	1366
Impassioned	1367
Impassioned	1368
Impassioned	1369
Impassioned	1370
Impassioned	1371
Impassioned	1372
Impassioned	1373
Impassioned	1374
Impassioned	1375
Impassioned	1376
Impassioned	1377
Impassioned	1378
Impassioned	1379
Impassioned	1380
Impassioned	1381
Impassioned	1382
Impassioned	1383
Impassioned	1384
Impassioned	1385
Impassioned	1386
Impassioned	1387
Impassioned	1388
Impassioned	1389
Impassioned	1390
Impassioned	1391
Impassioned	1392
Impassioned	1393
Impassioned	1394
Impassioned	1395
Impassioned	1396
Impassioned	1397
Impassioned	1398
Impassioned	1399
Impassioned	1400

making. Procedure of	1399
Man's gift of	1400
Mind of	1401
Mind, purpose of	1402
Method of preparation of	1403
Modes of communicating	1404
Moderation in beginning of	1405
Natural tone of voice at beginning of	1406
not essential to thought	1407
of dead notes	1408
of reply	1409
Oratory overall with	1410
Origin of	1411
Plain and direct	1412
Plan for	1413
Practice on, before delivering	1414
Progress of a	1415
Qualities to be marked in a	1416
Readiness indispensable	1417
Reverence a	1418
Rules for preparation and style of	1419
Searching the matter	1420
Special attention to be paid to introduction and conclusion of	1421
Special parts of a	1422
Unprepared style of business	1423
Usefulness of simplicity in	1424
Uttering sometimes a motto	1425
Uttering a	1426
Utterance for conclusion of	1427
the expression of thought	1428
the highest language	1429
the necessary vehicle and vehicle of reason	1430
the subject of scientific culture	1431
training	1432
Training, importance of	1433
Training, method of	1434
Training of	1435
Training of	1436
Training of	1437
Training of	1438
Training of	1439
Training of	1440
Training of	1441
Training of	1442
Training of	1443
Training of	1444
Training of	1445
Training of	1446
Training of	1447
Training of	1448
Training of	1449
Training of	1450
Training of	1451
Training of	1452
Training of	1453
Training of	1454
Training of	1455
Training of	1456
Training of	1457
Training of	1458
Training of	1459
Training of	1460
Training of	1461
Training of	1462
Training of	1463
Training of	1464
Training of	1465
Training of	1466
Training of	1467
Training of	1468
Training of	1469
Training of	1470
Training of	1471
Training of	1472
Training of	1473
Training of	1474
Training of	1475
Training of	1476
Training of	1477
Training of	1478
Training of	1479
Training of	1480
Training of	1481
Training of	1482
Training of	1483
Training of	1484
Training of	1485
Training of	1486
Training of	1487
Training of	1488
Training of	1489
Training of	1490
Training of	1491
Training of	1492
Training of	1493
Training of	1494
Training of	1495
Training of	1496
Training of	1497
Training of	1498
Training of	1499
Training of	1500

STIFFNESS of manner.....	609	in preaching, Menckens.....	127
of style.....	262	in preaching, Simplicity of.....	127
STIMULUS of conversation.....	*1223	in public speaking.....	126
STORRS, RICHARD S.....	*1229	reading poetry.....	126
STORY-TELLING.....	*1230	in sermons, Diversity of.....	126
STRENGTH and beauty compatible.....	121	in speaking.....	126
How to impart to sentences.....	120	in speaking, Conversational.....	127
of tone.....	141	in speaking, Dependence on the occasion.....	127
STRESS, Metast.....	*1231	in speaking, Influence exerted by physical condition.....	127
Modern, Uses of.....	*1232	in speaking, Negligence often of service.....	127
Placing the.....	*1231	Intensity of.....	601
Radical.....	*1234	Literary.....	127
Varying.....	*1235	Models for musical English should be studied.....	127
STRONG POINTS, Dealing on.....	*1236	Mode of learning.....	716
in speaking.....	*1227	Morality of.....	127
STUART, GILBERT—Advice to beginners in painting.....	1170	must not overshadow the theme.....	144
STUDIES, General, for the speaker.....	*1236	Naturalness.....	74, 120
STUDY and preparation.....	*1239	Negligence of.....	127
and preparation for public speaking.....	1239	Nervous and timid.....	126
defined.....	1240	Objective properties of.....	127
How to.....	1242	Obtaining of.....	127
Importance of.....	*1241	of action, Address on.....	502
Method of, of William Pitt.....	898	of Address.....	67
must be continued to obtain eminence.....	1245	of Charles Wesley.....	149
Necessity of.....	*1242	of Cicero.....	127
our weakness, from.....	901	of Demosthenes.....	128
Right kind of.....	*1243	of Epictetus.....	128
The preacher's purpose in.....	1246	of Frederick W. Robertson.....	127
The right kind of.....	1243	of George Canning.....	127
STUDYING PEOPLE.....	*1244	of Henry Clay.....	127
STUTTERING and its cure.....	*1245	of language in demonstration, declamation, and judicial cases.....	127
and other speech impediments.....	1221	of Lord Palmerston.....	127
cause of.....	*1246	of Macaulay.....	127
STYLE.....	1262	of Michael.....	127
adapted to audience.....	93	of Mirabeau.....	127
Advantages of conversational.....	*1247, 1257, 1276	of oratorical.....	127
Affected and simple.....	25	of Robert Hall.....	127
affected by wide and judicious reading.....	1238	of sermons.....	127
and clearness.....	729, *1248, 1256	of sermons, Simplicity in.....	127
and occasion.....	*1249	of Shakespeare.....	127
and physical condition.....	*1250	of Sir Robert Peel.....	127
and the thought.....	*1251	at speaking at the bar.....	127
and thought, Variety of.....	1255	at the exhortation.....	127
Artificial.....	*1252	of Thomas Chalmers.....	127
Avoidance of elegance in.....	*1253	of William Everett Gibbons.....	127
Avoidance of scolding.....	1254	Oral properties of.....	127
Beauty of.....	1255	Oratorical, Dangers in.....	671
Clearness in.....	*1256	Personal characteristics of.....	127
Colloquial and ornamental.....	747	Prosperity of.....	127, 127, 127, 127
Colloquial to be avoided in public speaking.....	1265	Plant and ornate.....	127
Conciseness of.....	340, 341, 1258	Power of.....	127
Conversational.....	1247, *1257, 1276	Precision of.....	127
Cultivation of.....	121, 1221, *1258, 1265, 1276	Proficiency of.....	127
Definition of.....	*1259, 1261	Pulpit.....	127
Difference between written and spoken.....	1272	Purity of.....	127
Dogmatic, in speaking.....	1260	Reading for.....	127, 127
Easy, unmeasured.....	1266	St. Augustine on.....	127
Elegance, Avoidance of studied.....	1253	Speaking.....	127
Elegance of.....	*1261	Simplicity and severity as chief qualities.....	127
Energetic.....	1262	Simplicity of.....	127
Energy in, from energy of thought.....	1264	Source of energy of.....	127
Energy superior to elegance.....	1273	Steadiness and business of.....	127
Essay, to be avoided in discourse.....	*1263	Stiffness of.....	127
Emphatic and harmony of.....	*1264	Stiffness of.....	127
Exercise for acquiring good.....	122	Stiffness of.....	127
expressive of feeling.....	1270	Study of.....	127
False notions of, in public speaking.....	1269	Suggestive.....	127, 127, 127, 127
Flexibility.....	1415	Stimulating of.....	127, 127, 127, 127
Franklin, Doctor, on.....	1260	The "start" in.....	127
Grace.....	529	Things to be avoided.....	127
Habit of circumlocution.....	1265	Thought and.....	127
"High police" language to be avoided in preaching.....	1271	The much brilliancy of.....	127
How to add force and vivacity to.....	1279	Truthfulness of expression and meaning of thought.....	74
How to develop English.....	1265	Unity.....	127, 127, 127, 127, 127
to preserve natural, in writing of sermons.....	625	Variety and monotony.....	127
Imagined matters of.....	1225	Variety of.....	127
improved by reading aloud from great masters.....	1236	Versatility of.....	127
improved by regular writing.....	123	Vivacity from imagery.....	127
in arrangement of plan.....	500	Writing and speaking contrasted.....	127
in British Parliament.....	126	Writing as aid to.....	127
in business speech, Straightforward.....	126	(See also Language.)	
Individuality and culture.....	1265	STYLES of speaking—Conversational, narrative, didactic, argumentative, and reasoning.....	127
Individuality in speaker's.....	1266	SUBJECT and its treatment.....	127
in prayer.....	*1266	based on text.....	127
in preaching.....	123, 1237, 1274, 1281		

- Boldness in stating the.....*1291
 Boundaries of a.....*1157
 Choice of text for sermon.....*1328
 Division of the.....*1292
 Extensive view of.....984
 Familiarity with the.....964, *1293
 for debate clarified by writing down premises or arguments.....1297
 How to get a good conception of one's.....*1294
 How to seize the.....*1295
 Importance of the.....*1296, 1358
 Just view of a.....*1297
 Knowledge of one's.....*1298
 Limitations of a.....*1299
 Making it definite.....1313
 -matter, Aids in selecting for sermons.....1324
 -matter, for grades in oratory.....934
 -matter, Gathering material for.....1381
 -matter, Grasp of.....*1300
 -matter, Lack of.....*1301
 -matter, Lack of, the crying evil of sermons.....969
 -matter, Mastery of the.....*1302
 -matter, Natural development of.....*1303
 -matter, of sermon, Scope of.....1000
 -matter, Resulting in accurate.....*1304
 -matter, Securing new basis in.....50
 -matter, Two classes of, recommended.....1358
 -matter, Webster, Wm., Master, and Emerson on.....1302
 Motivation for mastery of.....1341
 Motivating the.....*1305
 of discourse, Full and definite information about.....1375
 of discourse to be definite.....1377
 of sermon, Choosing.....17, 134, 137, 138
 of sermon, Fixating the.....73, 1299
 of sermon, How to use "Master Plan" as.....1113
 of speech or sermon always to be definite.....359, 987
 Practical application of the.....1109
 Presentation of the.....*1306
 Proper division of the.....*1307, 1378
 Selecting a.....*1308, 1327
 Starting with one good idea of.....50
 Subdividing a.....1309
 Success and mastery of the.....964, *1310
 Survey of.....729
 Thinking of one's.....1311
 Thorough mastery of the.....*1312
 Treatment of the.....1299, *1313, 1378
 SUGGESTION, Influence of.....748
 SUGGESTIVE PREACHING.....955
 SUGGESTIVE STYLE.....1292, 1346
 SUMMERFIELD, JOHN.....*1314
 SUMMING UP a speech.....*1315
 SUMNER, CHARLES.....*1316
 SUPERFLUOUS MATTER and words in a sermon.....1006
 SUPERIORITY of speech as a means of expression.....1208
 SUFFICIENCY, Avoiding.....118
 SYLLABLES, Faults in quantity of.....*1317
 Lost, to be avoided.....84
 Pronouncing.....75
 Selecting.....1533
 SYLLOGISM defined.....*1318
 SYMPATHY and interest.....601
 between preacher and hearers, Creating.....1216
 between preacher and audience.....110, 138, 354, 825, 947, 1078, 1090, 1104, 1319, 1472
 in conversation.....1495
 of voice.....1398, 1471, 1472
 The power of.....*1319
 SYNOPSIS, Skeleton, Making a.....*1320
 SYNTHESIS and analysis, Study of.....34
- T**
- TACT in conversation.....1495
 in court.....118
 in speaking.....*1321
 TALENT.—(See Natural —.)
 TALKING and reading contrasted.....1027
 and speaking.....1150
 Practice of.....*1322
 TALMAGE, THOMAS DEWITT.....*1323
 TAYLOR, WILLIAM MACKERGO.....*1324
- TEACHING, the preacher's chief business.....994
 TEARS in speaking.....*1325
 TEASING not to be heedlessly indulged in.....275
 TEETH, Care of.....1147
 TEMPER, Control of, in debate.....293
 Control of, in speaking.....698
 Loss of, fatal.....525
 TEMPERAMENT of the speaker.....677
 TENOR VOICE, Qualities and effect of.....1445
 TESTIMONY, Concurrent.....*1326
 TEXT, Choice of, for sermon.....1243, *1327
 (See also Sermon, Subject.)
 THEME.—(See Subject.)
 THEORIES, Modes of forming.....*1328
 THINKING aloud.....*1329
 and dreaming.....1183
 and speaking simultaneously, Difficulties of.....439
 and working.....1330
 deliberately.....307
 How to acquire a habit of.....661, *1330
 methodical, The habit of.....730
 of one's self, How to avoid in speaking.....1311
 of one's subject.....1311
 of rules while writing.....1533
 THOUGHT, Adhering to logical order in.....1193
 and expression, congruity between.....*1331
 and language.....1332
 and language, Connection between.....1333
 and signs.....1347
 and speech.....1334
 and study essential for good sermons.....969
 and style, Variety of.....*1335
 Assimilation of.....1344
 Attraction and expansion of.....*1336
 Clearness and distinction of.....*1337
 Collection of.....1376
 Connection between.....1333
 Correctness of.....*1338
 Correctness of.....1345
 Definiteness from thinking aloud.....1329
 dependent on language.....1339
 dependent upon words.....1509
 enkindled from the thought of others.....1008
 Expression of sublime.....1251
 Gathering.....606
 Gathering and transmission of.....1336
 Greatness of.....1340
 Habit of clearness of.....1183
 Improved by writing.....233
 Independence of.....*1341
 in discourse not to be overshadowed by style.....944
 in speaking, How to make it clear and positive.....1381
 Limitation of.....*1342
 material.....1343
 material, Assimilation of.....1344
 Limiting of true simplicity in.....1134
 not dependent on speech.....1339, 1347
 not to be overburdened by rhetorical figures.....620
 Predominance of.....*1346
 power in speaking.....*1345
 Rapidity of, necessary.....577, 1157
 Speech not essential to.....*1347
 Suggestions for guarding against obscurity of.....439
 The reduction of, to propositions.....*1348
 Universal traits of.....*1349
 Use of powerful.....1338
 THOUGHTS and words, Reciprocal relation of.....1509
 Arrangement of.....126
 Best, sometimes spontaneous during speaking.....631
 Cultivating.....1183
 Solid, and oratory.....478
 THREAT, Speaker who used a pack.....4
 THROAT, Care of the.....165, *1350
 Cause of "Clerical" sore.....160
 Tightness of.....1475
 TIME, Proximity of.....*1351
 TIMIDITY affecting gesture.....503
 and awkwardness.....*1352
 and courage in speaking.....*1353
 and diffidence.....348
 and haste.....74
 and imagination.....572

— and its cause	*1354
— and its cure	98, 119, 1078, *1355, 1357
— at beginning of speaking	128
— Dangers of, to speaker	283
— Excessive	*1356
— in conversation	120
— in speaking	21, 691, *1357
— may be suitable in exordium	361
— TONE of speech—temperate most often re-	
quired	923
— of the sermon	1118
— Rhetorical	1065
— TONES OF VOICE	220, 1185
—, Appropriate	1409
—, Clear and resonant	1458
—, Clearness of	1420
—, Command of	1415
—, Deep and musical	1424
—, Developing deep	1428
—, Dictatorial, to be avoided	118
—, Effective	1398
—, exercises great influence	1465
—, Explosive	1398
—, for Bible reading	144
—, Good	1425
—, How to employ	774
—, in public prayer	936, 937
—, in the pulpit	1457
—, most distinct when natural	1440
—, Preference for low	1421
—, Projection of	1455
—, Purity of	1458, 1459
—, Uses and abuses of	1462
—, Variety of	1480
— TONGUE, Control of the, for tone production.	1420
— TOPIC.—(See Subject.)	
— TRAINING and a good subject	*1358
— and discipline for speaking, Need of	*1359
— and nature in reading and speaking	1040, 1050
— and strengthening the voice	1474
—, Diligence and eloquence	391
—, essential	*1360
—, for oratory	*1361
—, for speaking	*1362
—, for speaking, by writing	864, 1528, 1530
—, for voice and memory of orator	808
—, Good results of severe	455
—, Importance of, for speaking	*1363
—, in gesture and attitude	495
—, in public speaking	1364
—, Mental, of the speaker	*1365
—, mind by writing	233, 1531
—, of Demosthenes	327
—, of speaker for euphonious English style	1277
—, of the orator	*1366
—, of the preacher	943, *1367
—, of the speaker, Gladstone on	701
—, the ear	1410
—, the speaker for self-possession	1086
—, the voice	1475
—, the voice in youth	1422
— TRANSITION from one part of subject to an-	
other	1368
— from written to extempore speech	1193
— in gesture	518
—, Modes of	*1368
— TRUTH and earnestness	355
— and fear in speaking	463
— and oratory	*1369
— as divine thought	260
—, Desire to make known the	1002
—, Establishing the	1109
—, in panegyric	842
—, Investigation of	*1370
—, Love of, in speaking	104, *1371
—, maintaining unpopular	960
—, Making plain the	*1372
—, Seeking the	355, *1373
—, Taste for, in speaking	990
—, Vivid conceptions of	574
— TUNE in reading	1044

U

— UNDERSTANDING and emphasis	409
— and feeling	468
— and feeling of reader conveyed to hearers	770
— and reading	1032
—, Reading in public with	1046

— UNDESIRABLE EXPRESSIONS	269, *1374
— UNDESIRABLE PHRASES	*1375
— UNIFORMITY aid to memory	710
— of tone in reading	1148
— UNINTELLIGIBILITY, Cause of	*1376
— UNITY, How to produce	903
— in discourse	*1377
— in sermons	1119, *1378
— of a speech	*1379
— of sermon, Newman on	1380
— of view in a discourse	*1380
— UTTERANCE, Clearness of	1478
—, Dangers of uninterrupted rapidity of	861
—, Rate of, in delivery	325

V

— VAGUENESS and generalities in conclusion of	
speech	250
— of language	647
— of thought	1274
—, Remedy for	*1381
— VANITY, Excessive	378
— in conversation	278
— VARIATION and monotony	1385
— in thought and style	1335
— of sentiment	1412
— VARIETY and progress	*1382
— and verbiage	*1383
— in illustration	568
— in preaching	*1384
— in reading	1045
— of expression	1479
— of facial expression	454
— of gesture	511, 520
— of practise	1413
— of style	1288
— of tone	1415, 1480
— VEHEMENCE in speaking	*1385
— VENTRILOQUISM	*1386
— VERBOSITY	242, *1387
— and variety	*1383
—, Disadvantages of	168, 169, *1388
— VERSATILITY in speaking without manu-	
script	1154
— of Burke	186
— of the orator	794
— VICIOUS CIRCLE, The	*1389
— VIGOR, Mental and physical	*1390
—, Physical, required for speaking	893
— VIOLIN, Carrying power of tones of	1458
— VITAL FORCE in speaking	*1391
— VITALITY and favorable moods	*1393
— and vivacity	1394
— VITAL PREACHING	*1392
— VIVACITY demanded in speaking	1263
— from striking resemblances in imagery	575
— in speaking	1394
— VIVIDNESS in speaking	*1395
— VOCAL CHARACTERISTICS	*1396
— VOCAL CORDS, The	*1397
— VOCAL ELEMENTS, Various	*1398
— VOCAL EXPRESSION of various senti-	
ments	*1399
— VOCAL FAULTS	*1400
— (See also Faults in Speaking.)	
— VOCAL PITCH	*1401, 1442, 1450
— VOCAL POWER and lung capacity	*1402
— VOCAL PRACTISE, Systematic	*1403
— VOCAL SIGNS of emotion	*1404
— VOCIFEROUS SPEAKING	*1405, 1441
— VOICE, Abuse of high notes of the	1462
—, Acquiring orotund	*1406
—, adapted for public speaking	1439
—, Adequacy of	1415
—, Aids to the	*1407
—, Ancient knowledge of the	*1408
— and action	*1409
— and ear, Training the	*1410
— and expression	1050, 1398
— and feeling	674, *1411, 1415
— and sentiment	*1412
—, Bass, Qualities and effect of	1445
—, Berryer's failure caused by high pitch	1462
—, Breaking of	1417
—, Care of the	1407, *1413, 1417
—, Carrying power of musical tones of	1458
—, causation, Knowledge of	*1414
—, Changes of	333

Command of the.....	*1415
Compass of	*1416
Constant care of the.....	*1417
Control of the.....	674, *1418
Cultivation	*1419
Cultivation of deep tones of.....	*1420, 1475
Cultivation of low tones of.....	*1421
culture and modulation.....	*1422
culture, Importance of.....	*1423
deep and musical tones of.....	*1424
Defects in	1396, 1400
Desirable qualities of.....	*1425, 1441
development.....	943, *1426, 1435
development and reading.....	*1427
Development of deep tones of.....	*1428
Diet and	1407, 1417, 1453
Difficulty in lowering.....	*1421
Effect of smoking on the.....	337, *1429
Exercise for developing musical quality.....	755, 1428
Exercise for improving the.....	33, 1418, 1427, *1453
Exercise for strengthening the.....	*1427
Exercise of the, at night.....	*1430
Expansion of	*1431
Explosive tones	1398
Expressing various sentiments.....	1399, 1404
Expression of the.....	*1433
Force of	*1433
for public speaking.....	*1434
Forté of the.....	*1404
Harshness of	681
Hoarseness, Cause of.....	160
How to adapt to theme and hearers.....	774
How to be heard by large audience.....	*1440
How to improve the middle.....	*1435, 1464
How to strengthen the	*1436
Hunt's rules for caring for the.....	*1453
Imitative modulation of the.....	*1437
in beginning of speaking.....	134, 135, 137, 138, 453, 1481
in conversational style of speaking.....	1247
Infection, Right use of.....	592
Influence of feeling on	674
Influence of the	*1438, 1465
Injurious effects upon the.....	*1438, 1467
in large hall	3, 649, 1442
in open-air speaking	789, 840
in public prayer	937
in public reading	144, 1035
in public speaking	*1439
in reading poetry	1269
Instantaneous changes of.....	332
Intonation of	1185, 1227, 1269
Kinds of—their qualities and effects.....	*1445
Large, essential	*1434
Large mouth increases resonance of.....	751
Loudness and distinctness of	*1440
Loudness and intensity of.....	*1441
Male and female contrasted.....	*1484
Management of the.....	1401, *1442, 1456
Meaning of orotund.....	*1443
Mechanism of the.....	*1444, 1454
Middle	*1473
middle, How to improve the.....	1435, 1464
middle, Qualities and effect of.....	*1445
middle, Use of the natural.....	*1456
middle, Uses of	*1462
Modulation of the.....	*1445, 1464
Monotone and its uses	1385
Monotony and variety	316, *1476
Natural modulation of the.....	*1446
Naturalness of the, in preaching.....	*1447
Natural tone at beginning of speech.....	135
of Lablaache, Strong vibrations of.....	*1438
of the preacher.....	999
of William Ellery Channing.....	200
Oral quality in Bible reading.....	*1448, 1477
Orotund.....	1406, 1443, *1448, 1477
Orotund, in Bible reading.....	144, *1449
Pectoral quality in Bible reading.....	144
Piano of the.....	1404
Pitch of the.....	1401, 1421, 1442, *1450, 1463, 1480, 1483
Power dependent on lung capacity.....	*1402
Powers of the.....	*1451
Practise in rapid speech for control of the.....	*1452
Practise recommended	1403, 1418

Preaching in natural.....	1447
Preservation of the.....	*1453
production	*1454
Production and mechanism of the.....	*1444
Projection of tone of.....	*1455
Proper management of the.....	1442, *1456
Pulpit tone of.....	*1457
Pure tone of	*1458, 1459
Pure tone of, recommended	*1459
Qualifications for public speaking.....	*1434
Quality injury to	*1467
Quality of.....	1404, 1443, *1460, 1466
Quality or kind of.....	1404, *1461
Quickness of	1404
Range of	1416
Registers of the.....	*1462
Regulation of	1415
Remedy for high pitch of the.....	*1463
Right modulation of the.....	*1464
Right tone of	*1465
Rush on the.....	*1431
Rush's Philosophy of the.....	*1466
Seizing the sound of the.....	*1467
Semitone	1404
Sheridan's rules for strengthening the.....	*1427
Silent practise of	933
Silent preparation of, for speaking.....	*1442
Singing exercise recommended for the.....	*1140
Slides of the.....	*1468
Slowness of	1404
Smoking—Effect on voice.....	337, 1429
Soprano	1445
Strengthening and training the.....	157, 808, 1366, 1415, 1419, 1426, 1436, 1474, 1475, 1478
Strengthening, Rules for	*1427
Strengthening the	*1469
Stress.....	1231, 1232, 1233, 1234, 1235
Suitable tones for public speaking.....	*1185
suitd to theme and hearers.....	774
suitd to the sentiment.....	1415, *1470
sustained at close of sentence.....	92, 322
Sympathetic quality of.....	*1471
Sympathy of	*1472
Tenor, Qualities and effect of.....	1445
The middle	*1473
Tones colored by feelings.....	674
Tones of	220, 1465, 1480, 1481
Tones of, in the pulpit.....	1457
Trained, penetrating, and sympathetic.....	795
Training and strengthening the.....	*1474
Training the	157, *1475
Uses of monotone of	*1476
Uses of the orotund	*1477
Value of fresh air for the.....	165
Value of training the	*1478
Variety in expression of the.....	*1479
Variety in pitch and tone of the.....	1421, *1480
Variety in tone of	*1481
Vibrations determine quality	*1460
Vibrations of Lablaache's voice.....	*1438
Volume of	1474, *1482
Walker's rules for strengthening the.....	*1427
Wrong use of high pitch of.....	*1483
VOICES, Male and female, contrasted.....	*1484
VOLUME and power of voice, How to acquire.....	1474
of voice	*1482
VOWEL SOUNDS, Primitive.....	*1485

W

WAKING UP sleepers in meeting.....	*1486
WALKING before speaking.....	1746
WARE, DR., quoted.....	247
WARMTH and fervor in speaking.....	*1487
of feeling and expression in preaching.....	1121
WASHINGTON, GEORGE	*1488
WEBSTER, DANIEL	219, *1489
as a speaker.....	1490
Examples of argument à posteriori.....	55
Speeches of	*1490
Training and practise of	1198
Tribute to	1491
WELLINGTON, DUKE OF.....	*1492
WESLEY, CHARLES, Style of.....	*1493
WESLEY, JOHN	*1494
WESTMINSTER HALL, A speaker at.....	4
WHAT NOT TO SAY, Knowing.....	*1495
WHATELY, RICHARD, Test of, for choice of phraseology	636

WHISPER, How Brougham used the.....	181
WHITEFIELD, GEORGE	*1496
—, Power of	*1497
—, Preaching of	*1498
WILBERFORCE, BISHOP, Anecdote regard- ing	964
WILL and action.....	*1499
—, Captivating the	1516
—, Firmness of, in the speaker.....	*1500
—, Influencing the, in oratory.....	820
—, swayed by various influences.....	1499
WILLIAMS, BISHOP, Quoted.....	962
WINNING the audience.—(See Audience.)	
WIRT, WILLIAM	*1501
WISDOM and dignity in speaking.....	1004
WIT and humor, Use of, in speaking.....	*1502
— at the bar	114
— in speaking	1503
WITNESSES, Concurrent testimony of.....	1326
—, Golden rules for examination of.....	1504
—, Proving statements by.....	625
—, Truth of	288
WOMEN as speakers.....	1505
WORD-PAINTING	1506
— of the orator.....	1507
—, Various forms of.....	1508
WORDS	269
—, Accent in.....	1
—, Advantage of large stock of.....	641
—, Ambiguous	194
—, Ancient and modern arrangement of.....	1094
—, and deeds	1391
—, and thoughts, Reciprocal relation of.....	1509
—, Anglo-Saxon	839, 881, 1267
—, Aristotle's view of	*1510, 1520
—, Building a fund of.....	*1511
—, Choice of, for nobility of language.....	781
—, Choosing those of precise meaning.....	642
—, Cicero on	1520
—, Copiousness of	*1512
—, Copiousness of, dependent on precision.....	*1513
—, Dangers in redundancy of.....	167
—, Elegance and dignity in.....	*1514
—, Empty sound of.....	222
—, Finding the emphatic	468
—, Finding the right	128
—, Fitness of, to sentiment.....	*1515
—, Giving special effect to.....	*1516
—, Grammatical, metaphysical, and musical order of	*1517
—, "High polite" language to be avoided in preaching	839
—, Imitative	1437
—, inadequate to express feelings.....	851
—, Intelligibility of	*1518
—, Joining of, in composition.....	*1519
—, Magnificence of	*1520
—, Marking by gesture.....	505, 506
—, Musical order of	1517
—, Natural order of.....	*1521
—, necessary for thought.....	1509
— of onomatopoea	*1522

—, Order in composition	231
—, Order of, in oratory.....	634, 1521
—, Original meaning of.....	1204
—, Ornament in	*1523
—, Overuse of adjectives.....	18
—, Power and mastery of.....	1524
—, Practise in use of.....	232
—, Proportion in use of.....	1517
—, Propriety in use of.....	1523
—, Purity in choice of.....	1282
—, Selection of	1264
—, Significant and insignificant.....	1237
—, Strict logical order not always best.....	634
—, Study of	1524
—, Their power	1267
—, Theophrastus on simplicity of.....	1520
—, to avoid in preaching.....	1281
—, Too scrupulous care about.....	483
—, Use of appropriate.....	646
— (See also Language, Style.)	
WORKING and thinking.....	1330
WRITER, Qualities and powers of the.....	1187
WRITERS, British, literary merit among.....	637
—, Imitating the best.....	585
WRITING, Advantages of.....	*1525
— and committing to memory.....	324
— and discipline	*1526
— and extemporizing	1156, *1527
— and speaking contrasted	1151, 1272
— and thinking well	1261
— as aid to style.....	233, 324
— as a modeller	1528
— a speech	1210
— as training for mind	1531
— as training for the speaker.....	235, 783, 1183
— for acquiring proficiency in composition.....	237
—, Free	*1529
—, from models	740
—, How to acquire readiness in.....	1018
—, in preparation of sermon.....	864
—, Mind unfettered while.....	1533
—, much, Importance of.....	*1530
— of the plan.....	910
—, Practise of	*1531
—, Properties of good.....	1261
—, sermon for extempore delivery.....	948
—, should be preceded by reading.....	1030
—, Simplicity in	*1532
—, Thinking of rules while.....	*1533
—, without restriction	1529
WRITTEN SERMONS, Advantages and disad- vantages	1125
— delivered from memory.....	1126
— like a gloved hand.....	1154
— not adapted for effective speaking.....	1115
—, praised	996
—, Reading	946
—, When preferred to extempore.....	759
WYCLIF, JOHN	*1534

Z

ZEAL demanded in preaching....	112, 339, 478, 717
--------------------------------	--------------------

Authors and Publishers of Works Quoted

A

- ADAMS, JOHN QUINCY.** "Lectures on Rhetoric and Oratory." (Hillard and Metcalf, Cambridge, Mass., 1810.)
- ALDEN, RAYMOND MACDONALD.** "The Art of Debate." (Henry Holt & Co., New York, 1906.)
- ALEXANDER, JAMES W.** "Thoughts on Preaching." (Charles Scribner, New York, 1862.)
- ANONYMOUS.** "The Public Speaker." (James Nisbet & Co., London, 1860.)
- ARISTOTLE.** "Rhetoric and Poetics." (George Bell & Sons, London, 1906.)
- AUSTIN, GILBERT.** "Chironomia, or a Treatise on Rhetorical Delivery." (W. Bulmer & Co., London, 1806.)

B

- BAKER, GEORGE PIERCE and HUNTINGTON, HENRY BARRETT.** "Principles of Argumentation." (Ginn & Co., Boston, 1905.)
- BARRY, ALFRED.** "Homiletical and Pastoral Lectures." (A. C. Armstrong & Son, New York, 1880.)
- BAUTAIN, M.** "Art of Extempore Speaking." (Charles Scribner's Sons, New York, 1901.)
- BEECHER, HENRY WARD.** "Yale Lectures on Preaching." (J. B. Ford & Co., New York, 1872.)
- BETTON, M.** "Art of Public Speaking," from "Complete Orator." (Ward, Locke & Co., London.)
- , "British Orators and Oratory," from "Complete Orator." (Ward, Locke & Co., London.)
- BEST, W. M.** "Principles of the Law of Evidence." (Boston Book Co., Boston, 1889.)
- BLAIR, HUGH.** "Lectures on Rhetoric." (A. Strahan, London, 1787.)
- BRANDRAM, SAMUEL.** "Brandram's Speaker." (George Routledge & Sons, London.)
- BRONSON, M.** "Elocution, or Mental and Vocal Philosophy." (John P. Morton & Co., Louisville, Ky., 1845.)
- BUCKLEY, JAMES M.** "Extemporaneous Oratory." (Eaton & Mains, New York, 1898.)

C

- CAMPBELL, GEORGE.** "The Philosophy of Rhetoric." (G. & W. R. Whittaker, London, 1821.)
- CARLETON, GEORGE W.** "The Art of Conversation." (G. W. Carleton & Co., New York, 1867.)
- CICERO, MARCUS.** "On Oratory and Orators." (George Bell & Sons, London, 1909.)
- CONWELL, RUSSELL H.** "Conwell's System of Oratory." (Henry Nell, Philadelphia, 1892.)
- COX, EDWARD W.** "The Arts of Writing, Reading, and Speaking." (Horace Cox, London, 1911.)
- CRISP, CHARLES R.** "Jefferson's Manual," from "Constitution, Jefferson's Manual," and "Rules of the House of Representatives, with a Digest of the Practice." (Government Printing Office, Washington, 1912.)

D

- DALE, R. W.** "Nine Lectures on Preaching." (A. S. Barnes & Co., New York, 1878.)
- DAY, HENRY N.** "The Art of Discourse." (Charles Scribner & Co., New York, 1867.)
- DONOVAN, J. W.** "Tact in Court." (Williamson Law Book Co., Rochester, N. Y., 1907.)

E

- ENFIELD, WILLIAM.** "The Speaker." (J. Johnson, London, 1799.)

F

- FARRAR, F. W.** "The Life of Lives." (Dodd, Mead & Co., New York, 1900.)
- FENELON, M.** "Dialogues on Eloquence." (J. Moyra, London, 1898.)
- FRANCIS, G. H.** "Orators of the Age." (Harper & Bros., New York, 1871.)
- PROBISHER, J. E.** "Acting and Oratory." (College of Oratory and Acting, New York, 1879.)
- , "Voice and Action." (Iverson, Blakeman & Co., New York, 1867.)

G

- GARBETT, EDWARD.** "The Preacher's Gifts," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)
- GOODRICH, CHAUNCEY A.** "Select British Eloquence." (Harper & Bros., New York, 1853.)
- GOODWIN, HARVEY.** "What Constitutes a Plain Sermon," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)
- GRESLEY, W.** "Letters to a Young Clergyman." (Dana & Co., New York, 1856.)

H

- HALCOMBE, J. J.** "The Speaker at Home." (Bell & Daldy, London, 1860.)
- HEURTLEY, CHARLES ABEL.** "The Preparation of Sermons for Village Congregations," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)
- HOWSON, JOHN SAUL.** "Homely Hints on Preaching," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)

K

- KENNARD, J. SPENCER.** "Psychic Power in Preaching." (George W. Jacobs & Co., Philadelphia, 1901.)
- KLEISER, GRENVILLE.** "Great Speeches and How to Make Them." (Funk & Wagnalls Co., New York, 1911.)
- , "How to Argue and Win." (Funk & Wagnalls Co., New York, 1910.)

- , "How to Develop Power and Personality in Speaking." (Funk & Wagnalls Co., New York, 1909.)
- , "How to Develop Self-Confidence in Speech and Manner." (Funk & Wagnalls Co., New York, 1910.)
- , "How to Read and Declaim." (Funk & Wagnalls Co., New York, 1911.)
- , "How to Speak in Public." (Funk & Wagnalls Co., New York, 1910.)
- , "Humorous Hits and How to Hold an Audience." (Funk & Wagnalls Co., New York, 1909.)

L

- LAMARTINE, ALPHONSE DE. "Memoirs of Celebrated Characters." (Harper & Bros., New York, 1854.)
- LEE, GUY CARLETON. "Principles of Public Speaking." (G. P. Putnam's Sons, New York, 1900.)
- LEGOUVE, ERNEST. "The Art of Reading." (J. B. Lippincott & Co., Philadelphia, 1885.)
- LEWIS, RICHARD. "The Dominion Elocutionist and Public Reader." (Adam, Stevenson & Co., Toronto, 1872.)
- LOTZE, HERMANN. "Microcosmus." (T. & T. Clark, Edinburgh, 1885.)

M

- MCILVAINE, J. H. "Elocution." (Scribner, Armstrong & Co., New York, 1874.)
- MCQUEEN, HUGH. "The Orator's Touchstone, or Elocution Simplified." (Harper & Bros., New York, 1860.)
- MATHEWS, WILLIAM. "The Great Conversers." (Scott, Foresman & Co., Chicago, 1892.)
- , "Oratory and Orators." (Scott, Foresman & Co., Chicago, 1896.)
- MONKS, GILBERT. "The Preacher's Guide." (Thomas Whittaker, New York, 1905.)
- MULLOIS, M. L'ABBE ISIDORE. "The Clergy and the Pulpit." (The Catholic Publication Society, New York, 1867.)

N

- NEIL, SAMUEL. "The Art of Public Speaking." (Houlston & Wright, London, 1868.)

P

- PATTEE, GEORGE K. "Practical Argumentation." (The Century Co., New York, 1909.)
- PHELPS, AUSTIN. "English Style in Public Discourse." (Charles Scribner's Sons, New York, 1910.)
- PIGOUE, FRANCIS. "The Responsibilities of the Ministry," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)
- PITTENGER, WILLIAM. "Oratory, Sacred and Secular." (Samuel R. Wells, New York, 1869.)
- PLUMPTRE, CHARLES JOHN. "King's College Lectures on Elocution." (Trübner & Co., London, 1883.)
- POTTER, THOMAS J. "The Spoken Word." (M. H. Gill & Son, Dublin, 1880.)
- , "Sacred Elocution." (Fr. Pustet & Co., New York, 1903.)
- PRYDE, DAVID. "Highways of Literature." (Funk & Wagnalls Co., New York.)

Q

- QUINTILIAN. "Institutes of the Orator." (B. Law, London, 1774.)

R

- RAM, JAMES. "Treatise on Facts." (Baker, Voorhis & Co., New York, 1873.)
- RIPLEY, HENRY J. "Sacred Rhetoric." (Gould, Kendall & Lincoln, Boston, 1849.)

- ROBINSON, WILLIAM C. "Forensic Oratory." (Little, Brown & Co., Boston, 1893.)
- RUSH, JAMES. "The Philosophy of the Human Voice." (Lippincott, Grambo & Co., Philadelphia, 1885.)
- RUSSELL, WILLIAM. "Pulpit Elocution." (Warren F. Draper, Andover, Mass., 1878.)
- RYAN, VINCENT WILLIAM. "The End or Object of a Sermon," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)

S

- SARGENT, EPES. "The Standard Speaker." (Charles Desilver, Philadelphia, 1867.)
- SCHENCK, FERDINAND S. "Modern Practical Theology." (Funk & Wagnalls Co., New York, 1903.)
- SCHOPENHAUER, ARTHUR. "The Art of Controversy." (Swan, Sonnenschein & Co., London, 1896.)
- SEARS, LORENZO. "History of Oratory." (S. C. Griggs & Co., 1896.)
- , "The Occasional Address." (G. P. Putnam's Sons, New York, 1897.)
- SHEPARD, NATHAN. "Before An Audience." (Funk & Wagnalls Co., New York, 1888.)
- SHERIDAN, THOMAS. "The Art of Reading." (C. Dilly, London, 1781.)
- STALKER, JAMES. "The Preacher and His Models." (A. C. Armstrong & Son, New York, 1891.)
- STORRS, RICHARD S. "Preaching Without Notes." (Dodd, Mead & Co., New York, 1875.)

T

- TENNEY, ALBERT F. "Manual of Elocution and Expression." (John Murray, London, 1906.)
- THOMSON, WILLIAM. "On the Emotions of Preaching," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)
- , "Laws of Thought." (Sheldon & Co., New York, 1860.)
- THOROLD, ANTHONY WILSON. "The Preparation of a Sermon," from "Homiletical and Pastoral Lectures," compiled by C. J. Ellicott. (A. C. Armstrong & Son, New York, 1880.)
- TOWNSEND, L. T. "The Art of Speech." (D. Appleton & Co., New York, 1882.)

U

- UNDERWOOD, FRANCIS H. "A Hand-Book of English Literature." (Lee & Shepard, Boston, 1872.)

V

- VANDENHOFF, G. "Art of Elocution." (Spalding & Shepard, New York, 1851.)
- VINET, A. "Homiletics; or, the Theory of Preaching." (Iverson & Phinney, New York, 1855.)

W

- WALKER, JOHN. "Elements of Elocution." (Cooper & Wilson, London, 1799.)
- WARE, HENRY, JR. "Hints on Extemporaneous Speaking." (Gould, Kendall & Lincoln, Boston, 1849.)
- WHATELY, RICHARD. "Elements of Rhetoric." (Longmans, Green, Reader & Dyer, New York, 1867.)

Z

- ZINCKE, F. BARHAM. "Extemporaneous Preaching." (Charles Scribner & Co., New York, 1867.)
- , "Edinburgh Review."
- , "Manual of Procedure in the Public Business of the House of Commons." (His Majesty's Stationary Office, London, 1912.)





**University of Toronto
Library**

**DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET**

**Acme Library Card Pocket
LOWE-MARTIN CO. LIMITED**

